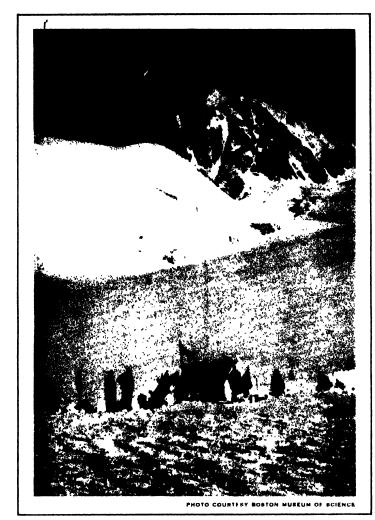
JOURNAL .

OLUME 18 NUMBER 1

JANUARY 1958



BRADFORD WASHBURN EXPLORES MCKINLEY

WITH HIS POLAROID LAND CAMERA



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Washburn used a Polaroid Yellow Filter with shutter Ser 1 15 to get this bulliant result from new Type 41 Polaroid black-and-white film. The day was cold and bright—an equivalent back-ground reading of Weston 800-1000.

Bradford Washburn's pictures have made McKinley one of the world's best-photographed mountains. On this year's ascent, he took a Polaroid Camera to record a new route up the 20,270-foot Alaskan peak.

According to Washburn, the Polaroid picture-in-aminute Camera was "indispensable to the success of our high-altitude survey work, enabling the survey party to identify twice as many control points as ever before." And it operated perfectly under tough conditions.

You don't have to be an explorer to share in the exciting adventure of picture-in-a-minute photography. It's so simple to achieve new effects, to get better results, to open a whole new world of picture possibilities, when you can check your work right on the spot! and -- you get the added thrill of seeing your pictures as you take them. Polaroid prints make fine enlargements, too, Extra copies and negatives are easy — and inexpensive.

Whether you're an old hand or a beginner, ask your photo dealer for a demonstration of the Polaroid Land Camera. You'll wonder why you ever waited.

POLAROID ACCESSORIES:

flash gun, battery type #200, \$11.95; filter kit, \$6.84; close-up kit, \$10.29; master compartment case, \$29.75; special G. E. exposure meter, \$15.75.

FOR FREE BOOKLET, "38 Ways to Make the Most of 60-Second Photography," write Polaroid Corporation, Department PS-4, Cambridge 39, Mass.

POLAROID Land CAMERA

The world's most exciting camera

For complete versatility in the darkroom

... a complete line of specialpurpose chemicals from Ansco's famous laboratories. No darkroom is up to date without them!

Whatever the quality of the original exposure, the nature of the subject, or the conditions under which the shot was taken, Ansco chemicals afford maximum scope for your personal artistry as expressed in the finished print.

Here are five different chemical preparations that belong on every darkroom shelf.

Want it COLD and sparkling?

ANSCO VIVIDOL Paper Developer

Use



Get brilliant highlights contrasting with deep, neutral black image tones. (For best results, use Ansco Cykora or Convira papers.)

Want it WARM and rich?

Use **ANSCO** ARDOL



Developer



Particularly desirable for rich. warm toned portrait prints. (Recommended papers: Ansco Indiatone and Cykora.)

Want to. REDUCE density?

Use **ANSCO** Reducer



Either for special, "trick" effects, or to reduce excessive density of negatives that have been overexposed or overdeveloped, or both.

Want to INCREASE density?

Use **ANSCO** Mercury Intensifier



It helps you get the best possible prints from weak, underdeveloped negatives. Ansco also supplies a packaged Copper Intensifier.

Want to VARY density?

Use **ANSCO** New Coccine



Heighten the density of local areas in the negative, leaving the rest as is, or after over-all treatment with Ansco Reducer.

Get these chemical preparations from your Ansco dealer. He will also furnish you with information about the many other Ansco products available to help you make better pictures.

Ask for ANSCO chemicals

PSCI JOURNAL

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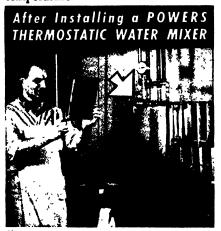
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my nice color separation negatives... hours of painstaking work wasted. Another costly delay and waste of materials." The cause? Fluctuating water temperature.



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New Wide Range Model gives perfect control from 60 to 125°F—the whole range of photographic requirements. Control within ½° F. reported by users. Recommended by leading film manufacturers.

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THE PRESIDENT REPORTS .

The highest compliments and commendation to the officers and members of COLOR DIVISION for a most praiseworthy accomplishment!

Two or three years ago, they saw the possibilities in stereo photography as a potent area of photographic interest. With finest forethought, they went to work at a time when few others had any great faith in the rebirth of this old kind of camera work. They laid out a program for both immediate activity and long-range value, and they implemented that program efficiently and well.

Today the infant they found on the doorstep and took in as a beloved foundling has reached the point where it can stand alone. Its training, its health, and its basic and vital strength are firm: thanks to CD it can now begin to make its own way in a world that seems to demand a good start for its new citizens.

Accordingly, the Board of Directors have voted to establish a new Stereo Division. We all extend an enthusiastic welcome to SD! And PSA extends an equally warm welcome to all photographers who are interested in this most realistic of all kinds of photography!

A new Division requires much from many—something from all of us. Every PSA member who would like to have a part in making the new SD important to American photography is most cordially invited to "get into the act" by writing Dr. Frank E. Rice, 307 North Michigan Avenuc, Chicago 1, Ill., the SD Chairman. I hear he is establishing a "Founders' Group" which will be limited to the first 100 or so who join SD. I—most selfishly—took advantage of the advance information and sent in my dollar for SD membership.

Spee Wright, Chairman of the Membership Committee, is working with Dr. Rice on his end of SD, and so are many of the members of CD who will remain as fosterparents of the new child they have so proudly raised. When you join SD or suggest to a stereo worker that he should join PSA and SD, keep in mind both the great potentialities of stereo and all that every PSA member owes to COLOR for what

they have done for Photography and PSA in giving our youngest Division its grand start.

If you'd like an active part in SD, drop a line to Frank Rice and ask for a job. There is plenty to do.

A Convention Echo

After the Detroit Convention, I wrote the Honorable G. Mennen Williams, Governor of the State of Michigan, thanking him for honoring us with his presence at the Honors Dinner and apologizing for the intrusion of politics in the dinner speeches.

His answer, forgiving us completely for everything, is a masterpiece. I only regret that it cannot be reproduced for all of us to read and enjoy.

Why Not?

How much do you get out of PSA or your membership in a club or a business association—or your camera, for that matter?

None of them does you much good unless you make use of it. You can—maybe—enjoy owning a nice camera sitting up there on the shelf; you can attend meetings and listen to speakers; you can read PSA JOURNAL and the Division publications; but you won't ever get what you want until you make use of what any one of these grand things offers.

You won't really enjoy and benefit from your PSA membership until you are really a part of the organization—until it becomes your own association, because you are having a share in carrying on its work and helping to build its future.

Make use of the services offered by your Division or the Society—certainly for all of them are valuable and helpful—but then increase what PSA can do for you by doing as much as you can for and in PSA. Your fun begins when you start working with your fellow-members on one or more committees.

Why not pick your spot and volunteer now?

Norris Harkness

take it easy-with stereo-Realist

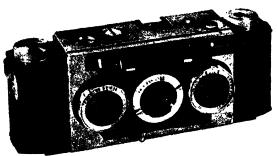


TAKE WHAT YOU SEE...THEN SEE **EXACTLY** WHAT YOU TAKE

THERE are many reasons why it's easy to take beautiful, full-color pictures in thrilling third dimension with the REALIST—the biggest thing in present-day photography. If a scene is pleasing to your eyes, snap it. When you see the stereo slide in your REALIST Viewer, the picture will be equally pleasing because REALIST pictures are exact duplicates of the original scene... with true-to-life depth and in natural color.

It's as simple as that. No fussing about perspective or composition . . . no juggling of equipment. Just take what you see . . . then see exactly what you take!

Complete novices can take good pictures with the REALIST from the very first roll of film. Experts find it a new thrill. For in third dimension people are so lifelike you almost expect them to speak... scenic views indescribable in their fragrance... scenic views indescribable in their grandeur. If you haven't seen REALIST pictures, ask your dealer to show you some. Prove to yourself that you, too, can "take it easy" with the REALIST. For the name of your nearest dealer and descriptive catalog write: DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wis.



Winner of 1951 U.S. CAMERA Gold Medal Achievement Award

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Stereo-RE-ALIST Cameras, Viewers, Projectors and Accessories are products of the David White Co., Milwankee 12, Wisconsin

BUY THESE CUSTOM-BUILT REALIST ACCESSORIES AT YOUR DEALERS



SLIDE AND VIEWER CABINET

--Complete filing system for slides and viewers, Holds 288 slides. Sturdy construction.



VIEWER TRANSFORMER provides steady, even source of illumination equal to fresh batteries. Shockproof metal case; 12foot cord.



SHOULDER BAG. Topgrade saddle leather, compartmented for REALIST camera accessories. Choice of color.



NEW AIDS FOR BETTER PICTURE-MAKING

JACOB DESCHIN, APSA

Every once in a while somebody starts counting camera heads around the country and the result is a new figure on the extent to which photography has gripped the citizenry of these United States. The latest comes from a new survey, this time by Frank W. Mansfield, sales research director for Sylvania Electric Products, Inc., the results of which were released at a cozy breakfast meeting in New York recently. Basing his findings on an intensive house-to-house canvas and casual questioning in the streets of towns and cities across the country, Mr. Mansfield and his assistants found that seventy percent of all American households today have a

To point up his findings and to see how they stack up with other things American folks believe to be worth while, he compared the figure with those for other conveniences. He found that the figure was about the same for owners of automobiles. Seventy-five percent of the households have a bathtub, it was learned; sixty-three percent a telephone, and eighty percent a mechanical refrigerator. The 32,000,000 of the 43,500,000 total households in the

United States that owned or used a camera during 1950, when the survey was made, had at their disposal almost 52,000,000 cameras, Mr. Mansfield said.

Reporting specifically on the use of flash by amateurs, the researcher said he learned that eighty per cent of those questioned said they had been using flash less than four years, indicating that most of the progress in this direction has been made in this short period. In the two-year period in question—1948-1950—the total number of flash pictures taken jumped from 117,800,000 in 1948 to 230,000,000 in 1950. At this rate, Mr. Mansfield made bold to predict, the annual consumption of flash lamps will rise to somewhere between 490,000,000 and 730,000,000 by 1955.

Three factors appear to be mainly responsible for this phenomenal growth: the introduction of inexpensive flash-synchronized cameras, which now total about 8,000,000 costing under \$20; the fact that eighty per cent of all cameras in use today are equipped with flash guns; and the growing use of flash cameras in the home by women.

It will be "some months", the man says,

before you'll see it, but that 3,000 ASA film you've been hearing about is really a fact. I refer, of course, to Dr. Edwin H. Land's announcement at the American Institute of Physics convention in Chicago a few months ago. On that occasion, he disclosed that the Polaroid picture-in-a-minute film can be made considerably faster by employing a new speed-up effect. But the secret is in the process, rather than in the film. To prove his point, he showed his audience a snapshot of a group listening to an address in the Chicago Civic Opera House. It was demonstrated again, though without fanfare, by Polaroid's Richard T. Kriebel at the U.S. Camera Achievement Awards dinner in Rochester recently. An exposure of f/5.6 at 1/25th by the ordinary lighting at the festivities produced a picture, after the usual minute, that was actually overexposed! The job could have been achieved at f/8 and maybe a little smaller stop. Sample, Dick? Sorry, bub, not yet. It's all for the Army for a while.

Got a product idea you think would bowl them over if you could only get someone to back it? Well, here's your chance, but it's gotta be good. Brownforman Distillers Corporation recently formed Brown-Forman Industries, a division initially started to encourage the company's employees to develop new products but now ready to welcome ideas to individuals outside the company as well.

The first products to be sponsored by the division in the photographic field have just been announced. They are a print flattening solution, BFI No. 20 and a hypo neutralizer, BFI No. 30. The first is said by the manufacturer to be an excellent reconditioner for old, damaged or brittle prints, and to provide an excellent base for retouching and tinting. Other advantages claimed for the new flattener are: retention and maintenance of moisture inherent in the print; penetration of the paper support of the print and lubrication of fibres; prevents whites from yellowing and blacks from becoming brown; imparts a high gloss to glossy papers, and facilitates drying. The hypo neutralizer will, according to the makers: neutralize the silver thiosulfate; has stability and long life in an open tray; requires no after-treatment to correct the degradation of the print's tones, and will not cause sticking to drum driers.

The Imp, a five-ounce 35mm camera with a "built-in" mailing service, was recently placed on the market by Beaurline Industries, St. Paul, Minn. The plastic camera, which costs \$1.79, comes already loaded to take twelve pictures. When all the exposures have been made, the cartoncovered camera is addressed to the manufacturer and a six-cent stamp attached. The maker develops the film and returns twelve enlargements 31/4x31/4 inches. The camera has a fixed-fous lens, one shutter speed, is simple to use and is said to give sharp pictures from four feet to infinity. To take more pictures, one simply buys another Imp camera and repeats the procedure.

A camera that comes in a choice of colors has been imported from Italy by G. A. Buttafarri, 207 Fourth Avenue, New York. The camera is the Rondine, which costs



From a series of pictures of the Southwest made exclusively for Haloid by Gibbons of Banff,

YOUR NEGATIVES COME TO LIFE

on Haloid Photographic Papers

All the drama and detail you have captured in your negatives are brought to life with realistic beauty on Haloid Photographic Papers. In processing, Haloid Papers are known for their exceptional latitude, development tolerance and print control.

Write for complete information on Haloid Photographic Papers.



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BRANCH OFFICES. Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Los Angeles, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Washington, D. C.

Photographic Papers • Photo-Copying Machines • Photocopy Papers
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COUNTRY SCHOOL OF PHOTOGRAPHY SO. WOODSTOCK, VT.

Tutorial instruction by John W. Doscher in salon photography, pictorial control, color, and special processes.

\$17.50 with carrying case, and the maker is the Ferrania Company, of Italy. It is available with colored leather covering of the following colors: brown, green, blue and red, as well as black. The leather carrying case and carrying strap are in shades matching the color of the camera. Without case, the camera is \$14.50.

The Rectaflex Junior, younger version of the 35mm miniature Italian-made Rectaflex, has been introduced by the importer, Director Products, Inc., 570 Fifth Avenue, New York. The Junior has eye-level, ground-glass focusing; shutter speeds from 1 second to 1/500th; is synchronized at all speeds for flash and speedlight; features helical focusing and is available with a variety of lenses. You can buy the Rectaflex Junior with either a Beta f/3.5, an Angenieux f/2.9 or a Schneider Xenon f/2 coated lens, at \$189.50 to \$219.50, depending on the lens. A complete line of accessory items are also available.

Ansco has announced a new surface, Brilliant, for its line of Indiatone projection papers. The new surface is a double-weight paper combining the oki "crystal" surface with the finely grained surface of such a paper as Kashmir, producing a high surface lustre with a pattern fine enough for making prints as small as 4x5 inches without appreciable loss of detail.

A handy and handsome little wallet, the "Personal Photo Album", a pocket picture wallet covered with simulated alligator and designed to accommodate twelve $2\frac{1}{2}x3\frac{7}{2}$ -inch prints and an identification card, has been placed on the market at 59 cents by Lion Specialties Co., 7518 Thirteenth Ave., Brooklyn 28, N. Y. Looks like a good buy for the money.

Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y., have added to their fast growing line of camera attachments, a matched set of "close-up" lenses for the Stereo-Realist camera. Each set of two lenses is mounted in duraluminum mounts and are packaged in suede type wallets. Instructions for the \$5.50 set include data charts of subject distances and focusing scales. A set of two lens hoods for the Stereo-Realist that fit over the closeup lenses is also available, at \$3.20.

The same company now has lens attachments for two new lenses of the new model VX Kine-Exakta 35mm single-lens reflex camera. For the camera with the Biotar f/2 in preset diaphragm, Enteco has a combination lens hood and filter holder that screws into the lens mount. The price is \$8. For the new Tessar f/2.8 in preset

diaphragm Enteco has an adapter ring of the screw-in type that sells for \$2.40. The lens hood is \$2.

Heitz and Lightburn, 150 West Fiftyfourth Street, New York 19, importers of the Alpa Reflex 35mm cameras, announce new, lower prices, as follows: Alpa Reflex with Alfinon 5cm f/2.8 lens, \$259; Alpa Reflex, with Alitar 5cm f/1.8 lens, \$357; Alpa Prisma Reflex, with Alfinon, \$329; Alpa Prisma Reflex, with the Alitar, \$427. Most Alpa lenses, from 3.5cm to 200cm, are also 5 to 10 per cent cheaper now. The company has a new adapter ring, \$3.15, for cycglass-wearing photographers to permit The ring, the Montur, easier focusing. allows one to attach a corrected lens to the built-in Kern prism of the Alpa Prisma Reflex.

Sojourning in Detroit for the 1951 PSA Convention, your columnist ran into Ed Farber, of Strobo Research, Milwaukee, Wisc., who described a new Strobo Research Monostrob, the price of which was not then known. The new product is called a three-in-one flash unit: basically it is a six-inch-deep by seven-inch-diameter self-contained unit for general work. In addition, it has a small accessory Shorty Snoot that provides a modeling light and soft light source, and permits the use of a 16-inch reflector for studio work. This reflector is equipped with a Holophane

Our Cover

Our cover this month was selected from the Pictorial Section of the 1951 PSA Exhibition which hung in the Detroit Institute of Arts from October 9 through November 4.

Mr. Challiss Gore, of Orinda, California is a member of the Berkeley Camera Club. He has recently joined the Berkeley Portfolian Club of which Boris Dobro is the sponsor.

"Neighbor" was the print of the year in the Berkeley Camera Club Annual competition judged by K. V. Arntzen, APSA, FRPS, a member of the PSA Board of Directors. It won a second prize in *The Camera* magazine's print of the year contest. It also received honorable mention in the 1951 exhibit of the Northern California Council of Camera Clubs and was hung in the Pittsburgh and Detroit salons.

As to the story behind the picture, Mr. Gore has this to say:

"I found Ed Green, the model, at a very picturesque 100-year old place called Old Mountain Ranch in California's Mother Lode country, on a field trip two or three years ago. As usual, upon getting back to my darkroom and viewing the results, I laid plans for a return trip, feeling that I could do better with the material than I had done. Last year I made the return trip, and was greeted by Ed at the gate. His natural pose is the one you see in the picture. I shot a lot of other negatives, but none measured up to the first one. Ed is an old buckaroo who used to work for Miller & Lux, fabled cattle kings of California in days gone by."

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

For Sale—Super Ikonta B, Tessar f/2.8 built-in range finder, case, \$165. Contessa 35, Tessar f/2.8, built-in light meter and range finder, case, accessories \$155. Tsuen Chang, 1325 R, Lincoln, Nebr.

Trade -Speed Graphic 4x5, like new, f/4.7 Ektar, 11 film holders, f.p. adapter, 7 filters, sunshade, flashgun, for Contax and equipment. Ben B. Hains, 2643 Brinker Avc., Ogden, Utah.

Diffuser-Refractor and Modeling Light, and light control lunes permit even more control. The new Monostrob weighs five pounds and "packs a 110-watt-second punch."

Back in New York City, we found that a mound of miscellaneous news had piled up, to wit:

Bell & Howell announced its new Model 200 (single lens) and 200-T (two-lens turret) 16mm magazine load motion picture cameras, adding that the cameras because of their beautiful design had won the Society of Motion Picture Art Directors' Award for 1952. Both cameras have positive viewfinders; a film plane mark engraved on the side of the camera housing for accurate closeups; film winding like a watch; 121/2-foot film run; ASA built-in exposure guide; three-position starting button, for normal operation, continuous running, and single-frame exposures; five operating speeds, 16, 24, 32, 48 and 64 frames per second; easy conversion from single-lens to turret model. With a 1-inch f/2.5 coated lens the Model 200 is \$189.95; with the same lens, the turret model is \$234.95. The new cameras have a dove grey finish and chrome trim.

At the same time, the company announced a new 134W 8mm motion picture camera at \$79.95 (film-spool type, drop-in loading) equipped with a ½-inch f/2.5 Comat lens. It also called attention to cuts in the prices of the 134TA (tri-lens 8mm) to \$129.95, and the 134V single-lens 8mm to \$89.95, both equipped with a ½-inch f/2.5 lens.

Bausch & Lomb, Rochester, N. Y., has a new compact, lightweight 60mm telescope that, the company states, "provides a clearer, more brilliant image than previous models." Only 161/2 inches long, less than half that of former three and fourfoot models, the multi-purpose telescope may be used for amateur astronomy, bird watching, sports events, as a spotting scope on the rifle range, or for general observation. The price is \$95 compared to over \$200 for the old-style 60mm model. Four eyepieces of varying power, 15, 20, 30 and 60, are available. The unit weighs 48 ounces. With an adapter, the scope can be mounted on any camera tripod.

Other news:

Ansco has opened a new processing laboratory at Union, N. J., for processing

The Popular CIRO Camera Now An Exclusive GRAFLEX Product!

A Great Name Joins GRAFLEX!





CIRO 35

... best buy for low-cost color!

An all-American favorite in the popular-priced field, all-metal Ciro 35, is the only range-finder 35 under \$50. Its features include Wollensak lenses; built-in flash synchronization; coupled rangefinder; film counter. It's a great buy . . . and it's guaranteed by Graflex!

CIRO-FLEX . . . America's Best Selling Twin-lens Reflex!

In a class by itself for ease of operation. One twist of a knob and your focus is razor-sharp on the ground glass! Five models provide a broad price range ... each has field lens for brighter viewing, easier composition; compact steel-welded construction and famous Wollensak lens. Three models have built-in flash synchronization! A prize-winner outdoors, indoors ... for action shots or photo-studies. Another "great" for Graflex!



PACEMAKER GRAPHICS

The famous Speed Graphic has focal plane shutter with governed speeds to 1/1000th.: built-in

flash sync.; the Graflok Back (with Ektalite Field Lens). Crown Graphic is identical, except for focal plane shutter... and costs less!



CENTURY GRAPHIC

Lowest - priced, yet packed with famous Graphic features. Ground glass focus,

Graflok Back, Ektalite Field Lens, built-in flash sync., coated color-corrected F/4.5 lens and fast shutter. It's Graphic quality at a truly budget price!



SUPER D GRAFLEX

Brilliant full-sized image (right side up) makes it certain that what you see, you get! Features the Automatic Diaphragm

for full-aperture focus, focal plane shutter and many other features, including built-in flash synchronization! Ideal for portraits.

WELCOME GIFTS... Graflex and Ciro Accessories.

Your Graflex dealer has everything from lenses to carrying cases. Don't miss the new Graflex Polaroid Land Back (finished prints in a minute!) . . . and the all-metal Graflex Tripod with adjustable center post (packs in a suitcase!)

RA	A F	X

Graflex Inc., Dept. 15 Rochester 8, New York	
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Ansco Color 8mm and 16mm motion picture film. The new station is geared to process these films within 24 to 48 hours of their arrival. Sheet, foll and 35mm magazine color film will continue to be processed in Binghamton.

A new model of the automatic Sixtomat photoelectric exposure meter, the Sixtomat-I, has been imported by the Mitropa Corp., 50 Broadway, New York. It reads incident and reflected light, has a body of white plastic with chrome trim and is calibrated in ASA exposure indexes. The price is \$32.50.

A Model No. 250 Twin-Surface Print Dryer at \$17.95 has been placed on the market by Fedco Products, Inc., 37 Murray Street, New York. The dryer takes four 8 x 10 prints. The twin surfaces measure 11½ x 17½ inches, each consuming 125 watts. For AC or DC.

A new Syncro-Mite Reflex Flash Unit at \$13.75 is announced by Heiland Research Corp., of Denver, Colo. The unit is designed for use with midget flash lamps on Rolleiflex, Rolleicord, Ciroflex, Kodak Reflex and most other reflex cameras having built-in flash contacts.

New literature:

A revised fifth edition of the Data Book "Kodak Films" (35 cents) has been published by Eastman Kodak.

Five new booklets have just been published by Eastman Kodak Company. "Photographic Greeting Cards" (25 cents), a 24-page booklet on the subject for amateurs who want to make their own, describes and illustrates the techniques involved. "Darkroom Construction for Professional, Photomechanical and Industrial Use" (35 cents) contains 33 pages, illustrated with photographs, charts and drawings, on general principles and detailed plans. "Professional Printing with Kodak Photographic Papers" (50 cents) is a revised edition which in addition to describing the special characteristics of Kodak papers provides a compact manual on printing for advanced workers. Two other new editions recently published are for the Kodak Color Data Book series, "Color Separation and Masking" and "Kodak Dye Transfer Process", each 56 pages long and each costing 50 cents. The first, illustrated with black-and-white and color photographs, diagrams and charts, describes the procedures of making masks and balanced color-separation negatives from positive color transparencies or directly from the subject. The second is believed to be the first really complete coverage of print making by this process.

"Building A Cold Light Enlarger," reprint of a Popular Science article, giving complete instructions for making a homemade enlarger using a camera and an Aristo Cold Light unit, may be obtained free by writing Aristo Cold Grid Lamp Lampany, 106-23 Metropolitan Avenue, Forest Hills, N. Y.

Heiland Research Corp., Denver, Colo. offers free a 20-page, two-color catalogue showing the complete line of Heiland Flash Syncronizers and accessories.

Bell & Howell announces a new how-to-do-it. booklet, "Tips On Making Your Footbell Movie." Your dealer has it.

STEREO

DON BENNETT

We had a pleasant surprise when we opened the November PSA JOURNAL and saw the name of Jack Norling at the head of a very interesting article on stereo. Odd that we should have mentioned his name in the December column, written before receipt of the November issue. Jack Norling has been a motion picture producer for years. Being a gadgeteer at heart, he has always tended towards the types of movie work that require more than the ordinary amount of brain power. delved into animation, optical printing and stereo. He built one of the first autofocus animation cameras that worked. A quiet sort of guy who doesn't talk much, but says plenty when he does open up, Jack has a good engineering background that makes him go into a subject thoroughly. His humor is quiet, too. We remember when he was describing his autofocus camera before the Society of Motion Picture Engineers years ago. After going into all the irtricacies of design, how the cam changed the focal distance as the camera was moved up and down on its track, he told how the shape of the cam was computed by using familiar formulas. Then he quietly capped it by saying something like: "Of course, the lens didn't fit our computations so we tested and filed until the image was sharp throughout the travel.'

His humor showed up too, in the Plymouth film we mentioned last month, the one shown at the New York World's Fair. Most of the audience ducked when a fender got out of control and came right off the screen headed for the looker! It was just Jack playing with the lenses to get the object to appear in front of the stereo window.

That film was quite a job to make. In addition to being in stereo, every frame was photographed individually! The whole film was "stop motion". After each frame was exposed one part or a hundred were moved a fraction of an inch and the next frame was exposed. In some of the more difficult levitation sequences, where parts moved through the air, the making of one second's time on the screen could take an hour or more. Surely a job calling for a great deal of patience.

If you are reading Jack's article, you can see that he is the thorough type of individual who can tackle such a job and carry it through to a successful conclusion. The long lines who waited to see his film in 1939 and 1940 attest its success.

We mentioned the depolarizing effects of thin plastic sections last month. Forgot to include that not all thin plastic sections depolarize. It depends on the type of material. Cellophane is a bad offender but some of the acetates have no effect. In some cases it is necessary to cut on a bias grain so that when the sheet is folded, V-fashion, the effect is canceled, just as crossed polaroids cancel light.

However, we can't get too excited right now about stereo projection. We believe

it will come, but until stereo projectors can be built for the mass market, we aren't excited about paving the way.

Clubs and wealthy addicts can afford stereo projection today, but for the other 99%, let's wait and see. In the meantime don't worry too much about the effects of mounting unless you belong to a club with a projector, or have a bank account that can afford one.

Much more important, to our way of thinking, is the matter of correct mounting. Almost any type of stereo mounting is good enough for viewing. Only ordinary care is needed. If you have little chance of projecting your stereos, just do the best job you can.

If you are able to use a projector, then you must drill yourself to do a superior mounting job. Most important factors are correct spacing and perfect alignment on the baseline . . . no tilts. You can prove this even with a viewer! Slip a slide into your viewer and tilt it even one-sixteenth of an inch. Zowie! No stereo. Consider what happens when that is projected onto a 50-inch screen. Fifty diameters magnification. That sixteenth becomes three inches. Now go the other way . . . a sixteenth of an inch is 62 one-thousandths ... and 62 divided by 50 is 1.1 thousandths, roughly. It is easy to see why your slides must be aligned to the thousandth for projection. Most projectors, of course, have a tilting adjustment to take care of misalignments, but it is possible to mount so accurately that the adjustments need not be touched at all during a projection session.

Julius Kaiser had a good article on level cameras in a recent issue of *Modern Photography*. He proves his point quite well and his suggestion about fastening a level to your camera should not be taken too lightly. You can get away with it for hand viewing, but projection will emphasize your faults.

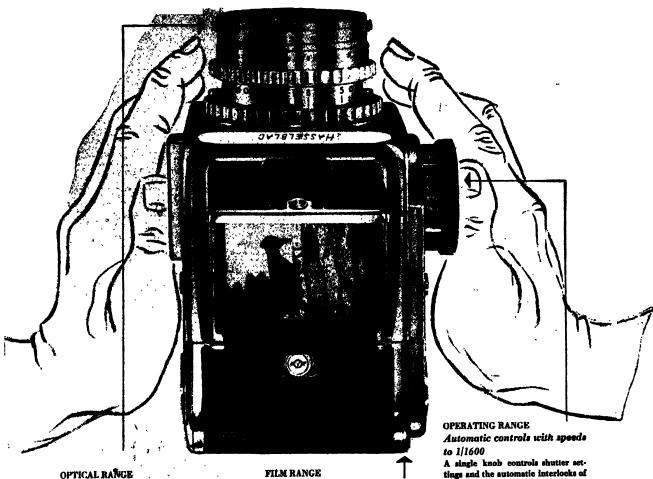
Lots of club activity in stereo. Are we wrong in saying that the New York Stereo Society is the oldest? It was chartered in 1946. Interests are not limited to 35mm stereo and it includes many addicts among its members, men who have been around stereo for a good many years. Information from Owen K. Taylor, 40 Monroe St., New York 2, N. Y. Dues are \$3. Meetings last Friday of each month.

Dayton, Ohio, has a club. Membership about 40, dues \$5. Many of the members are attached to Wright Field. Salem Camera Shop can give you information about this club.

Milwaukee club meets first Wednesday each month. Dues are \$3 and you get information from Mrs. Harold F. Icke, 2833-A N. 9th St., phone LOcust 2-7817.

Hollywood club is quite active, holding frequent contests. Harold Lloyd is active head of the group. Many of the members are familiar to movie-goers.

To get listed here, just let us know the pertinent facts about your stereo club or stereo section. Report on your news and future plans, but see our December column for dates. We must know about it long before it happens, two months before. Address me at 28 Leonard St., Stamford, Conn.



Interchangeable lenses

Your HASSELBLAD comes equipped with the metchless Kodek Ekter Lamenized f 2.8 Lens, focial length -80 mm. Accountry long-focus lenses 135 mm Kodak Ektar and 250 mm (10 in.) Zeiss Opton Sonner. All leuses are quickly interchangeable.

FILM RANGE

Interchangeable magazines You load roll-film in interchangeable magazines, each with an exposure counter. Switch films as you wish. You can use different film emulsions, color or black-and-white, in one camera.

tings and the automatic interlocks of the film advance. Built-in safeguards and indicators reduce possibility of error to the vanishing point. The focal-plane shutter has eleven speeds from 1 to 1/1600 second, and built-in finsh. In the HASSELBLAD - as in no other "reflex" - maximum ease is combined with maximum operating

Never before-such range in a "reflex"

Every few years a new camera really makes history. Such a camera is the HASSELBLAD - the new Swedish "reflex". A few of its features are briefly noted here. Full appreciation of the refinements of design that give this camera unprecedented built-in range must, of course, await your personal inspection. PRICES - The camera, with 80mm Kodak Ektar f/2.8 Lens and 2!4 x 2!4 roll-film magazine, \$535, including Federal Tax. Accessory 135mm Kotlak Ektar f/3.5 Lens, \$250, and 250mm (10 in.) Zeiss Opton Sonnar Lens f/4, \$421.

HASSELBLAD THE NEW SWEDISH REFLEX CAMERA

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Calling Oil Colorists

JAMES H. ARCHIBALD

THE COLORING of photographic prints with photo oil colors is a fascinating and profitable hobby. To take a black and white print, and endow it with the glowing beauty of harmonious color is not difficult. Excellent work has been done by students whose only equipment was a sincere desire to produce something that expressed their unrealized talents in a material way. Artistic ability is less useful than a serious determination to master the rules of color harmony.

How, then, can the embryonic colorist develop his—or her—ability to produce pleasing and acceptable hand colored prints? Is it a matter of color knowledge, better tools, a certain type of print paper, or a keener craftsmanship? Frankly, all these are important, but an understanding of color harmony is by far the most helpful. You may have excellent technique, the right paper, good tools, etc., but if your colors are out of tune, then all else is nullified.

Suppose, then, that we enumerate what might be called "The Significant Seven" points in the order of their importance, and elaborate upon them. Here they are:

Understanding of color harmony
The right paper
Print quality *
Tools and touch
Print tone
Paints
Models

Color Harmony

When this is attained through mastery of the simple fundamentals of color, it is more productive of good results than intuition. 'The former says, "I know," and the latter, "I think."

The aspiring photo colorist should make a hue circle similar to Fig. 1. This should be drawn on a white matte photographic paper with India ink, and the ten segments filled in with those photo oil colors best calculated to produce a smoothly balanced hue circle. The initials used in the drawing are self-explanatory. R denotes red; YR yellow red; Y yellow; GY green yellow; G green; BG blue green; B blue; PB purple blue; P purple, and RP red purple. Most photo color manufacturers market kits containing hues similar to those noted above. Before filling in the color segments, arrange your ten colors in sequence on a strip of white matte print paper so you can properly evaluate them for Hue, Value, and Chroma. In color parlance, these are the three dimensions of Color. Hue denotes the color family; Value the depth or lightness, and Chroma the degree of purity or greyness.

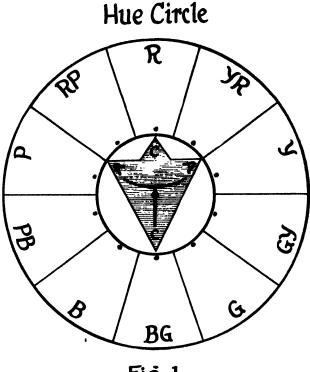


Fig. 1.

In making the hue circle, note the shaded center part. This should be marked off on stiff grey cardboard and attached to the circle so it can rotate, thereby providing the tyro with an automatic device that instantly arranges analogous and complementary harmonies, combined or separate. Set C to any dot and the hues included from A to A give analogous harmony, while those hues opposite C show complementary harmony. A combination of both is the most pleasing, and Fig. 1 shows RP, R, and YR, complemented by BG, a grouping of hues that is perfectly harmonious—and scientifically correct.

In the coloring of scenes from Nature it is well to remember that she is the superlative colorist upon whose palette is never found a discordant color nuance. Anyone who has shot color extensively and viewed it on the beaded screen must admit this as they evaluate the perfect harmonies in all their glory.

Most beginners in scenic colorings commit errors that are based upon their inherited misconceptions of color. Grass is green, so they reach for a tube of color marked green, but what a green! The sky is blue, so in goes a glaring purple blue, and when a brick-red farm house shows up, it has been colored with vermillion or scarlet. So it would be useless to suggest how to match grass, sky,

and bricks, but here is a better idea, which if followed, will help to simplify and beautify scenic color work: Keep your skies a soft violet blue; the grass and foliage a yellowish green; all red objects an orange red, and use raw sienna instead of yellow for the tans and golds.

However, it is in the realm of portraiture that the automatic hue circle will prove its worth, for here we have complete control over the color harmony which best suits the colorist. Average flesh tone is of the orange-red family, and its complement, blue-green or even olive-green, is perfect for a background to enhance the human complexion. However, like all backgrounds, it must be kept soft and neutral in chroma. This arrangement takes care of complementary harmony, and according to the hue circle, we still have available tones of red, orange, and yellow, which could be used in the subject's clothing.

Naturally, when discussing color harmony, it is necessary to use a common nomenclature and limit color names to those mentioned in the hue circle. To those well versed in color, the primary, or fundamental, hues are looked upon as the Adam and Eve of Colordom, from whence millions of related hues, values, and chromas emanate. For this reason the beginner in color must develop an ability to 'see' color everywhere and be increasingly able to classify the related hues that surround him in daily life.

To illustrate this more clearly, suppose we give a few examples. Rose, ruby, maroon, and pink are in the red family; baby blue, Chinese blue, sky blue and navy are in the blue family; peach, ivory, ecru, brown, buff, are closely related to the orange family.

Returning to the use of the automatic hue circle in portraiture or still life studies, it should be pointed out that a slavish adherence to its principles is not recommended. Instead, we shall offer a formula: The largest areas of color should be in related hues embraced from A to A, and enhanced by their complementary at C.

Of course, it is necessary to point out that the colors in the tubes undergo quite a change once they are worked into the print and smoothed off. When applied to a grey print, the cool colors such as violet, blue, and green are less affected than the warmer hues, and when the print is sepia toned the reverse is true. Always remember that your final color tone is a combination of the print tone and the hue worked over it, and be specially careful to preserve the modeling in the print as too much heavy color will obscure the nice play of light and shade.

The Right Paper

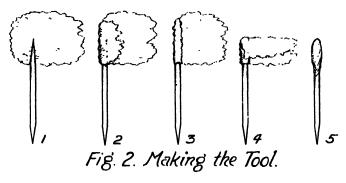
To attempt a coloring on a glossy print is a waste of time and materials. The surface of your photographic print should be matte, for matte has an affinity for photo oil color. There are many excellent matte papers available, but for reasons of space economy we list but three: Kodak Opal G, Ansco Cycora, and Defender Velour Black.

Print Quality

We cannot over-emphasize the importance of print quality, for color applied to a dim or fuzzy print only increases the obscuration of the detail and modeling. Avoid prints with extremes of light and dark areas, and favor those that are crisp, sparkling, and show a nice stepping from highlight to shadow.

Tools and Touch

Tools with which to apply color to the print are simple and inexpensive. The principal requirements are a box of round shaped toothpicks, half a dozen orange sticks or wooden skewers, and a supply of the better surgical cotton-wool. To make the average sized tool, shred out a thin piece of cotton-wool about three quarters by one inch, and lay it on the left forefinger and thumb. Now place a damp toothpick on the pad as illustrated in Fig. 2,



1, fold the pad over the toothpick, see # 2, and roll firmly to the right a bit, see # 3. Lap the upper part of the pad downward, and continue rolling the toothpick to the right, see # 4. This will give you a tool similar to that shown in # 5.

For larger sized applicators, Fig. 3 C, increase the size of the cotton-wool pad, and for very fine tools reduce the cotton to a mere wisp. Practice making the tools until you are fairly expert, and see to it that they are neatly and firmly made. For large backgrounds and other masses, the colors can be applied with swabs as shown in Fig. 3, D and E. These are made by twisting short rope-like lengths of cotton and then kinking them into a pad. It is advisable to slightly blunt the points of the toothpicks and skewers before making the tools, as this obviates the danger of scoring the print.

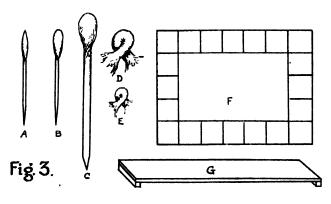
A palette on which to mix your colors can be made from a piece of window glass, size about five by seven inches. Mark off a piece of white cardboard as shown in Fig. 3, F, and attach to the back of glass with Scotch tape. Colors are squeezed onto the squares and mixed on the main part of the palette. A wooden hand rest, see G, is very useful as it allows the colorist to color his print without smearing those parts already worked on. It should be of hard wood, about twelve by one and one half, by one quarter inches, to which are attached end pieces one quarter inch high. Finally, have a roll of masking tape on hand with which to attach the print to a piece of heavy cardboard, as this keeps the print flat and easy to work on.

As for "touch," or technique, the rudiments of applying the color can be stated quite simply. Rub—don't scrub—the colors in with the right sized tool or swab, and smooth off excess paint with a feathery, circular

motion. Avoid the slightest trace of blotchiness, and see to it that none of the nice modeling—or detail—in the print is obscured by too much paint. Remember, if you apply your paint too generously, most of it will eventually have to be removed when you smooth off with a swab.

Print Tone

If your subject is generally cool, such as winter or summer landscapes and seascapes, use a grey print, but if you hope to impart warmth and glow into a fall scene, or portray living flesh tone in portraits, you must have a warm — or sepia — print.



The Paints

The first requirement in a photo oil color is, that it be intense and full bodied. One manufacturer features color kits with each color marked Lip, Cheek, Tree Green, Sky Blue, etc. For the beginner this might be an excellent idea, but it necessitates having many colors on your palette. It is the writer's measured opinion that the sincere colorist will more quickly learn the fundamentals of color mixing if he confines the palette to the ten colors in the hue circle described, and four or five special colors for flesh tones. Kodak Flesh is especially good for women and children, while Marshall's is equally good for masculine portraiture. In procuring your photo oil colors, make your choice from products that have enjoyed popularity and prominence.

Models

An artist would never dream of painting a scene or a portrait from memory. Neither should the photo colorist. Compile a portfolio of colored pages from slick periodicals such as the *National Geographic*, that show landscapes, seascapes, rocks, clouds, sunsets, etc., and portraits of all kinds. Use these as models for your colorings, and dispense with the dubious advantage of color harmonies made "out of one's head."

There you have an outline of the "Significant Seven." To have included a dissertation on how to make certain colors and how to apply them, however, would entail considerable detail and a measure of confusion as the various companies who market photo oil color kits use different colors and color terminology. For this reason, then, we

suggest reading and studying the instructions enclosed with the kits, most of which are simple, interesting, and decidedly helpful. Too, for those who wish to further their proficiency in this self-expressive hobby, there are manuals and literature available at any good photographic supply store.

Coloring with photo oil paints is an exciting and educational hobby. The medium is unusually flexible and productive of extremely smooth results, and, it is amazingly economical.

Johnny Appleseed's Correspondence

DEAR MR. APPLESHED:

It has become my job to take black and white pictures of various events in a local church and to make them into slides for projection. Since I have never made slides I was wondering if you would be kind enough to tell me something of the procedure.

The camera which I plan to use is a 4 x 5 Speed Graphic, and these negatives would have to be reduced to approximately 1 x 114.

Your help is greatly appreciated.

Edna J. Schneider

DEAR MISS SCIENCIDER:

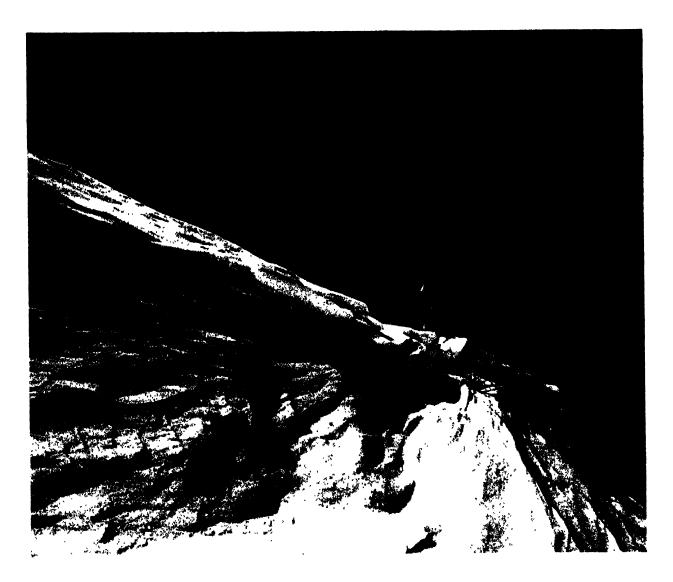
There are two relatively easy ways to take care of your problem: you can either make a paper print and copy it, or you can illuminate your negative from the rear and rephotograph it in the desired size. Let me tell you more about each of these methods.

Depending upon the equipment you have available, you may find this the easier method of the two. Make a black-and-white print on glossy or some smooth-surface paper stock. This print should be normal to slightly below usual contrast, definitely not contrasty. Mount the print to hold it rigidly, illuminate it evenly to avoid reflection (this means the light must hit the print from the side) and rephotograph on a film that will give a positive image directly. This means that you should use one of the black-and-white reversal films that are available in 35mm width or you can use Kodachrome, Ansco Color, or Ektachrome. I have used Kodachrome very successfully. As a matter of fact, PSA has available for loan through the Pictorial Division a set of Kodachrome slides made of famous black-and-white prints by this method.

Another alternative is to fix up an illumination box on which you can place your negative for camera copying, using conventional black-and-white film materials. You can make such a box by coating the interior with dull white paint and then by mounting two or three light bulbs inside the box and placing a piece of diffusing glass on one side. Tape your negative to the glass, cut off all extraneous light by using a black paper of the type packaged with sheet films, and rephotograph the negative in a room of low illumination. For your negative material on which the new positive will be made, you can use a fine-grain film, and your development should be with a fine-grain developer like D-76 or Microdol. Depending upon the contrast in your original negative, the film you use, and the developer, you will find it necessary to alter your development times from the standard recommendations. I suggest that you start with half the usual time.

Both of these procedures call for making the final copy in a camera for which the field is definitely known. This means that you should use a view camera, if possible, and that you may wish to employ a 35mm adapter back of the type described in Column No. 18, page 457, of the July 1951 JOURNAL.

JOHNNY APPLESEED, APSA



THE DAY AFTER Dr. Robert F. Edgerton

From The 1951 Chicago International Exhibition

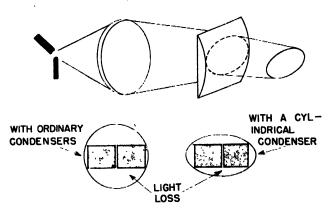
The Stereoscopic Art-Part 3*

J. A. Norling, APSA

Dual Images on One Film

Systems for stereoscopic films using dual images side by side or one above the other have also been proposed. One of the problems in the two-image arrangement, whether in tandem or side by side, is the loss of light, because the light-covering circle covers a large area around the area occupied by the two images.

The ordinary circular light spot from the projector arc spills light all around the images. This condition can be improved upon by a light condensing system having a cylindrical lens element. Then the light spot becomes oval instead of round.



A light-condensing system that improves the light distribution to dual images.

The Newcomer Anamorphoser

Another method is to introduce an optical device on the camera to compress the images in one direction, and a similar device on the projector to expand them back to normal proportions. Such an optical device is called an "anamorphoser." Several types have been constructed, but it remained for Dr. H. Sidney Newcomer to design one that does not introduce serious aberrations and have

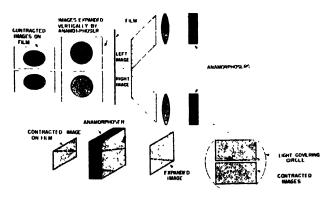


Diagram of the "Anamorphoser" principle applied to motion picture stereoscopy.

other optical handicaps. The Newcomer Anamorphoser is capable of effecting a compression of the image to almost $\frac{1}{2}$ and an expansion of almost $\frac{1}{2}$ times.

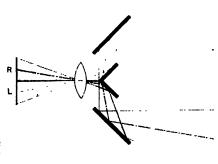


Diagram of one arrangement of the "beam splitter."

The Beam Splitter

Among the methods suggested for the employment of a single film to carry the two images is the "beam-splitter" in one form or another. The device has two pairs of mirrors (or prisms) placed in front of the lens and arranged so that the pair on the left will cause the left-eye image to be selected for projection to the screen and the right-hand pair will do the same for the right-eye image. It is a simple device and easy to use.

The beam-splitter is a device that does exactly what its name implies; it splits the light beam into two parts. Hence, the intensity of each part cannot be greater than half of the whole beam. But in addition to light loss, it has another drawback. The pictures overlap considerably, making it impossible to mask them to a stereoscopic window. The window must be artificially produced by a black border on the screen to absorb spill-over light. Another shortcoming: The camera lens works at something less than half the f/stop setting shown on the lens. This means more than twice the amount of light required for conventional photography. When it comes to shooting interiors, this added light requirement proves to be an economic disadvantage of the beam splitter method. There is a corresponding light loss in projection, and here the loss is even more significant. Take the loss inherent in the beam splitter, add that to the loss in polarization and you find that you're getting about one-twelfth the light that you had when you projected the full frame in the conventional way. Another disadvantage of the ordinary beam-splitter is the picture proportions it gives—a narrow and tall picture, certainly inappropriate for stereoscopic representation which is so well suited for panoramic views.

Another proposed device has dual lenses producing pictures side by side. There is no light loss in the camera,

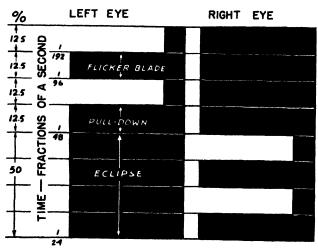
^{*} Continued from page 742, December 1951 PSA JOURNAL.

since two lenses are used and the window for each picture is quite sharp. However, there is considerable loss in projection if the attachment is used on a projector not provided with a special condenser system. If the standard proportions are retained, each image is less than one-fourth the area of the full frame.

Another method which has been proposed for simultaneous projection, is the arrangement of images with one member above the other. Special projectors would be required.

Sequential Frame Projection—"Eclipse" System

From time to time, the alternate projection of the members of a stereo pair has also been proposed. In this system, the right eye image, for instance, is projected first, then the shutter interrupts the light beam while the film moves down to position the left eye image. Thus there are periods of flicker that occur at different times for each eye. If we break this sequence of events down, we find that the first light period has a value of 12.5 per cent



The light and dark periods in "eclipse" stereoscopic projection.

of the complete picture cycle. The flicker blade on the projector shutter (considering a two-bladed shutter) gives a dark period lasting 12.5 per cent to be followed by a light period of the same, then a long dark period consuming 62.5 per cent for pull-down and eclipse to permit the other eye to see its image. If standard sound-film speed of 24 frames a second is used, the resulting flicker is very annoying. Stepping up the projection to 48 frames a second increases flicker frequency twice, but it still is noticeable. There is a physiological effect that is likely to become disagreeably apparentusually headache or nausea---after a few minutes of viewing pictures projected in this way. A complete period of darkness for one eye, while light reaches the other, will probably always result in visual fatigue, if not in nausea, no matter how high, within workable limits, the flicker frequency is brought.

Flicker of low frequency calls for traction on the control muscles of the irises when bright light enters one or both eyes. The rapid occurrence of the transmission of stimuli, first from one eye, then from the other, and the motor messages from the brain to the muscles, delivered in rapid sequence, probably accounts, in part, for the

visual discomfort experienced by most people when viewing "eclipse" stereo movies.

Perception of flicker depends upon the intensity of the interrupted light, as well as the flicker frequency. The more intense the light, the higher the frequency must go before flicker fusion is attained. Also, the larger the angular field over which flicker is distributed, the greater the consciousness of flicker. Hence the dimmer the picture and the smaller it is, the lower becomes the flicker fusion frequency.

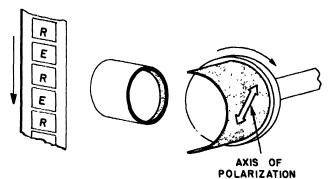


Diagram of the "rotating polarizer" method of alternate frame stereoscopic projection.

There are two ways to project and view eclipse stereograms. One is by using rotating or vibrating shutter devices held up in front of the eyes. These are synchronized electrically with the projector. The other method is to employ a rotating polarizer in front of the projector lens and polarizing spectacles for the viewer. In one position the polarizer delivers light through the left spectacle filter, in the other through the right filter.

Alternate frame, or eclipse, projection should have at least twice the number of frames required for conventional films. That means doubling the length and providing for faster projection speed. If the alternate frames are photographed alternately, there is a very objectionable fringing in pictures of moving objects. This is a cause of eyestrain, especially in a picture where the action seen by one eye is in quite a different stage of progress than the action seen by the other. Difficulty in fusion invariably results. This combination of disturbing effects caused by flickers out of phase between the eyes and by fusion trouble, limits the appreciation of the eclipse method.

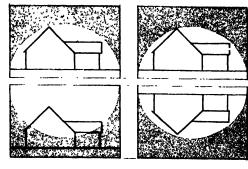
Complete visual comfort can be attained in stereo movies only if the two images are projected simultaneously, if they are rock-steady, if they are of equal brightness, if they are of equal contrast, if they are properly aligned vertically and horizontally, if far distant points are not separated too far in one image from that of the other, and if they are of exactly the same size.

Improved Single Film Methods

Several inventions by the author eliminate the draw back of the single-film dual-image arrangement, namely the unequal distribution of light. These methods employ novel optical systems which are accessory attachments to standard projector heads.

If one member of a stereogram has even a slightly different brightness, some eyestrain will result. If the difference is large, the resulting eyestrain will be great. This is because the action of the eyes' iris diaphrams is entirely automatic and not by voluntary control. If strong light falls on one eye, both pupils will contract and the eye seeing the darker image will have its pupil closed down more than it should be properly to see the image. In accommodation too, both eyes act together and it is impossible for one independently to accommodate to a different extent from the other.

Illustrating the distribution of light over a pair of images. Left—as in an arrangement wherein both images have the same position. Right—as in an arrangement



wherein one image is "flipped over" in relation to the other.

The improved single film methods satisfy one of the basic requirements for good stereograms, easy to look at, in that both members of the pair are of the same brightness. The illustration shows a pair of pictures having image attitudes in a conventional arrangement. The diagram on the right shows an improved arrangement. It affords the best possible distribution of the light from the projector arc.

The illuminating spot from the arc is considerably more intense in its center than in its outer regions. With images having the attitudes shown in the left side diagram, more light falls at the top of one picture than at the top of the other, resulting in a different level of illumination in an area of one than in the corresponding area of the other. The arrangement shown on the right provides equal illumination in corresponding areas, because all portions of the light spot fall upon the same corresponding areas in each member. This meets the requirement that there be equal brightness for each image in order to attain complete visual comfort. It may seem surprising that the intensity difference between center

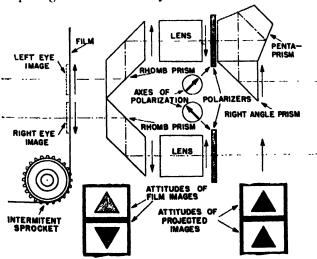


Diagram of an improved optical system for simultaneous projection of the two images comprising the stereoscopic pair.

and edges of the light circle is significant. Actually, in practice, projection engineers are quite happy if there is only a 40 per cent loss,—60 per cent as much light at the edges as in the center. In many theatre installations, the fall-off is as much as 50 per cent.

The projection end of this system, using standard projector heads, has two optical trains containing prisms as well as lenses. These components are arranged so that the light beam enters and exits normal to the prism surfaces and there is no displacement or distortion such as would take place with wedge prisms. Alignment of the images on the screen is effected by a micrometer control to shift the lenses. In the lower optical train, transmitting the right eye image (the one having the conventional attitude), the image passes through in the conventional manner, reversing to "heads up" in the projection lens. In the upper optical train, transmitting the left eye image (the one having the "flipped over" attitude), the image is brought to conventional attitude in a pentaprism and right angle prism forward of the lens.

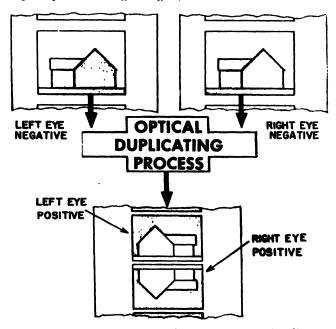


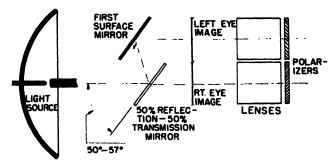
Diagram of transfer of images from the two negative films to the single film carrying the two disparate images.

The polarizers are placed in front of the lenses away from the intense heat.

Prints for this system of projection are not made directly from the original negatives. Duplicate negatives produced in an optical duplicating process are used instead.

Another improved single-film method has the images turned on their sides. This arrangement provides for the use of the full standard aperture in case the pair of images is to occupy only one standard frame. A series of prism elements between the film and the lens turns these images 90°. The inverted image is "flipped over" in the pentaprism and right angle prism in front of the lens. Otherwise, the practical advantages of this variation are comparable to those of the method which is discussed in the preceding few paragraphs.

Another method, devised by the author, for attaining equal illumination for both members of the stereoscopic



Illustrating an arrangement that provides equal illumination for both images by using a partially transmitting mirror.

pair is also illustrated. Here, there are two mirrors arranged between the light source and the film. The lower mirror is a transmission-reflection type, with a reflective coating that will reflect half the light to the upper mirror, one-half the light passing through to one member of the pair. The upper mirror reflects one-half the original light beam to the other member. Again, two projection lenses are used, as in the other systems with the polarizers in front of them.

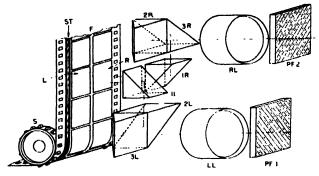


Diagram of improved single-film method with the images turned on their sides.

In this system the images do not have to be inverted in relation to each other, since the illuminating circle falls upon the same corresponding area in each. The lightcircle can be reduced in size to fit the area occupied by one frame, adding efficiency. Added efficiency also results from the reduction in the number of glass-to-air surfaces. Additionally, there is less possibility for dirt or "fogging" on the optical elements. In contradistinction to the other methods, which require no lamphouse changes, this method does require a few changes in the lamphouse to accommodate the two mirrors.

A dual-image single-film does not add significantly to print costs, to the costs of studio production, to shipping and handling costs between exchange and theatre, nor does it require dual projectors and added labor costs for projection. This single projection method does not introduce the unwanted possibility of images out of synchronism with each other, a hazard that exists in dual projection. It assures precise registration, one image with the other. Alignment is no problem, since both images are framed together by the same frame-setting lever. There can be no jiggling or jittering between the images such as is present in any dual system no matter how well made the projector mechanisms.

OTHER STEREOSCOPIC METHODS

The Friese-Greene Process

The first stereoscopic motion picture was made by William Friese-Greene who patented his process in 1893. He used two negative films, one behind each lens. The positive images were projected side by side on a screen and viewed through a cumbersome stereoscope permitting each eye to see only the picture intended for it. The complexity of this system barred it from any commercial application.

The Grid System

The grid system has been frequently proposed and a large number of variations on the basic method have been suggested during the past 40 years.

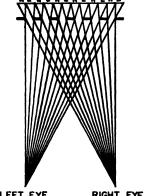


Diagram of the fundamental "grid system" of stereoscopy. LEFT EYE

RIGHT EYE

Basically, the grid system employs a screen containing a large number of vertically placed parallel opaque bars forming a grating having open or transparent spaces between them. This grid is placed some distance in front of the projection screen, the grating in the grid being designed so that the right eye sees only that portion of the screen on which the picture record for the right eye appears, the bars in the grating hiding the left eye image from the right eye. It does the same thing for the other eye.

The chief problem in using the grid system is that the observer's viewing distance, angle of view, and of eye placement in relation to the grid are of a fixed interlocking relationship. Disturb one of the three and proper viewing fails. A slight shift to the right or left results in the breakdown of "correct individual seeing" for each eye, and a double image become apparent, or else a pseudoscopic effect results. Improvements have been made on the basic grid system, but serious shortcomings still remain as an intrinsic part thereof. This particularly applies to the loss of light. While a light loss is common to all stereo projection systems, it is particularly severe in this one, due to the fact that the opaque areas in the grating have to be (in most cases) about three times that of the open areas in order to keep the images from overlapping.

Another matter that must be given consideration is the appearance of the grating to the observer. The dark bars and light spaces should be small enough to be virtually invisible as a banded pattern. To make the grating lines invisible, the spacing of the elements should be no larger than about 1/3500 of the viewing distance.

We shall call the grating space G₈.

Then

$$G_s = D_v$$

3500 (or more)

Where D_v is the viewing distance.

Thus, if $D_v = 60''$, $G_s = .0175''$, approx.

And if $D_v = 120''$, $G_s = .035''$, etc.

The distance, d_g , of any selected grating in front of the screen depends on the relationship of the distance D_v to d_g , or by the relationship of I to D_v .

With the usual grid system, the picture through the grating is viewed by converging the eyes at or near the grating, forming an angle. In order for the grating effectively to select the images properly for the eyes, the disparate members of the stereoscopic pair must be projected through the grating at the same angle.

The New York *Times*, early in 1944, reported that Simyon Ivanov, a Soviet poster artist, had invented a screen made up of tiny squares of thousands of strands of fine wire which produced third-dimensional effects without the use of eye-glasses. James Aldridge, writing on the same subject for the North American Newspaper Alliance, reported that the images reproduced through the screen were "coarse and blurred."

The article goes on to say that the original Ivanov grid system had been improved and developed in the Sgvintorgkino Studio to the point where it promised to become practicable. To quote from the article:

The glass screen is engraved with more than 2,000 converging lines, and it is in these markings that the secret of the new screen lies. In photographing third-dimensional movies, the only alteration required on standard cameras is the addition of two or more mirrors fitted near the lenses to reflect the images onto the film.

Obviously, this appears to describe Ivanov's photographic process as being an application of the beam-splitter principle.

The article goes on to say:

In showing the film, it is projected onto "two or more mirrors," instead of directly onto the screen, which reflects the shadows onto the glass screen. In turn, the lines on the screen unscramble the images, resulting in a clearer image than has hitherto been obtained in third-dimensional film experiments.

Then, in October 1945, the Wall Street *Journal* reported further on the Ivanov development:

Moscow (AP)—The Soviet film industry is preparing a surprise for the world's movie fans—a special production of Robinson Crusoe to be exhibited on a new stereoscopic screen designed to give rounded, three-dimensional images.

Semeon Pavlovich Ivanov, the inventor, said that the screen creates an illusion so perfect that people unconsciously dodge when pictures of birds or airplanes are shown.

Ivanov said he believed the screen surpasses anything Hollywood had done to achieve realism in the exhibition of motion pictures.

On April 29, 1948, the New York *Herald-Tribune* published the following:

Moscow, April 28 (AP)—The Communist newspaper "Pravda" disclosed today that Semyon P. Ivanov, described as the inventor of three-gimensional motion pictures, had been removed from the job of scientific chief of the special studio in which he perfected the invention.

The newspaper (Pravda) said that I. Bolshakov, Motion Picture Minister, did not take Mr. Ivanov's work seriously, tried to picture him as a faker and publicity seeker and finally pulled him off with the excuse that he was freeing him from his administrative duties.

Pravda went on to state:

That's how the cinema industry freed itself of the worrisome individual whose name will go down in the history of the Soviet and world cinema.

Truly, workers on the grid method of stereoscopy have a bad time when someone eventually discovers that the images don't appear satisfactory throughout an auditorium.

Parallax Stereograms

Parallax stereograms are of two principal kinds, one using a grating, or "grid" as the selecting screen placed in front of the images, and the other using a selective screen consisting of small cylindrical lens elements, lenticules, side by side, and running vertically.

The "grid" system was introduced by Berthier in 1896 and was the first form of stereoscopic viewing of still pictures that did not require accessories. The grid consisted of vertical bars with spaces in between. The grid was usually made on a high contrast photographic plate. The picture was a composite which had the two images broken up into bands, the image bands for one eye being interlaced between the image bands for the other. When the grid was spaced at the prescribed distance in front of the composite and viewed from the correct distance, the observer was able to see a binocular view.

The "lenticular" system used a selective screen sometimes registered in front of the images; sometimes directly bonded to the composite photograph. The lenticules do not cut down the reflected light as do the bars in the grid system. In one system, the composite picture is made in a single lens camera which swings through an arc during exposure. The center of the arc is in the plane of the subject.

Lenticular systems are credited to several inventors; among them F. E. Ives and his son, Dr. H. E. Ives. Dr. Ives called his the "Parallax Panoramagram." Improvements have been made and further developments carried out by the Americans, Vanbenschoeten and Winnek, and the Frenchman Bonnet.

The Zafiropulo Process

Another invention employing the lenticular principle is that of Jean Zasiropulo, who set out to apply it to the motion picture in particular. The process requires extremely accurate alignment of all elements in photography and projection.

The Zafiropulo process involves the use of a film containing embossed spherical lens elements in its base. Prints must have their lens elements exactly aligned with those in the negative. The lens elements must register with the greatest exactitude in relation to the sprocket holes in the film. Sprocket teeth, engaging the sprocket holes, serve as the basic registration points for picture steadiness. Film shrinkage, which is over 14 per cent in the lowest-shrink film base, will have to be overcome to prevent lens-element misalignment with relation to the

sprocket teeth, and in turn to prevent misalignment of the film lens-elements and the screen lens-elements.

The Zafiropulo process requires only one lens in photography, but it must be of large diameter, from $2\frac{1}{2}$ " to 3", and such a lens must be of long focus, over 6" in an f/2.5 lens. This is about 153mm compare with 40mm and 50mm lenses, which are the most frequently used in film studios. This long focus lens requires more studio space than is needed in conventional filming.

Several other methods have been proposed for the lenticulated (goffered) film process of movie stereoscopy. One is, in essence, an application of the "beam splitter" principle, differing from it in that it produces a series of bands for each image. One band, for part of the left eve

every square inch, and the plates should be quite large, 8" x 10" or more.

Exposure is made through the pin-holes, and since the effective aperture of each pin-hole is extremely small, long time exposures are essential. They cannot be satisfactorily reproduced; hence copies are not obtainable, and the negative image has to be rendered into a positive by reversal. Viewing should be with a mirror placed so that the proper left-right attitudes of the images can be obtained.

The nature of the process excludes it from practical usefulness, particularly for motion pictures, but it is an interesting thing with which to play, and can be experimented upon by anyone having the required facilities.

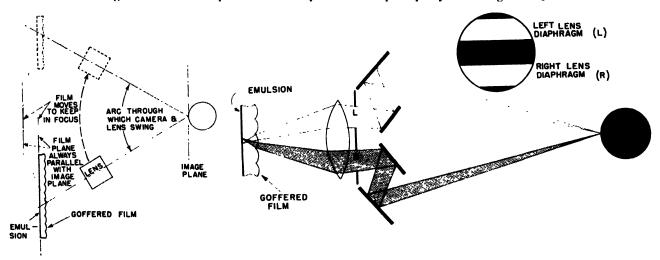


Diagram (left) of one type of camera for making lenticular stereograms. Right Diagram of one method of lenticular stereoscopy employing the beam-splitter principle with the addition of slit diaphragms.

image, is formed through each lenticule, and another band is formed adjacent to it for the corresponding part of the right eye image, through the same lenticule. The lens must be operated at its widest aperture.

Lippman's "Integral System" of Stereoscopy

The process of "integral" photography discovered by Lippman in 1908 utilized a screen composed of an almost infinite number of small "lens elements" in the form of pin-holes. It affords what most who have seen it consider the ultimate in stereoscopic viewing. It differs from any other system of stereoscopy in that it provides a much larger number of images in the plane of the photograph and "reduces the number of viewing instruments to zero." But Lippman's integral photographs can be made only as transparencies, and they cannot be projected, nor can they be reproduced to supply copies that have the qualities existing in the original.

These integrated stereograms are made through a screen having a great number of pin-holes, each acting as a camera lens. No camera is used; the pin-holes serving as lenses. The screen can be a photographic image in a contrasty emulsion on the front side of a glass plate with the photographic image produced through it on an emulsion on the back. The holes must be quite small; their size being established by the rules applying to pin-hole photography. There must be a great number of holes for

Single Lens Camera for Motion Picture Stereoscopy

If two strip stereo films are used, such things as titles can be made by exposing one image, for the required footage, then shifting the camera to expose the other, as is done in making "slide-board" stills referred to earlier in this article.

A variation of the principle can be applied to obtain stereoscopic motion pictures, especially aerial shots. The author has made such films using only one camera, and making only one negative. Two prints were made from these single negatives and projected in interlock on two machines. However, the prints were projected with one print having its frames displaced in relation to those of the other. The number of frames displaced is governed by the plane's elevation above the ground and above the nearest object, in scenes looking straight down. Frame displacement is also governed by the ground speed of the plane. A plane flying at 100 miles per hour will cover 144 feet a second, which means that six feet is covered in every second for a film speed of 24 frames a second. A full reel was made during flights over New York City, the camera pointing straight down. The plane was flown at 2500 feet, and slow-motion photography of 96 frames a second was used.

A film speed of 96 frames a second with a plane speed of 100 miles per hour gives $1\frac{1}{2}$ feet of advance along the

course as registered by every frame. Using the equation $\frac{D\times d}{D-d}\div 50$, established the base of the interaxial that would result in the most startling visual effect with the least eyestrain. The farthest plane, D, the ground; the nearest plane, d, the top of the Empire State building; and the divisor, 50, indicated an interaxial base of 40 feet and this was achieved synthetically by a displacement of one film with the other of 30 frames. Actually, a displacement of 15 frames was finally selected to give the most satisfactory results.

Some stereo shots were made up in this way from stock footage taken from a plane flying over the Andes. The plane was flying about 180 miles an hour and the exposures were made at normal camera speed. The camera pointed horizontally toward the distant mountains.

The most startling of these shots was one that included "The Christ of the Andes." This heroic statue was in the middle distance and stood out in vivid relief against the mountains beyond.

There is one thing that creates quite a problem: any unsteadiness in the airplane's flight. This comes out in the projection as a constantly changing vertical and horizontal, and sometimes rotational displacement between the images. Such displacements existed in the films we made and had to be eliminated by optical duping methods involving a complexity of steps. But it was an interesting experiment and worth the trouble.

The Vcctograph

Vectograph is the name applied to a clear plastic sheet on which an image may be rendered in terms of varying degrees of polarization, and viewed through a polarizing filter. The vectograph can accommodate an image on both its sides, and each image can be made to have its axis of polarization at right angles to that of the other. A stereo vectograph has the images of a stereo pair printed respectively on top and bottom of a vectograph sheet, and is viewed through polarizing spectacles with its respective windows having polarizing axes corresponding to those of

the vectograph images. In slide form, the three-dimensional vectograph can be shown in a standard monocular projector without filters. As in other systems using polarized light, silver non-depolarizing screens and polarizing viewing spectacles are required.

During World War II the three-dimensional vectograph was used by the armed services for aerial reconnaissance and for training personnel in various skills. Other uses for this novel, paper-thin stereo picture will doubtless be found. Its picture quality is excellent and its ease of handling and processing are distinct advantages for any photographic process,

Three Dimensional Pictures and Television

Inevitably today, any new method of visual presentation both still and motion, can be telecast. As a matter of fact, an experimental stereo-television system has been at work in the Argonne National Laboratories. It permits an operator to keep a precise watch over the "hot" materials he is handling by remote control. Equipped with a pair of viewing spectacles and with eyes glued to a pair of television screen images which are transmitted by a binocular television camera, the operator does get a three-dimensional impression. But the problems involved in presenting satisfactory three-dimensional television to the public may be so very great that, by comparison, the problems of introducing color television have been small indeed. It is anybody's guess when stereo television will enjoy a widespread audience; if the history of stereo movies can provide a clue, the time is many years away.

Non-Stereo System

A system which has recently been described as producing a three-dimensional effect is the Cinerama development of Fred Waller. This method, requiring a multiplicity of cameras and projectors, presents a dramatic panoramic view of the scene photographed. But it is not three-dimensional at all, since it does not present a mutually exclusive image to each eye, the basic requirement of any three-dimensional system. (To be continued)

Camera Club Manual

H. J. Johnson, FPSA

In the following section of the revised Camera Club Manual, we continue discussion of the problems of newer clubs.

Getting Members

First, and one of the major undertakings of a new club, is to initiate a steady, healthy growth in membership. This may be done by working hard and continuously for that goal, and with the club officers directing and encouraging, and every member helping.

The new organization can acquire members in various ways, such as:

- Informing all camera stores of the organization of the club and inviting photographers to attend. Helpful to the camera store is a card of invitation for its bulletin board, or a number of printed invitations to be handed to customers.
- Keeping the local newspapers informed of what is taking place, and enlisting the support of the editors in getting advance notices and following reports of meetings published.

- 3. Making up a list of available local photographers, and writing each a friendly letter, inviting attendance at meetings, suggesting membership in the club.
- 4. Making contacts with officials of art stores, art museums, art galleries, libraries, and other cultural centers, and stressing the availability of memberships in the club.
- 5. Inviting everyone conceivably interested to attend meetings and then, at these meetings, (a) getting the names and addresses of guests, (b) extending open invitations to join, and (c) making joining easy and prompt.
- 6. Appointing an officer or member of the club as head of a Reception Committee which will meet every guest, introduce the guest to members and to the chairman or members of the Membership Committee and put the guest in a mood of liking the club and its people and of wanting to join.
- 7. Establishing contacts with the officials of schools and other educational institutions, and informing them that advanced students interested in photography will be welcomed as club members.
- Establishing contacts with large fraternal and social organizations and informing them that members interested in photography will be welcome at club meetings.
- 9. Seeing to it that friendly, inviting notices of meetings are mailed, at least a week in advance, to all guests, and to others interested. Keep notifying and inviting these people for at least three meetings.
- 10. Conducting a photographic school which the general public may attend. The tuition fee may be applied toward the membership fee.

New members should be introduced to the club at the earliest possible moment and made welcome. Guests also may be introduced by name. (They should not be asked to introduce themselves in open meeting, a practice which tends to be embarrassing.)

New camera clubs and old alike have membership problems for which only they can find the solutions. The average club probably will not seek to be exclusive. Ownership of camera equipment, interest in photography, or personality can be adequate requirements for membership. On the other hand, some clubs may wish to have certain barriers to membership for reasons they regard as good and sufficient. Such clubs may wish to have a membership or Admissions Committee.

The more democratic the club, the easier and more rapid its growth. The more exclusive the club, the more difficult and the slower its growth. Snobbishness has little sales appeal in camera clubs.

Few clubs, except for small and exclusive special-purpose organizations, question the photographic abilities of prospective members. Many clubs have in their membership persons who for one reason or another participate only vicariously in photography.

Possibly an important question confronting some new camera clubs is whether to admit women. By and large, camera clubs new and old, decreasingly raise this question. The co-ed club is quite as successful, and its meetings much more enjoyable, than the club which restricts

its membership to either sex. Experience presents no substantial reason why mixed membership should not be sought nor, indeed, why it should not be encouraged.

Another problem is that of "junior" members. Teenagers may not be as stable in their interests as older members, but there are usually a few who maintain interest. In addition, those who drift away are potential members in the future.

Club Publicity

Helpful to the growth and activity of the new camera club is continuing and judicious publicity.

Notices of meetings should be sent to local publications several days, and preferably a week, in advance. Personal contacts of the club officer or member in charge of publicity with the local press is desirable. In this connection, the newspaper camera staff should not be overlooked. Newspaper photographers have little spare time, but they are as ardently and deeply interested in camera work as the most fanatical amateur. Their membership in the club can be a real asset.

Reports of meetings should be provided to interested daily newspapers immediately after the meeting. Newspapers in some communities will not be greatly interested; others may be more cooperative, and their friendly interest may be cultivated to advantage. Newspaper camera editors naturally will be actively interested.

Notices of meetings posted in camera stores, cultural centers, and other gathering places are helpful forms of publicity.

Less direct but of good potential value is publicity in camera magazines. Such publicity cannot be expected frequently but when obtainable it helps make the club's name more widely familiar to photographers. (Note: "Publicity" is not a once-a-year announcement of new officers by the secretary!)

In general, clubs which do not participate in outside competitions and activities are less likely to obtain fame than is one which is alert to the value of outside stimulation.

Camera Club Relationships

The new camera club can benefit by establishing friendly relationships with photographic equipment dealers, professional photographers, news photographers, and others of the camera trade, and with art groups, schools, museums, libraries, and other cultural organizations.

Many members of the camera trade personally are interested in photography, but hesitate to attend camera club meetings, sometimes because they are not invited, and again because they fear clubs or members will wish to "talk shop" with them or even will seek to obtain preferential treatment. In the trade will be found many people of excellent membership calibre who will react to friendly interest and treatment, and who may be invited to enjoy photography with the club with the assurance that the business aspects of camera work will not come up. Many professional photographers also are interested in camera club activities and frequently will participate if they too are permitted through the club to enjoy photography.

Relationships with educational institutions, art groups, and cultural centers may at first be difficult. The question whether photography is art is unimportant but long-lived and ubiquitous. The need for diplomacy is indicated, and once complete understanding is reached, the camera club may find contacts, and even joint meetings, with art groups particularly enjoyable.

Relationships between camera clubs, both new and old,

advisably may be maintained on a friendly basis. Joint meetings, exchange meetings, sharing of field trips, and other undertakings, easily are possible. Inter-club competitions within the limits of friendliness and good sportsmanship make good program features.

No club should overlook the broader relationship with clubs all over the world through membership in PSA. (To be continued.)

Anatomy of the Jace

DOROTHY E. KILMER

Probably there are very few people who are not pleased by a flattering portrait of themselves, so it would behoove the photographic artist to endeavor to minimize the defects and emphasize the best features of their subjects. This can be accomplished to a great extent by studying the anatomy of the face, and the lighting that produces the desired effect. This was an all-important part of the training of artists long before the camera came into being, and the same rules are still applicable to portraiture today.

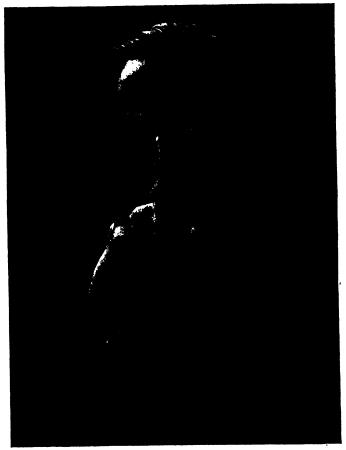
First let us consider the planes of the face: the separation between the tip of the nose and cheek, the distance of separation between the lower lip and the indentation below, and the space between the ridge of the nose and the eye. There are also the forchead, which protrudes, the upper jaw, the cheek bone, and last, the chin.

Next we have the various shapes, or contours: the square, oval, narrow and full face. This gives the general shape of the head which we must study in order to light it to the best advantage. There are no perfect faces, but with corrective lighting, some can be made to appear almost perfect—these we call photogenic.

Let us first study the nose, as it is more difficult to subdue than any other feature, and the cast shadows can distort the entire face. Do not highlight a nose or it may appear to be broken. Turn the head until you find the nose to be straight with the face lines, then take care in raising and lowering your lights, to control the shadows. Use a lower camera angle for a long nose, and be careful to avoid a shadow directly beneath it, as that would tend to increase the apparent length. A thin, straight nose is not so difficult, but be sure the side is well lighted, as this will make it look a bit larger.

A flat nose is portrayed best when flat lighting is used, especially in the case of very young babies. A broad nose will need retouching, as strong lights on the sides will make it look larger than ever. This type has flared nostrils, and you cannot eliminate them with lights. However, you can help to reduce the apparent size of the nose by having one side in shadow.

Eyes—"the windows of the soul"—are the most expressive part of the face, so they must be carefully lighted to bring out their best points. Deep-set eyes require a low camera angle and floor-level illumination, so they will not be in too much shadow. Try to light for emphasis, but do not overlight. When you have finished a portrait,



ERNEST THESIGER

Karl Pollak

cover all but the eyes, and see if they show interest and personality. This is the best test for the success of your efforts.

Try to have your subject relax the muscles of the mouth, as a tenseness will cause an unnatural expression, thus spoiling an otherwise excellent likeness. Use of makeup on thin lips, care in posing and proper lighting can do much to correct faults such as a narrow mouth, protruding lips, and dropping lines around the mouth.

Careful study of your subject, and special attention to defects that can be minimized by proper lighting and camera angle will do much to improve your portraits. Emphasize the most attractive features, and the results will be extremely gratifying.

BOOK REVIEWS

SUMMER'S CHILDREN, A Photographic Cycle of Life at Camp, by Barbara Morgan, Morgan & Morgan, Scarsdale, N. Y., 160 pages, 8½x10, illustrated, cloth, \$5.00, 1951.

Photographers who wish to study the modern technique of "writing with photographs," and grown-ups who desire to live again the delightful camp days of youth, will find enjoyment and satisfaction in this book. Students of child and camp psychology will like it, too, for the words of Dr. Mary Fisher Langmuir and Helen Haskell make it that. Even the author barges into the technical when she explains that she views the volume "as an affirmation of the art and science of human relationship" and a seeking for an "improved quality of life."

Once the reader has leaped the dismal barrier of scientific jargon which opens the book, a new and enjoyable world of big pictures and small words is shown in photographic panorama. Here are exquisite photographs of child life at camp, with children looking, acting, and talking like real moppets, not specimens.

All of camp life is here—the barn, the horses, and kindergarten equitation; the lake and boating; the animals, wild and domestic; the nature study classes; the hike, with dinner al fresco in the chasm or on the mountain; the cabins, tents, and bunks; the parents' visit; the girl who can turn cartwheels and the fat boy who cannot.

And then the author, praise be, has included a chapter, "Hocus Pocus Dominocus," which presents many of the mystic poems and sayings of childhood. Plus stories and pictures about the goat who ate the mail, the horse who ran away, and other interesting characters essential to any camp which is a camp.

This is a book for photographers and for adults. And the more serious and aged they are, the more they need it. Not merely a book, but a contribution to the real enjoyment of life.

Photofacts, Volume Two, edited by George L. Wakefield, The Fountain Press, London, England, 392 pages, 43,4 by 7, illustrated, cloth, \$4.75, 1951.

This volume combines the information previously published in the separate "Photofacts" booklets on darkrooms, film development, contact printing, enlarging, print development, holiday photography, outdoor lighting, and lantern slides. The editor explains that it deals with established photographic techniques, presenting the tried-and-true formulas and methods of experienced photographers, avoiding fads and novelties.

Both beginning and advanced photographers will find the book helpful because of its thoroughness, and also because of its constant striving to guide the reader to making thoroughly good pictures. Many photographs, used as illustrations, make the volume additionally interesting and informative.

Photographers planning to take a camera jaunt will find the section on holiday photography particularly helpful. While it would seem as if such photography were a matter merely of packing the camera gear and setting off, there's much more to it. And most of the much more is presented herein.

NEGATIVE FAULTS AND HOW TO CORRECT THEM, Photofacts No. 23, and PRINT FAULTS AND HOW TO CORRECT THEM, Photofacts No. 24, both by Frank Harris, The Fountain Press, London, England, 40 pages, 444x714, illustrated, paper, 50 cents each, 1951.

These two books summarize the common shortcomings of negatives and prints; tell how to rectify them, when possible; how to avoid them in the future. The recommended processes are long-established and simple. The reader is encouraged to undertake the remedial processes without fear that they are too difficult. Good, solid advice for the amateur who wishes to become the complete and competent photographer.

PHOTOBIOGRAPHY, by Cecil Beaton, Doubleday & Co., Garden City, N. Y., 255 pages, 7x10, illustrated, cloth, \$6.00, 1951.

Many photographers have written books, and many books have been written about photography, but none before like this. It is all photography, every word and picture of it. So fascinating that the photographer who starts to read it probably will lose family, friends, meals, and whatever before he puts it down!

Cecil Beaton is--if any do not knowan English photographer who started as a boy with a box camera, promoted himself to a 3A Kodak and a tripod, and then, with no other equipment, worked himself to fame and fortune as portraitist, fashion photographer, and illustrator. In this volume he tells how he did it--by making photographs. Granted he was art sensitive from the first. That he had some art training and undertook theatrical design. That he had art imagination. Yet the secret of his success in photography appears to be that he made photographs and photographs and photographs until the results satisfied him. Then he made photographs.

Well along in this intriguing volume, after Beaton has told how Conde Nast forced him to forsake his 3A and to use a studio camera, and after a friend had sold him on the virtues of a Rollei, he explains that he makes 500 or more exposures on one assignment. He admits that his technical abilities may be weak. Others develop his negatives and make his prints for him. But still Beaton insists he makes photographs, and good photographs, be-

PSA CONVENTION

New York, New York, August 13-16, 1952

cause of his insatiable curiosity about people and things.

As a boy he posed his mother, sisters, friends, and family servants for as long as they would stay put. Later he virtually wore out models, posing them in bowers of artificial flowers, clouds of cellophane, backgrounds of fantastic textiles, baroque settings. He worked days, nights, holidays, summer, spring, winter, fall, indoors, outdoors—making photographs.

The investment of time and energy paid off. Beaton became the photographer of the great. His sitters have included the British royal family, Churchill, Halifax, Gertrude Stein, the Duke and Duchess of Windsor, Andre Gide, Katherine Hepburn. Marlene Dietrich, Gary Cooper, Eleanor Roosevelt.

He photographed the war in England, Africa, Libya, Egypt, Burma, India, China, and the United States. 'For six months," he explains, "I took hundreds of photographs every week." And once again his persistency and curiosity paid dividends. He received commissions for making photographs which others could have done better, technically. Evidently he did well enough for "Vogue" magazine gave him a roving commission and a five figure salary and turned him loose to photograph fashions, people, events, scenes, things almost as he wished.

Even then the 3A complex has persisted. His portraits customarily are made with strong overhead light, weak reflected light on the face, and a "hot" backlight to produce a halo—with the result that sitters repeatedly complain of scorched derrieres. And he has had a wonderful time, making an experience of every sitting, and expecting every film to provide him with a legacy. Many of his delightful experiences are recounted in the book. Including the time he kept a dowager waiting while he borrowed her sequin wrap for Katherine Hepburn posing as Joan of Arc in coat-of-mail.

This is only one of many books Beaton has written and illustrated with the camera. It is to be hoped it is not the last. For this is a breezy, fantastic, swashbuckling tale of an irrepressibly gay photographer who sees every photographic rule and tradition as something to be ignored, trampled upon, or smashed—and who succeeds marvelously with this process.

P. S. He admits that the rules must be known before they can be broken successfully.

We are requested by Allen R. Greenleaf, author of *Photographic Optics* (New York, The Macmillan Company, 1950) to state that he did not approve recent direct-mail advertising to PSA members that claims (1) that the book supplies "information on the construction, merits, and deficiencies, of all photographic lenses"; (2) that "He gives specifications and drawings of all types of lenses, . . ."; (3) that "It explains . . . the properties, construction, merits, and deficiencies of ALL photographic lenses being manufactured today."

PSA HONORS

JOHN W. McFarlane

Ex-Chairman, PSA National Honors Committee

"I have just received the good news and hardly know what to say. I didn't know I had been proposed for the Honor." This was typical of most letters from those elected to Honors this past year and illustrates the way our Honors procedure is meant to work. The system now functions as it should-"Honors seek the man and not the man seeks Honors." It used to be that some deserving candidates were passed by unless they proposed themselves which very few people will do. The establishment of Divisional Honors Proposal Committees has made sure that no deserving candidates will be overlooked. The type of candidate respected most by the National Honors Committee is the one proposed without his action, and handled by the Divisional Committee.

PSA Honors are just what the word implies. They are not grades of membership nor are they simply certificates of photographic proficiency. They are tokens of worthwhile advancement of photography and assistance to fellow men. Our Honors are at a high level and will continue to be kept there. Undoubtedly, a 1-w mistakes have been made in the past but as far as possible the Honors Committee will uphold a high standard which will reflect credit on the one honored and on the Society.

Four PSA Honors were established some years ago. The Associateship is awarded for really worthwhile advancement of photography in any field. The Fellowship is awarded for outstanding advancement of photography, usually accompanied by extensive public service. The Honorary Membership is awarded for outstanding organizational work for PSA. The Honorary Fellowship, the highest honor, is awarded sparingly and only for the very highest level of achievement in advancing photography. The Honorary Fellowship can be awarded to nonmembers.

The Search Mechanism

Relax! If you rate an Honor, it will certainly be found out and you will be proposed for the proper Honor. Honors Proposal Committees have been established for each Division and the names of their chairmen are given below. The principal function of these Committees are two-fold:

- To make a thorough search for any deserving candidates.
- To assist any proposer in the preparation of a suitable application.

In the search for candidates, the District Representatives and the directors of various Divisional Committees should all assist in pointing out to the Divisional Honors Committee any candidates they think should be considered. In general,

the Divisional Committee itself will not prepare applications or act as proposer. although when necessary they can obtain a proposer. They will review applications and make suggestions to the proposer for improvement of the application. The Proposal Committee will also convey to the National Honors Committee their opinion of the worthiness of the candidate. The Proposal Committee, however, has no power over any application, i.e., they can not veto any application or prevent it from reaching the National Honors Committee. The National Committee naturally values the opinion of the Divisional Committee but is not bound by it either in electing or rejecting a candidate. It must be repeated that Divisional Committee is not a screening committee, that their main functions are those of search and assistance.

Applications can go directly to Headquarters without going through a Divisional Committee. This is not usually in the best interests of the candidate. A number of poorly prepared applications were received last year which had not received the benefit of the Divisional Committee's consideration. Some candidates may not have been elected for that reason. In any case, the Honors Committee is always curious to know what motive was behind avoiding the Divisional Committee.

So You Want To Propose a Candidate

First of all, don't tell him. In nearly all cases you can get sufficient information about his or her record from friends, wife, secretary, camera club record, etc. If you do tell him you are running a risk of considerable embarrassment if he is not elected.

Talk it over with his PSA friends who share your opinion that he should be honored. Get two PSA members who are not only willing but anxious to serve as endorsers. If you have to twist a man's arm for endorsement, the Honors Committee will hear him yell. In any case, it is your duty to get two endorsers who will promptly return the confidential endorsement on the form which they will receive from Headquarters. It is almost fatal to the candidate's chances to name anyone as endorser without securing his consent. Several candidates were not elected last year for this among other reasons.

When you write up your candidate use the new form, that is the revised 1951 form. Get a copy from your Divisional Committee or from PSA Headquarters. Read the instructions. Get the application typewritten if you can. In giving information, don't assume that the candidate's work is well known. Technical members

of the Honors Committee may not be familiar with a pictorialist's achievements. On the other hand, don't go into fine details. A detailed list of salon acceptances is definitely not wanted and it looks like padding. You should be able to give the candidate's record in the two pages provided. Additional material, except in unusual cases, probably will not be circulated to all members of the Honors Committee. Just remember that eight copies of everything will have to be made. Only the stuff which is really worthwhile is going to be copied. Don't send prints, clippings, and the like unless you are asked for it.

Send the application to the Divisional Committee Chairman at address below. If you have good reason to do so, you can send it directly to Headquarters for forwarding to the Honors Committee. Observe the deadline and just remember the application will get more careful consideration from the Divisional Committee if you send it in considerably before the deadline Your deadline is March 1st no matter which way you route the application. If your application doesn't arrive on time or it your endorsers do not return their endorsements within the time requested, the application will probably be held over until the following year. Such applications will not be forwarded to the National Honors Committee.

If Your Candidate Is Not Elected

Elected candidates are notified directly. In the case of those not elected, the proposer but not the candidate is notified.

If you do get a letter from the National Honors Committee Chairman that starts out "It is my unhappy duty . . ." don't pout and start throwing things. Either the application was poorly prepared or your candidate just doesn't have enough achievements to his or her credit. Don't send in the same application next year. It is better to wait a couple of years so that additional achievements can be cited.

All of this sounds as though we are inviting a large crop of Honors applications. We are not. Most of the backlog of deserving candidates was caught last year. We do want to have any deserving people honored, but their number should not be great.

How Not To Get An Honor

- 1. Join PSA just to get an Honor.
- Propose yourself and don't hother about endorsers.
- Use bribery or threats on your endorsers.
- 4. Use an old application form.
- Ignore your Divisional Honors Proposal Committees.
- 6. Don't read the instructions.
- Write the application in a longhand, illegible scrawl.
- Add 15 pages of details including your first double exposure with a box camera.
- 9. Send the application in late.
- 10. Send gifts to the Honors Committee. (Brother, if you get an Honor, we give up!)



THE PHANTOM SHIP

Karl A. Baumgaertel, APSA
The correct position of the plate that appeared on page 681 of the November 1951 PSA JOURNAL up-side-down. This is a
reflection purposely inverted to make an abstraction. Our sincere apologies to Mr. Baumgaertel for the error, which we are
pleased to correct herewith.

Divisional Honors Committees

Chairmen of the Honors Recommendations Committees for the various Divisions are:

Color. -Paul J. Wolf, APSA, 354 Fort Washington Ave., Hawthorne, N. Y. Motion Picture.—Nestor Barrett, APSA, 1220 University Ave., San Jose, Calif. Nature.—Louise K. Broman, APSA, 6058 S. Troy St., Chicago 29, Ill. Photo-Journalism.—H. A. Schumacher, APSA, Graffex Inc., Rochester 8, N. Y. Pictorial.—Robert L. McFerran, APSA, P.O. Box 893, Fort Wayne, Ind. Technical.—Konstantin Pestrecov, FPSA, 635 St. Paul St., Rochester 2, N. Y.

EXHIBITION LISTINGS

FRANK J. HELLER, APSA

Thirty exhibitions have published catalogues to date. They are: Lucknow, Memphis, Port Talbot, Calgary, South Shields, Hartford, Falmouth, Edmonton, Denmark, Springfield, Ill., Lea Valley, Vancouver, Edinburgh, Sacramento, Barcelona, Puyallup, Truro, Cleveland, Iris, PSA, Bath, Houston, Jonkoping, Arizona, Focus, Western Ontario, Witwaterstrand, Mississippi Valley, Southampton, and Scottish. The following exhibitors have had twenty or more acceptances:

Name	Country	Exhib.	Prints
Harry L. Waddle	Canada	29	86
Jack Wright	USA	29	85
Frank J. Heller	USA	28	76
Eugenia Buxton	USA	25	64
Francis C. K. Wu	Hongkong	22	57
Theodore L. Bronson	USA	22	54
Lowell Miller	USA *	19	53
Carl Mansfield	USA	21	52

Name	Country	Exhib.	Prints
Doris M. Weber	USA	20	51
Juris Benjamin	England	19	50
John I. Fish	USA	21	50
Alfred Watson	USA	20	47
Jose Oiticica	Brazil	21	46
Max Thorek	USA	20	44
Charles L. Wilson	USA	14	37
H. R. Thornton	England	16	37
J. W. Galloway	Canada	17	36
Boris Dobro	USA	12	35
Wellington Lee	USA	14	35
C. A. Yarrington	USA	17	34
R. F. Edgerton	USA	14	3.3
Wilbur H. Wier	USA	11	31
James A. McVie	Canada	11	30
H. Roy Hudson	England	12	30
Renc Jentgen	Luxembourg	13	30
H. M. Bates	USA	17	30
Earle W. Brown	USA	10	28
O. E. Romig	USA	11	27
Betty H. Hulett	USA	11	27
Merrill Tilden	USA	14	27
Rex Frost	Canada	11	26
Grace Ballentine	USA	12	26
Louis Puggard	USA	9	25
Wm. J. Spicer	USA	10	25
G. L. Weissenburger	USA	10	24
Geo. I. Hughes	Scotland	11	24

HONORS APPLICATIONS DEADLINE

Because of the earlier date of the 1952 PSA Convention in New York City, the deadline for applications for Honors' consideration has been moved up to March 1st.

All applications must be submitted on new forms; don't use any old ones that may be available. Obtain the revised form from PSA Headquarters, 2005 Walnut St., Philadelphia 3, Penna.

Applications must be received in Philadelphia no later than March 1st for consideration this year.

Name	Country	Exhib.	Prints
William E. Bush	USA	12	24
Anna Marie Gripman	Sweden	10	23
B. W. Hindman	USA	15	23
A. Aubrev Bodine	USA	8	22
Robert V. George	USA	10	22
Fred C. Kahoun	USA	8	21
J. Elwood Armstrong	USA	8	21
G. Thomas	India	9	21
Shirley M. Hall	USA	10	21
C. J. J. Schaepman	Netherlands	11	21
Victor Skita	Hungary	11	21
Leo S. Lerch	USA	5	20
Rudolph Sulka	Austria	9	20
H W. Wagner	USA	9	20
Dan Stewart	USA	10	20

THAT CHAMPIONSHIP MEDAL

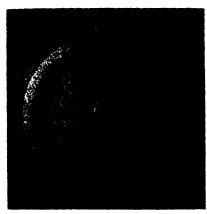
THOMAS T. FIRTH

A Championship Medal is not only an honor, but it is beautiful as well, and worth displaying nicely. Therefore, my first thought upon receiving mine was, "What shall I do with it?" I recalled seeing one that was carried in a loose-change pocket—subject to being scratched and dulled by contact with other objects, and I felt that m'ne deserved better care. After much time and thought I found one solution—a wall plaque—as shown in the accompanying photograph.

If you have access to a lathe, your task will be made much easier, but if not, you will have to whittle or carve the base. I used ¼ inch plywood, cut to 3¼ inches in diameter, sanded to a satin-smooth surface, and left in this natural finish. However, the disk may be varnished, lacquered or painted in color to suit the individual taste.

The mat-like ring, or frame, was turned from 1/8 inch masonite to an outside di-

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A Mounting for PSA Medal

ameter of 21/8 inches, and inside to 23/8 inches, with the inner edge beveled for added beauty.

The ring was then glued to the wooden disk, and the medal affixed in the center of the former by four brass nails, as inconspicuous as possible. When a small brass screw eye was placed in the top edge of the plaque, for hanging, the job was finished.

Possibly some may prefer purchasing a small, commercial picture frame in wood or gold, mounting the medal in the center of it, backed by velvet. This will give the same desired effect. Others, perhaps, will enjoy making their own frame, or plaque, and this method of mine may help, or at least serve as an inspiration to create some new method of display. In any event, let us get these medals out of obscurity and put them where they may be seen and admired.

GORDON C. ABBOTT 1882 - 1951

One of photography's most loved figures. Gordon Crowell Abbott, FPSA, ARPS, of Taxco, Mexico, died in Mexico City on September 6th after an illness of two months. For many years Mr. Abbott was PSA's Honorary Representative to Mexico.

Born in Goshen, Indiana, Mr. Abbott started with the Gross Printing Press Company of Chicago in 1902, became their secretary in 1921 and remained in that position until his retirement in 1933. He was a noted violinist and played with th. Edison Symphony Orchestra for many years. He was a co-founder of the Evanston Academy of Fine Arts and a member of the River Forest Library Board, the River Forest Tennis Club and the Union League Club of Chicago.

In 1907 Mr. Abbott joined the Chicago Camera Club, serving in practically every capacity, including the presidency from 1917-1918, exhibition chairmanship, program chairmanship, etc. He started their publication, "The Exposure," and was its editor for a decade. He was a prolific exhibitor and was honored by many photographic organizations for distinguished pictorial artistry and in recognition of

long and distinguished service and devotion to the Art of photography. He wrote many articles on photography and served as a juror on countless international exhibitions.

During the past two years, Mr. Abbott devoted all his time to experimenting with the Palladium Process, using hand sensitized papers. In May 1951 fifty of his prints were exhibited by the Smithsonian Institution in Washington and later at The Camera Club in New York City.

On the occasion of his election as an Associate of the Oval Table Society, high tribute was paid to Mr. Abbott's unselfish devotion to the best in photography. His many friends throughout the United States and Mexico mourn the passing of one of the truly great figures in amateur photegraphy.

EDWIN F. CASPER

Edwin F. Casper, a Charter Member of PSA and one of its most loyal supporters during the early days, died recently in Milwaukee after an illness of eight months. He was owner and president of Casper's Foto Shop, Milwaukee, a business which he founded in 1931.

He was an active photographer long before going into the business as a dealer and took a prominent part in the affairs of the Photo Pictorialists of Milwaukee and other local clubs. He was never too busy to help out with programs or other means of promoting amateur photography.

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Calendar of Nature Exhibitions

The Sixteenth Rochester International Salon of Photography, Memorial Art Gallery, Rochester, New York.

Closing DateFebruary 14, 1952
Exhibition Dates March 7 through March 30, 1952
Total Rejects returned by March 13, 1952
All Slides returned byMarch 27, 1952
All Prints returned by
Nature Jury - Dr. Gordon B. White, Port Colborne,
Ont., Can.
H. Lou Gibson, FPSA, Rochester,
N. Y.
Dr Robert L. Roudabush, Rochester.

For entry blanks or other information address communications to Dr. Robert F. Edgerton, 11 Fireside Drive, Rochester 18,

Third International Rose Color Slide Exhibition, sponsored by the Reading Rose Society and Berks Camera Club.

lege, Pa.

Wm. H. Rexman, ARS, Reading, Pa.

Fred Quellmalz, Jr., Hon.PSA, Kutztown, Pa. Gottlieb Hampfler, FPSA, Kennett Square, Pa. Harry L. Erdman, ARS, Hershey, Pa.

Entries may be submitted in any or all of three classes (with an entry fee of \$1.00 for one to four slides in each classification) as follows:

Class A .- One single bloom, showing stem and foliage. The winning slide will receive the Wm. H. Diller Silver Perpetual Bowl. Class B .-- Arrangements of blooms, any combination. The W. F. Drchs Perpetual Trophy will be presented for the best slide in this class.



FROZEN OXEN Art Ochl From The 1951 Chicago Nature Exhibition

Class C.—Rose Garden in Bloom, a new classification this year. The winner will receive the Nuchling's Perpetual Trophy.

In addition to the trophies there will be ribbons and certificates awarded to those slides picked by the judges as exceptional. Accepted slides will be duplicated and made available to camera clubs and rose societies throughout the country.

Brookfield Zoo Contest Judged

Here are the results of the Fifth Annual International Animal Photography Contest, sponsored jointly by the Brookfield Zoo and the Chicago Nature Camera Club, which was exhibited through the month of October at the Brookfield Zoo.

First:
FIRST PRIZE: J. M. Miller, LaGrange, Ill.
SECOND PRIZE: J. M. Miller, LaGrange, Ill.
THIRD PRIZE: F. L. Purrington, Wheaton, Ill.
HONORABLE MENTIONS: Joseph C. Amoedo,
Chicago, Ill.; L. S. Barrett, Seattle, Wash.;
Eugenia Buxton, Memphis, Tenn.; Anna M.
Carlson, Chicago, Ill.; Robert French, Chicago, Ill.; Ben Hallberg, Brookfield, Ill.; Henry
Krull, Chicago, Ill.; F. L. Purrington,
Wheaton, Ill.; L. E. Schmiedl, Chicago, Ill.;
Paul K. Weimer, Brookfield, Jll.



COLD STORAGE

Roy Schubert

From The 1951 Chicago Nature Exhibition

Slides:

FIRST PRIZE: Edward Gray, Buffalo, N. Y. SECOND PRIZE: C. W. L. Hunter, Washington,

THIRD PRIZE: Thomas R. Chapman, Elm-

hurst, Ill.

HONORABLE. MENTIONS: Esther Carlson, Chicago, Ill.; Thomas Chapman, Chicago, Ill.; D. R. Conklin, Chicago, Ill.; Angel de Moya, La Habana, Cuba; Willard H. Farr, Chicago, Ill.; Robert Glaze, Chicago, Ill.; Edward Gray, Buffalo, N. Y.; Lillian Gray, Chicago, Ill.; Blanche Kolarik, Chicago, Ill.; Robert J. Northshield, Chicago, Ill.; Frank E. Rice, Chicago, Ill.; Alice P. Stark, Toronto, Canada; Roy C. Stephen, Joliet, Ill.; Myrtle Walgreen, Chicago, Ill.; Joseph C. Wells, Chicago, Ill.; Mrs. Esther Wy, Washington, D. C.

Print and Slide Contests

We have been receiving numerous requests for entry forms for the Nature Division print and slide contests. We are very happy to receive these requests as it indicates an ever increasing interest. We note, however, that there are a goodly number of these requests from members of the Nature Division. We wish to advise that it is not necessary for members of the Division to make requests for entry blanks as they are mailed to all members of the Division as of record on the first of the month preceding the contests. Envelopes for mailing these blanks are addressed at Headquarters and forwarded to the Chairman for stuffing and mailing so that every one of our members should receive them unsolicited. For the benefit of readers of this column who are not members of the Nature Division and who wish to compete in these contests, please send your requests for blanks to the writer whose address appears at the head of this column.

Faces in Leaf Scars

If you are ever at a loss to find novel or interesting material for your nature photography in the winter time, by all means consider the subject of LEAF SCARS. Here, in the nearest park or woodland, you will find fantasy to your heart's content, in the shape of hundreds of droll faces peering out at you from the twigs of different species of trees and shrubs.

"What on earth," you may we'l ask, "are 'leaf scars'?". Here is the answer. When last year's leaf fell off in the autumn, it left a scar where it was attached to the twig. This scar represents the cross section of the leaf stem at its point of attachment. These scars assume a wide variety of shapes, each of which is a definite characteristic of the parent tree. They are hardly ever round, but may be ovals, crescents, triangles, heart-shapes, shield-shapes, or in a few cases a complete circle around the twig.

In the summer time, while the leaf is still alive and active, its stem is provided with tubes or channels for carrying sap and manufactured food. These "fibro-vascular bundles," as botanists call them, must be sealed off before the leaf falls in autumn so that no sap will be lost. Their dried ends then appear as dots within the leaf scar, and are known as "bundle scars."

Just as the shape of the scar itself is a definite characteristic of the tree or shrub, so is also the number and arrangement of these dots within the scar. They may be arranged singly or in rows, rings or crescents. The intriguing fact about all this

is that these bundle scars often form the eyes, nose and mouth of fantastic "faces," the outline of which is the leaf scar itself. To add to this fantasy, the winter bud which forms in the axil of the leaf before it falls off often provides a "hat" for the face below it.

Young, fast-growing saplings produce larger twigs and leaves than older trees, with correspondingly more luxurious specimens of leaf scars. As you might expect, the largest scars are to be found on the trees having the largest leaves, such as Ailanthus, Ash, Catalpa, Hercules Club, Horse Chestnut, Hickory, Kentucky Coffee Tree, Magnolia, Sumac, Walnut, etc. Altho the type of face is determined by the species of the tree, no two faces have exactly the same expression. You may find them happy or sad, ludicrous or grotesque, on the same tree.

A very good place to start your observations of these droll faces would be among the Walnuts. The scar itself is roughly heart-shaped, with three horseshoe-shaped bundle scars, which provide the eyes and mouth. Atop the scar is the winter bud, suggesting a jaunty hat. The White Walnut has larger and more interesting faces than Black Walnut. The various Hickories also have three bundle scars of somewhat different shape, but similar enough to indicate their membership in the Walnut family.

Ash faces are a lot of fun. A crescent-shaped row of bundle scars suggests huge negroid lips in a good natured grin. You can often find a twig in which one of the lateral buds forms a bulbous nose, two others a pair of bulging eyes, and the terminal bud a fantastic headdress of a jolly African chieftan.

The Elm has a wide oval face with beady eyes and a cocked hat reminding one of a reveller at a New Year's Eve party. Sumac faces have a nose that out-blossoms that of W. C. Fields. Horse Chestnut has a horseshoe-shaped scar, with the bundle scars suggesting the nails. Poplars and Alders also have some surprises in store when you study them.

The "cutest" face I ever found, quite by accident because it is so tiny, was on a twic of Prickly Ash or Toothache Tree. She has a round cherub-like face with laughing eyes, a rosebud mouth and a bright red fluffy hat formed by the furcovered winter bud. Kentucky Coffee Tree will furnish you with some studies in dog or fox faces, and some can see the face of a camel in Butternut scars.

The enormous doubly-compound leaves of Hercules Club require so much reenforcement at their base that the leaf scar practically surrounds the stem. Sycamore and Sumac have leaf scars that surround the winter bud. Trees with well developed stipules have pronounced stipule scars in addition to their leaf scars.

The winter aspects of trees are many and varied, and lend themselves admirably to photographic recording or even to pictorial treatment. Many a profitable field trip may be spent photographing tree silhoucttes, bark patterns, winter buds, galls, fruits, etc. etc. But I still insist that of all of these, none has quite the fascination of a camera study of "Faces in Leaf Scars."

W. H. FARR, APSA

PICTURE OF THE MONTH

A NEW ACTIVITY FOR EVERY PSA MEMBER

Every member of PSA is invited to send entriés each month to Picture of the Month, The Photographic Society of America, 2005 Walnut Street, Philadelphia 3, Pa. Prints are to be unmounted, not larger than 8x10, and each will list on the back your name and address, the title of the picture, the Class in which it is entered, your PSA Divisional affiliations, and a list of the portfolios of which you are a member. The last requirement is for those who will be taking part in a special contest between portfolio groups, which will be described later.

All entries are to be mailed in strong envelopes that can be used for the return of prints, discussions, Certificates of Award, or other matter. Return first class postage must be included, first class because much of the discussion of prints may be personal in nature. Entrants from foreign countries need not include return postage.

Prints in each Class will be judged by a special Board of Judges qualified in that particular Class, and five points will be awarded for a First Place print, three points for Second Place, and one point for Honorable Mentions. Every winning print will earn a Certificate of Award, which will carry the name of the maker and the title of the picture, and this will be sent back in the original envelope.

Earned points will be credited to the individual entrants and will be kept cumulatively from month to month, with the top scores being listed in PSA JOURNAL; at the end of the year there will be special prizes for the best scores. While the number of Certificates of Award that will be issued is not limited, one person can win in one month only one counted score, that of his highest scoring print. This is to prevent a small group of the best photographers from winning all the points, and to give everybody a chance.

Prints winning Certificates of Award will be retained, with the permission of the entrants, and will be mounted in books along with the names of the makers find other pertinent information; exhibited at the PSA Convention, and then turned over to the PSA Library for the general uses of the Society and for circulation to interested groups. In this way the prize winners will be doing something worth while for other PSA members less skillful than themselves and will be contributing to the general assets of PSA. This feature is voluntary, if you ask for the return of your prints they will be sent back to you.

Prints not winning Certificates of Award will be returned to the entrants in the original envelopes and, with the exception of the Open Class prints, discussions by experienced photographers will be included, as much and as personal as we are able to give with the facilities at our disposal.

If prints are received from members who are to serve on the presiding Board of Judges, these will be held over to the following month when different judges are making the selections. This activity is for everybody, including judges.

For the month of January 1952, the following Classes are available:

Class 1. Open Pictorial.

No restrictions of any kind, except size, and open to any member of PSA. Prints in this Class will not be discussed when they are returned.

Class 2. Advanced Pictorial.

For any member of PSA who makes his own prints and has not hung more than two different pictures in two international, national or state salons. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Class 3. Beginners Pictorial.

For any member of PSA who made the original exposure, but had negatives developed or prints made by others, amateur or professional. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

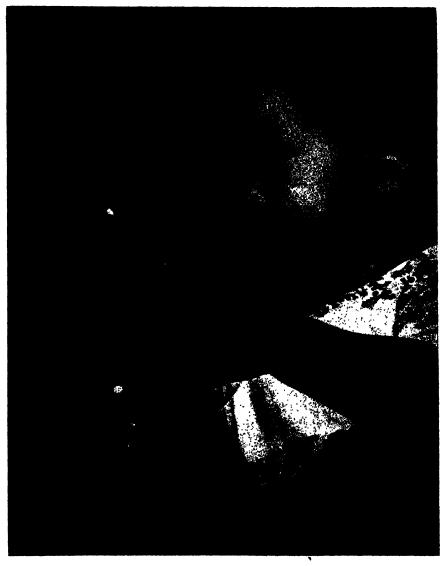
Class 4. Open Portrait.

No restrictions of any kind except size, and open to any member of PSA. Prints in this Class will not be discussed when they are returned.

Class 5. Beginners Portrait.

For any member of PSA who made the original exposure, but had negatives developed or prints made by others, either amateur or professional. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

These five Classes are under the direction of the Pictorial Division, but all members of PSA, whether Pictorial Division mem-



HARD WORK

Masaru Taketa

bers or not, are invited to compete, and are eligible for the outlined services. If special prizes are offered later on for top scores, Pictorial Division hembership may be made a requirement to win.

Class 6. Advanced Nature.

For any member of PSA who makes his own prints, but has not had prints accepted in any nature salon. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Class 7. Beginners Nature.

For any member of PSA who made the original exposure, but had negatives developed or prints made by others, either amateur or professional. When prints not winning Certificates of Award are returned they will be discussed by qualified analysts.

Classes 6 and 7 are under the direction of the Nature Division, but all members of PSA, whether Nature Division members or not, are invited to compete and are eligible for the outlined services. If special prizes are offered later on for top scores, Nature Division membership may be made a requirement to win.

The Nature Division also provides direct two Nature Print Contests, one in January and one in May; and two Color Slide Contests, one in April and one in September. Entry forms for these Open Contests will be mailed to the entire membership of the Nature Division at the proper times.

Class 8. Abstractions, Photograms, Unusual Effects.

An Open Class for every member of PSA, no restrictions of any kind except size. Returned prints will not be discussed, but it is hoped the makers will include discussions when they send the pictures to us. These can be included when mounting the Certificate-winning prints in books for the PSA Library.

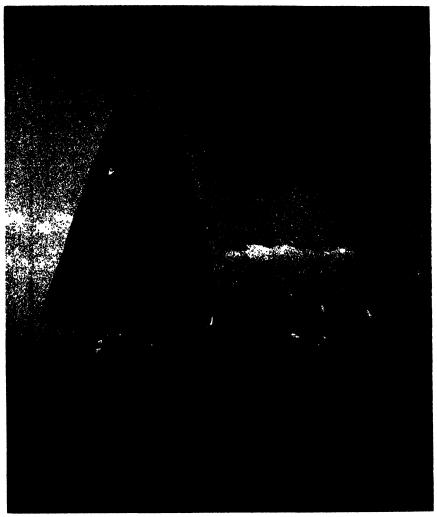
Special Contest for the Pictorial and Portrait Portfolios.

The score earned by each print in the general Classes will be credited to the individual, and where membership in Pictorial or Portrait Portfolios is shown on the back, the points will also be credited to each Pictorial or Portrait Portfolio of which the entrant, regular member or Commentator, belongs. The total scores of each portfolio will be kept cumulatively, the highest will be listed in PSA JOURNAL from month to month, and at the end of the year the members of the top scoring portfolio will receive special prizes.

General Information.

The Picture of the Month activity, as listed above, is in the preliminary stage; rules can be changed from time to time and additions to the general Classes or Special Contests can be made when there is a great enough demand for them. Ideas and suggestions will always be welcome from anybody; this is your activity and you can make it anything you like. Address all correspondence to Picture of the Month, The Photographic Society of America, 2005. Walnut Street, Philadelphia 3, Pa.

JOHN R. HOGAN, HON. PSA, FPSA, "Chairman.



LIKE PAINTED SHIPS

J. Elwood Armstrong, APSA

This and "Hard Work" on pg. 33 were previous winners in Print of Month Contest.

ON THE JUDGING OF PORTRAITS

MAURICE H. LOUIS, APSA

The judging of portraits presents different problems than those faced by other types of photographs.

The end-use of the portrait, in other words, the aims and intentions of the maker, are of far greater importance than when judging, let us say, a landscape. In one group of portraits under consideration there will be some made to please the subject, some the judges, while others the photographer himself. Yet the judges are unaware which are which and must apply the same values to all.

No two people will agree what makes a good portrait. Nor will two photographers "see" the subject in the same light. Yet all will agree that the finished print must clicit some emotion within the breast of the viewer.

Some portraits will forcefully convey a message, others will subtly create a mood. If the photographer has achieved his purpose, who are the judges to say one is a better approach than the other.

Most portraits strive to reveal the true personality of the subject. At best, it is no easy task! But we do know that success is only obtained if the photographer has been able to capture an expression which is both realistic and alive. There is no room for sham or unnaturalness. This is especially true in pictorial or character portraiture where more imaginative interpretation is permissible.

The techniques or props used are of value but of secondary importance. Likewise are whether the portrait is candid or posed; close-up or long-shot; or expressive of a likeness (a personal photograph) or type (symbolic of a type or idea).

In the final analysis does the portrait make you stop to give it a second glance, does it draw from you an emotion, does it make you think or want to act? If it does any of these, the maker has been successful. How he has accomplished this is relatively unimportant.

Consequently there being no standard techniques for the making of portraits, there can be none for judging them.

PSA JOURNAL, Vol. 18, Jan. 1952

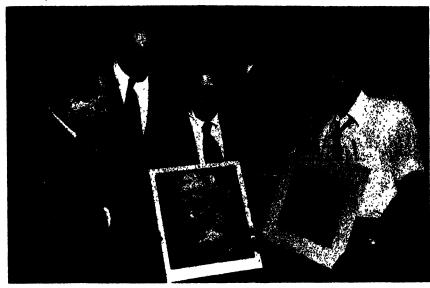


Pictorial DIGEST Division

P

Devoted to News of the Pictorial Division of the Photographic Society of America

OCTOBER INTERNATIONAL CLUB PRINT COMPETITION



L. to R. Alonzo Lansford, judge, Louis P. Ganucheau, Jr., president of Delta CC, Ray Mathewson, judge, and Fonville Winans, judge. The winning pictures, "The Philosopher", by Sam Cohen of the Oakland CC, first place; "Potters Hands", by Willard C. Hungerford of the "Tiro de Los Padres" Club, second place; and "In the Grove There is Melody" by Edward Bafford of the Baltimore CC, third place. Photo by Mrs. Mona Heinecke, member of Delta CC.

Effective with the first competition of the new season, held on October 27, the International Club Print Competition is now being handled by the Pictorial Division. Robert J. Lauer of Milwaukee, Wisconsin is the new Director of this activity.

The October competition was judged in New Orleans under the sponsorship of the Delta Camera Club, with 236 photographs entered from clubs throughout the United States, Canada, and even from far off India. Louis P. Ganucheau, Jr., president of the Delta CC, commented especially on the fact that print quality was exceptionally good and the subject matter was very diversified.

Judging took place at the Louisiana State Muscum's Presbytere Building, located next to St. Louis Cathedral in the heart of the Vieux Carre' (Old City). Quite a few of the club members attended the judging in order to improve their own pictures through the comments of the judges. Among the members of the Delta CC attending was Pops Whitesell, FPSA.

The three judges were well qualified to handle a competition of international scope as they represented various fields:

Mr. Alonzo Lansford, Director of the Isaac Delgado Museum of Art in New Orleans and a well-known judge, represented the artist's viewpoint as applied to photography.

Mr. Ray Mathewson, a locally prominent judge, added balance based on his wide experience in all types of photography with special emphasis on landscapes.

Rounding out the judges was Mr. Fonville Winans, a well-known portraitist, a Master Photographer of the PA of A and a member of the Camera Craftsmen of America.

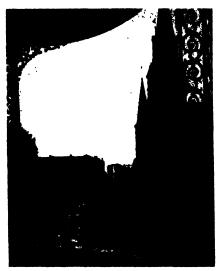
The highest scoring print received 23 points (out of a possible 30). It was "The Philosopher" made by Sam Cohen of the Oakland CC. Sam will receive a silver medal bearing the PSA emblem. The makers of the next two highest ranking prints, "Potters Hands" by Willard C. Hungerford of the "Tiro de Los Padres" Club, and "In the Grove There is Melody" by Edward Bafford of the Baltimore CC will also receive medals.

Trophies will go to the top ranking clubs in each class, Oakland CC in Class A with 70 points and the Mission Pictorialists of San Francisco in Class B with 57 points.

It is interesting to note that size of a print does not always determine its appeal. One of the highest scoring entries was "Muggin" by Don Thomas of the Grosse Pointe CC. Don's print was only one point short of a three-way tie for third place, and captured an honorable mention. Its size was 8x10. As one of the judges put it, "art is not sold by the pound."

Next month a complete listing, showing the scores of all participating clubs, will be published. The December judging was held at Oklahoma City and was sponsored by the Oklahoma CC.

For full particulars as to how your club can enter the International Club Print Competition, write Robert L. Lauer, 807 South 14th Street, Milwaukee 4, Wisconsin.



"In the Heart of the Vicux Carre'" by Louis P. Ganucheau, Jr. Judging of the October International Club Print Competition was held in New Orleans, Louisiana. Meeting place of the Delta CC is in the Presbytere, a State Museum next to famous St. Louis Cathedral. St. Louis Cathedral is the heart of the Vieux Carre' (Old City), and is pictured here through the lacy iron grillwork of the Pontalbo building.



GEORGE GREEN, Associate Editor

I don't remember who said it and I'm too tired to check but someone once uttered a mouthful with this excerpt: "As ye sow—ye shall reap." And that can be applied to anything and everything Joe Human does.

If you were observant you would have noticed the statement "I'm too tired to check." And therein lies the crux of a great many things we do; especially in photography. This wonderful, exacting, stimulating, modern magic has many facets

PICTORIAL DIVISION

W. E. "Gene" Chase, APSA, Chairman 4164 Federer St., St. Louis 16, Missouri Ray Miess, APSA, Vice Chairman 1800 North Farwell Ave., Milwaukee 2, Wis. Miss Stella Jenks, Secretary 1846 Kenny Road, Columbus 12, Ohio Lewis T. Reed, APSA, Treasurer 500 South Main Street, Mt. Prospect, Ill.

THE DIGEST

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7431 Ryan Road, El Paso, Texas

AMERICAN PORTFOLIOS Eldridge R. Christhilf, Hon.PSA, Director Suite 406, 800 Davis St., Evanston, Ill.

PORTRAIT PORTFOLIOS
Paul J. Wolfe, APSA, Director
124 East Jefferson St., Butler, Pennsylvania

INTERNATIONAL EXHIBITS
Walter E. Parker, Director
6213 Woodlawn Ave., Chicago 37, Illinois

AMERICAN EXHIBITS
Fred Fix, Jr., APSA, Director
5956 N. Sheridan Rd., Chicago 40, Illinois

PORTFOLIAN CLUBS
Sten T. Anderson, APSA, Director
3247 Q Street, Lincoln 3, Nebraska

CAMERA CLUB PRINT CIRCUITS William R. Hutchinson, Director Box 367, Newburgh, New York

INTERNATIONAL CLUB PRINT COMPETITION

Robert J. Lauer, Director
807 South 14th St., Milwaukee 4, Wisconsin
CAMERA CLUB JUDGING SERVICE
Fred Bauer, Jr., Director
383 Monroe Ave., Memphis 3, Tennessee
PERSONALIZED PRINT ANALYSIS
J. Elwood Armstrong, APSA, Director
17402 Monica, Detroit 21, Michigan

PORTFOLIO OF PORTFOLIOS Dennis R. Anderson, Director 1219 Race Street, New Castle, Indiana

SALON PRACTICES
Ralph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

PEN PALS
Miss Francis A. Hajicek, Director
7107 South Bennett, Chicago 49, Ill.

HONORS PROPOSAL COMMITTEE Robert L. McFerran, APSA, Director P. O. Box 893, Fort Wayne 2, Indiana

AWARD OF MERIT Glenn E. Dahlby, Director 419 South Taylor Ave., Oak Park, Ill.

ART
Doris Martha Weber, APSA, Director
2024 East 86th Street, Cleveland 6, Ohio

MEMBERSHIP

H. Jack Jones, *Director* P. O. Box 220, Montgomery 1, Alabama

ORGANIZATION
John R. Hogan, Hon.PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

RECORDED LECTURES
Philip B. Maples, Director
29 Spring Street, Brockport, New York

which are supposed to relax the tenseness of a day's work. What we create in the darkroom should be so encompassing and exacting that we have no thoughts for anything but perfection. But, unfortunately, most of us are too tired to attempt to achieve that goal.

Why does a person's work change? Because the majority are average human beings. Their hobby is only a pasttime while it can offer amusement and entertainment. When it passes those phases it immediately becomes a chore; and most chores are bothersome and performed quickly. The very nature of such performance is such to prevent perfection. And that's why so many entries in salons and club competitions are so shockingly amateurish.

Of course, I could look at myself and pointingly ask where I get off with this sort of an article. After all there has been many a column I've dashed off to meet a deadline . . . and then wondered how I could have turned out such work. Haste, in photography, very rarely makes the ribbon class. It takes and demands an inner feeling of complete relaxation and concentration to do anything creative.

By the same token it requires a competent analyst to look over the finished product and offer constructive criticism. The human equation of routine becomes commonplace because a deepening rut is so easily applied to anything which remains unpraised. Only by satisfying the ego is one conscious of the groove he is making—either upward or downward.

Just like I'm pulled-up every so often by my critics, you require the same treatment if your darkroom endeavors haven't brought you results and acclaim. To think that this is all yours free because you are a member of the Pictorial Division! You can have your prints analyzed by the director of the Personalized Print Analysis, J. Elwood Armstrong. All you have to do

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American Canadian-American India-American Australasian-American Cuban-American French-American Swedish-American South African-American Brazilian-American Belgian-American Chinese-American Netherlands-American Dominican-American International Medical Portfolios Costa Rican-American Carribbean-American Mexican-American International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.

is make a 5x7 or 8x10 plus a contact print (the first two sizes may be cropped in any manner you desire but the contact must be of the entire negative). Include a brief statement of the idea or purpose behind the picture and whether it was taken for the purpose of competition, etc. Give all pertinent technical data.

Send the prints by first class mail, including return postage and mailing label. Be sure to print your name and address on the back of each print plus the picture's title. Send them to J. Elwood Armstrong, 17402 Monica, Detroit 21, Michigan.

The Award of Merit

Changes in standings since the last list was published are as follows:

New One Star Exhibitors
Simon Goldsmith, Jackson Heights, N. Y.
Arthur F. Smethurst, South Orange, N. J.
Philip Solomon, West Hartford, Conn.
B. K. Mukerjee, Calcutta, India

Advanced from Two Star to Three Star Charles L. Wilson, San Diego, Cal. O. E. Romig, Pittsburgh, Pa.

Advanced from Three to Four Star G. Thomas, Bangalore, India

If you feel that you are eligible for the Award of Merit, submit proof of your exhibition record to Glenn E. Dahlby, Director. Awards are retroactive and all Pictorial Division members are eligible, without charge.



A. LYNNE PASCHALL, Associate Editor

If I read my calendar correctly, the month is now January and it is high time we were out taking snow pictures, to say nothing of getting next year's Christmas cards ready. Or are you one of those indoor sportsmen who is afraid of getting his feet wet and doesn't like winter anyway?

I know a promising beginner who submitted his first effort at snow photography to an expert for criticism and advice. The answer he received was as cold as the picture itself. The would-be expert pointed out a few minor defects and then said, "... but after all, it is only another snow scene and they are too old and too commonplace to get into a salon these days."

Of course, snow is old, everything in this world is old, but there are still new revelations and new beauties for anyone who cares to look for them. If a really fine snow picture fails to make a salon, then judges have fallen to a much lower level than I think they have. And as to being new, there is nothing new about the kind

of cheesecake that is so much in vogue now. We used to get that kind of art in exchange for cigarette coupons, back in the days when cigarettes were not considered quite respectable either.

And that reminds me: As I write these lines (in late October) the Detroit Convention is still fresh in my mind and I can't keep from talking about it. One day while I was waiting in the lobby of the Book-Cadillac, I fell into conversation with Franklin I. Jordan (well known to the reading public as "Pop") and Roy Mc-Adams, a prospective member of PSA. Roy was expressing his distaste for a certain type of photographic magazines that are interested only in the dollar and care nothing about real art and decency. "If you are interested in a magazine that devotes all its energies to advancing photography and doesn't even try to make a profit," I ventured, "let me recommend PSA JOURNAL." And Pop SEZ: "Now, you've said something!"

The activities to which we have been calling attention in this column have been in great demand for program material in recent months, and the directors have been busy filling orders, so all the services will be continued.

The first man I met in Detroit was Sten Anderson. We had never seen each other before and met quite by accident. Sten was full of enthusiasm for the Portfolian Club movement and he had written a very fine article for this column. It explains very clearly what is to be gained by forming a Portfolian club, and we are planning to publish it just as it is, next month, but if you contemplate organizing a club do not wait but write to him at once.

I looked everywhere for Fred Fix and had about given him up when, on the last day, he laid his hand on my shoulder and called me by name. It's nice to have people in PSA remember you. Fred said that American Exhibits have been very popular and most of the shows are booked up for months ahead. And that's a better recommendation than anything I could write.

He did have some good news for program committees, however. The Standard Oil Company has furnished some remarkably fine documentary photographs that tell the story of America today. There are many pictures of human interest as well as a few of technical installations, and all are done in a pictorial manner difficult to improve upon. The photographs are the work of several men and have been assembled and edited by Roy Stryker.

The exhibit is divided into three sections which may be had separately or as a unit. Any section would serve as material for an evening's program for a camera club, or make an interesting display for the club room. These pictures are available for immediate booking and only the transportation costs need be paid by the club, there is no service charge.

Philip Maples appeared at the meeting of the Fictorial Division and let the Recorded Lectures speak for themselves. He had a tape recorder on the platform

and played the introductory paragraph of each lecture for us. Phil is arranging some new distribution centers across the country in order to expedite delivery of recorded programs.

William Hutchinson, who arranges the Print Circuits for Camera Clubs, did not get to Detroit but he wrote a letter saying he was launching a new circuit in which the following clubs are cooperating:

Carney's Point CC, Penn's Grove, N. J.
Catawba Valley CC, Hickory, N. C.
Topeka CC, Topeka, Kans.
Bartlesville CC, Bartlesville, Okla.
Griffin CC, Griffin, Ga,
Central Florida CC, St. Petersburg, Fla.
Columbus YMCA CC, Columbus, Ohio
Ft. Steuben CC, Steubenville, Ohio.
Commentator: Dr. William F. Small, APSA.

If your camera club has never taken part in one of these circuits, you had better get it started right away. The club needs only three prints but have them ready when you make application so that they can be shipped in as soon as Bill calls for them. Remember the other seven clubs are champing at the bit and ready to go.

I looked for Dennis Anderson, to ask him how the Portfolio of Portfolios is coming along, and his name was announced at the Pictorial Division Meeting, but he was delayed somewhere along the way and I never did get to meet him. Neither did I find Henry McKay who finds out-of-town judges for our picture contests. Have you tried that service yet?



Col. Charles J. ("Joe") Perry,
Associate Editor

From the four corners of the earth, to the four corners of the earth, we extend to each of you our heartfelt greetings for a most prosperous and Happy New Year.

The 'Internationals' bear proof that pictorial photography is unhampered by global distances. Pictorialism adheres to no specific creed or sect and embraces in its felds all races of the earth and all stations of life. Our portfolios constitute the common ground upon which serious pictorialists of the world gather for friendly exchange of comment and technical 'know-how' information.

At the commencement of this New Year we extend to all a warm greeting of fellowship, with a sincere wish that 1952 will be the year in which your photographic hopes will ripen into fruition and your every desire will reach fulfillment.

As we look toward the year ahead with anticipation, the encouragement received during the Detroit Convention is yet ringing in our ears. The personal contact and greetings from our friends of Mexico, Cuba, and Canada were indeed encouraging, and we pass along to our American membership the felicitations so warmly and enthusiastically extended to us.

There are still vacancies in the International Portfolios for qualified Americans. If you want a new viewpoint, an honest comment, a warm grip of fellowship—it is here for the taking.



MISS EVELYN ROBBINS, Associate Editor

Chirps From the Robbins

I wish each of you could have been at the Convention in Detroit! The gang there did a mighty fine job.

Just imagine a Portfolio Room with plenty of tables to spread out the portfolios to look at them comfortably and plenty of chairs. You could sit and browse through the portfolios or chat with friends! If you walked into the room at any time, you were sure to meet portfolio friends you had met previously, as well as others by their name tags. You were certainly made toyally welcome; and especially by our Director of the American Portfolios, Eldridge Christhilf, Hon. PSA.

I'm sure there must be many many more cases like this one, but I was personally fortunate enough to meet, there in the Portfolio Room, a PSA member who did not belong to a portfolio. In the course of the conversation he divulged the fact that he had little or no contact with a camera club of any kind. What was the answer to his problem? Portfolios! Naturally!

We took him around to inspect all the portfolios, explained them to him in full detail, and introduced him to our Director. Before he left the room, we had him signed up for two portfolios. Today, I received a note from him—he has just joined the third! He is quite excited about them, and justly so. He is located in an area where he needs them badly, and will get a lot out of them—both in photographic knowhow, as well as friendship with people who have a mutual love for a hobby.

If there is anything in that old saying, "Practice what you preach," then I am now qualified to "preach" the praises of the Portfolio Activity and urge each and everyone of you to join—first, the Pictorial Division; then, the portfolios. It seems I returned home from the Convention with memberships in five portfolios. . . it was only three before Detroit!

Random Thoughts

ELDRIDGE R. CHRISTHILF, Hon.PSA, APSA Detroit is behind us, and New York lies ahead. From the viewpoint of the Port-

folio Room, the Detroit Convention was a decided success. We had, as promised, a very large room—the Park-American Room -where there was ample space to meet and browse thru the various portfolios that had been brought on for the Convention. The room was a busy place at all hours, even when important programs were under way elsewhere in the hotel.

This year we carried out our avowed intention of foregoing all programs and sticking close to the Portfolio Room. The only time we were away from the Room from 9 AM until 11 PM was to take time out for lunch at noon and dinner in the evening. In spite of the fact that we were there at all other hours there were quite a few who registered in the Portfolio Room with whom we never did succeed in catch-

For group attendance the honors go to Pictorial Portfolio #19 and to Nature Portfolio #1, each of whom had 8 members in attendance. From Pictorial #19 there were:

John R. Hogan, Hon.PSA, FPSA, Philadelphia,

Pa.
Franklin L. Purrington, Wheaton, Illinois
J. Stanley Nixon, Kenmore, New York
Cal. Charles I. Perry, El Paso, Texas Col. Charles J. Perry, El Paso, Texas Evelyn M. Robbins, Springfield, Illinois Fred L. Pyle, Wabash, Indiana and Biloxi, Mississippi

Edith M. Royky, Sioux City, Iowa Doris Martha Weber, APSA, Cleveland, Ohio

The group representing Nature Portfolio #1 consisted of:

William Cottingham, Winfield, Kansas Ray Miess, APSA, Milwaukee, Wisconsin E Curtis Lugg, Sioux Falls, South Dakota Cy Coleman, Detroit, Michigan Helen Albertson, Sioux City, Iowa Belle McMillen, Lansing, Michigan Arthur E. Anderson, Chesterton, Indiana Lou Gibson, FPSA, Rochester, New York

The Commentators Conference was well attended and many interesting ideas and facts were presented. Details of that will be given later either in the Digest or thru the Portfolio Notebooks. One of the outstanding things of the Conference was the bonus that is to be made available to those Portfolio Circles which complete their circuits ahead of schedule. The details of this bonus will be given elsewhere in the JOURNAL, either in this issue or in an early one. So, be prepared, do everything possible to speed up your portfolio so that you can benefit.

The names of many who are active in the portfolios either as Commentators or portfolio members are on the Honors list this year. Fellowships went to:

F. R. Altwater-Commentator, Pictorial Port-

folios

J. Elwood Armstrong—Commentator, Pictorial

Star Exhibitor Portfolios Portfolio and member, Star Exhibitor Portfolios
Axel Bahnsen—member, Star Exhibitor Portfolios Isadore Berger -- Commentator, PSA Journalism Portfolio

Frank E. Fenner-Commentator, Pictorial Port-

H. Lou Gibson---Commentator, Nature Portfolio Barbara Green-Commentator, PSA Pictorial Port folio

John G. Mulder-Commentator, Pictorial Port-folio and member, Pictorial Portfolio II. W. Wagner-member, Star Exhibitor Portfolio.

Associateships went to the following:

Henry W. Barker-member, Pictorial Portfolio

Dr. C. F. Cochran - member, Pictorial Portfolio Gretchen H. Goughnour-Commentator, Pictorial Portfolio

Larry D. Hanson- Circle Secretary, Pictorial Portfolio

George Horn--Commentator, Pictorial Portfolio Herbert Jackson--member, Pictorial Portfolios Lee Jenkins--member, Pictorial and Nature Portfolios

Cortland F. Luce - Commentator, Pictorial Portfolio and member, Star Exhibitor Portfolio Herbert P. Paschel member, Pictorial Portfolio

Walter J. Pietschmann - member, Pictorial Port-

Paul J. Wolfe -Commentator, Pictorial Portfolio and member, Star Exhibitor Portfolio.

To each of these go our congratulations.



JUNGLE RIVER

W. G. Clayton

Portfolio Medal Award

We are pleased to announce another Portfolio Medal Award winner this time William G. Clayton of Grand Island, Nebraska. His print, "Jungle River," reproduced in the Digest this month, had travelled in Pictorial Portfolio #29. It was later accepted and hung in an international salon.

The winning picture was taken with an Auto Rollei with an f/3.5 Tessar lens in February 1950 about six miles in the jungle from the Parinam River in Surinam, S. A. Bill, in writing about the picture, says:

"We were riding back from the Bauxite mine and had just crossed a bridge and I noticed a bush Negro paddling his canoe upstream. I asked the driver to stop, and I dashed out to get a movie of the native. In so doing I noticed this scene down at the end of the bridge and paused long enough for a picture or two."

The part that Bill did not tell is that he and Mrs. Clayton, suffering from a severe attack of "wanderlust" boarded a Norwegian freighter and became vagabonds for five full weeks. They flew from the frigid winter of Nebraska to New Orleans and embarked on their journey which took then to Kingston, Jamaica; Port-au-Prince, Haiti; Dominican Republic; St. Thomas; Dutch Guiana, where the picture was taken; Trinidad and points south. Bill kept his cameras busy on this trip for he came back with 2,000 feet of 16mm movie film, took 150 color slides and over 350 black and white exposures.

Comments by a Commentator

Dr. CARROL C. TURNER, APSA, Commentator, Portfolio #60

What are my comments as a Commentator? As a member of one of the early Pictorial Portfolios, and at present Commentator for #60, several observations come to mind. First, as to the overall purpose of the portfolio.

Naturally when a group of people are working together toward one objectivenamely, to make better pictures—a feeling of camaraderic develops and as the different circuits arrive and are passed on (sometimes late) to the next member of the circuit, interests other than photographic spring into existence. How old is Bill, and where did he spend his recent vacation? John and Mildred have a new arrival in the family, and sometimes a snap shot of said new arrival (diapers up) is appended to a long dissertation on said new arrival and pasted into the book of comments. Don has left us, as his new job required a transfer to parts outside the geographical limits of the circuit. Charles and Mary made some new Christmas cards-a sample of said card also pasted into the book of comments, and how do we like 'em. Ella's three year old had a cold the last time the circuit arrived and she did not have time to make a print for the collection section. These and sundry other personal interests appear; and, as aforesaid, are aimed at developing and nurturing a feeling of mutual sociability among the circuit members. This is all fine and is commendable in cultivating a feeling of intimacy in the

But what of the true aims of the portfolio? Would it not be more helpful to the group composing the portfolio to limit comments in the notebook to individual photographic problems, with which each of us is confronted-from the time we make an exposure to the completion of the print in the darkroom? Each one of us is in a position to offer helpful suggestions from our own experiences with the same prob lems and our final solutions or partial solutions of these problems.

My next comment would refer to the dilatory tactics of some of the members of the circuit (and I am just as guilty as any) in acknowledging receipt of the circuit and in keeping it bottled up longer than the prescribed five days allotted to each member. For the convenience of the others in the circuit, it is urgent to expedite its manipulations while in one's hands as promptly and diligently as possible. Realizing that on occasion there are unavoidable delays in holding up the circuit, it behooves each of us to take an evening out as soon as the circuit is received, have a print ready for the collecting section, take care of the comment section, take your folder and print out of the removal section, and get the circuit on the move to the next member. This criticism may seem superfluous, but we are all guilty at times of stalling the circuit with unnecessary and avoidable delavs.

My last comments are in reference to the overall quality of the prints. Since most members of portfolios have, or hope to

develop, salon ambitions, more time could be allotted to composition. Some people seem to possess an aptitude for a good composition by nature. Their pictures are well balanced, simple in arrangement, have a well placed center of interest and depict a mood or story. To most of us, however, composition comes the hard way, and is acquired only by long experience, observing the work of others well trained in composition, and by reading publications and articles on the subject. Anyone versed with the use of a camera can shoot a scene or a situation, but not everyone can produce a picture.

As to print quality, a good percentage of the prints are remarkably clean and well executed technically. There are some still coming through that are flat, lack snap and have an overall grayness, or muddiness. To these I would suggest:

- 1. Shorter projection exposure.
- 2. Longer print development- even up to five minutes, provided that
- 3. The developer is fresh and is not too cold. Cold developer yields flat prints- and
- 4. A red safety light about an E. K. #2 over the developing tray. If you don't believe an amber safety light will fog prints during long development, try this experiment. Place a coin on a piece of sensitized paper and leave it under your amber safe light about six to eight minutes. Then develop this piece of paper and see what you have.
- 5. Fit your paper to your negative. Except with those experienced sufficiently with print manipulation, a #2 paper will not yield a satisfactory print from a thin negative.

And now, having drained off some of the mental pus as "Comments by a Commentator," I seen my duty and I done it. S'long 'till another time.

"Star Dust" *

ROY E. LINDAHL, General Secretary, Star Exhibitor Portfolios

The problem of sharpness is a real one and nearly as controversial as the previous discussion on Photography vs Art. That it is closely integrated is hardly questionable as there is requirement for as many degrees of sharpness in our pictures as there are moods and type of subject matter. Likewise, many factors affect our results and more of these are brought out in the following letter by another member.

"Getting back to John's listing, he completely overlooked a tremendous factorthe advantage of interchangeable lenses in the larger cameras. Naturally, the longer the lens the more critical the focus. This calls for experience. I thoroughly agree with him that the twin-lens jobs have great depth, but they have many horrible disadvantages and I do not bother with them. The main objection, as I see it, is the distortion. Several years ago someone hit the top with several beach scenes, actually, buildings in the distance were bent! I

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios PSA Portrait Portfolios

PSA Miniature Portfolios

PSA Control Process Portfolios PSA Star Exhibitor Portfolios

(For PSA Award of Merit Winners) PSA Nature Portfolios

PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

am accustomed to vertical or horizontal lines unless I am seeking something unusual

"When I use a 5x7 I have a choice of a +1/2"--6"--81/4" or 12" Goerz lens. To me, this is ideal - when I find the ideal angle I choose the proper lens instead of moving up to fill the ground glass. Furthermore, I finish with several negatives not a drawer full mixed with indecision. Axel will vouch-I made two negatives, one vertical and the other horizontal. From these two shapes I will sell prints for years to come. Another great advantage--I can do any amount of correctional work without any worry. Frequently, I intensify and reduce a negative locally and pencil. dye or etch.

"Back to cameras again, John, how many times have you looked at a negative and wished for a fraction of film on one side or the other? I do not have that problem, as it is always there if I feel the need for it-this alone would convince me that the large camera is desirable. To wind up the discussion of cameras I suggest that, regardless of what camera one uses, stick to only one-and you will get far better results."

Another member questions the desirability of extreme sharpness in all pictures as he writes: "Do we get variety in the way of discussions in this notebook? One time it is about photography as an art and now it is how to help John get sharp pictures via the large camera route. I agree with a lot that has gone before, except PH's statement that negative size has practically nothing to do with the question. Theoretically, that may be true, but I have noticed that it does not work out that way. It seems that, no matter how sharp the negative can be made, there is some loss of definition in the enlarging process somewhat in proportion to the enlarging ratio, but for some reason or other, I do not seem to be as definition-conscious as a lot of people I know. I came into photography while there was still a lot of good soft-focus work being done -did a little of it myself and still like it when it is well done and appropriate to the subject matter.

"I do think that your straightforward analysis of the correlationship between film size and sharpn'ss based on the prints in this portfolio overlooks am important item. First off, these prints were not chosen for inclusion in this portfolio because they were the sharpest that could be produced by a film of the size that was used. Too many other variables enter into the sharpness of these prints, variables about which you have no knowledge, yet variables which should definitely be taken into account. Perhaps one of the most important of these variables has to do with whether the camera was hand held or on a tripod."

The following communication was recently received from PSAer W. J. Schubert, a past president of The Camera Club of New York City. It contains so many valuable points, we are reproducing it here

"I noticed Mr. Hogan's letter on page (2)71 of the November JOURNAL regarding lens resolution, and as this is a subject I've done some work on, and as I enjoy talking shop, here goes:

"Our company (the Fairchild Camera & Instrument Corporation) at one time considered building amateur cameras, and one of the first specifications I set up was that they should be capable of producing razor sharp negatives. My thought was that where diffusion was wanted, the user could introduce it to his heart's content by any of several methods, but that maximum sharpness in our cameras would be a 'must'.

"Our work developed the fact that razor sharp prints depend on an astonishingly large number of things besides the camera; in other words, print sharpness is not a matter of fulfilling one condition superlatively well; it is rather a case of hitting a high average in fulfilling a considerable number of conditions. In fact, so many conditions are involved that they will have to be captioned and numbered to keep track of them all. According to my experience. these conditions effect sharpness:

- 1. The lens-shutter combination obviously must deliver high average sharpness at the focal plane over the whole film area.
- 2. The camera must be sufficiently accurate and rigid to hold the film within the lens' depth of focus. (This depth of focus is much narrower than is generally realized.)
- 3. Subject matter must be such as will utilize the sharpness.
- 4. Focussing, of course, must be really accurate. Focussing by parallax does the best job. Also, when focussing visually on the groundglass, the photographer will nearly always focus a trifle too
- 5. Focus-shift: If the focussing is done on a groundglass, the lens must be stopped down before final focus, unless a symmetrical lens is being used. Most unsymmetrical lenses, such as the Tessar construction for example, will shift focus slightly as they are stopped down.
- 6. Aperture Setting: Every lens has its point of greatest resolution, and this is usually about two stops down from the full aperture. An f/4.5 lens, for

^{*} A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from the Note-books in the Star Exhibitor Portfolios.

example, will usually deliver its sharpest resolution at about f/8. Also, when we get much beyond 1/16 diffraction begins to bring in some over-all soften-

- 7. Camera Shake during exposure must be held so far down that it will not result in blurring of more than 1/200th inch in the finished print. (In my experience, camera shake is more serious than is ordinarily realized; I have been surprised a couple of times when what I had thought was a "soft" lens delivered excellent resolution when the exposure of the resolution chart was made with an electronic flash of 1/10,000th second, or faster.)
- 8. Film: Personally, I have never been able to get really sharp enlargements from negatives made on fast emulsions; I get my best results on the medium speed or fine grain films. Maybe this is just personal opinion, because there is not too much difference in the resolution claimed by makers between the different emulsions.
- 9. Exposure must be sufficient, but both over- and under-exposure must be
- 10. Processing: Development must be sufficient, but not excessive. I personally have gotten sharpest results by holding both the exposure and the development to the minimum that would produce a negative that would make a good print on #2 contrast paper. Also, I have gotten best results when developer. rinse, fix and wash water can all be held within a temperature range not exceeding 2° F, plus or minus. Even and fairly rapid drying also tends toward better negatives.

"If you have maintained that aforesaid high average of performance so far, let us now make the print:

- 11. Enlarger Lens: Contrary to general impression, our enlarger lens must also be sharp, for our print is going to contain the sum total of the residual abberrations from both the taking and the enlarger lenses; abberrations in one won't offset those in the other.
- 12. Easel: We must level up our casel so that it holds all areas of our paper in the lens' focal plane.
- 13. Don't forget to check focus again after the lens has been stopped down for the exposure.
- 14. Also, wherever possible, use one of the mid-apertures so as to at least be near the lens point of sharpest resolution.
- 15. Enlarger vibration will hurt as much as camera shake. It is surprising how much vibration occurs in buildings when a heavy truck or streetcar passes, even at some little distance.
- 16. Paper processing must also, of course, be done according to Hoyle.

"Yes, I thoroughly enjoy talking shop. These comments aren't intended to be discouraging--rather they present a challenge to see how sharp a print we can turn out. And a final thought-if you have ever produced one sharp print with your present equipment, then the equipment is all right!"

W. J. SCHUBERT

VIEWS AND REVIEWS

BY THE EDITOR

Imitate to Create

I was surprised and challenged in reading an article in a recent copy of the Ansconian to find the writer actually recommending that photographers imitate the work of others. But the longer I thought about his comments, the more sense they seemed to make.

Here are some of the comments Mills Steele made in his article "Women Should Be Elegant": "At the outset some photographers may find it difficult to develop a distinctive style of portraiture. If this happened to me I would not have the slightest hesitancy about adapting another's style to my requirements. . . . Some photographers worry too much about originality. They place entirely too much emphasis on the value of novelty . . . unduc preoccupation with individuality in one's work has done a great deal to produce a crop of eccentric fakes.

"These attempts to be different solely for the sake of being different, are carrying art and photography away from tradition.

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. II. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman. FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

To me tradition is our heritage of knowledge and experience. . . . It might not be too much to say that the creative master is not a success until he is imitated."

What then, is creative work? How can we create if we are not different? All of us have heard it said that there is nothing new in the world. What appears to be new, then, is the application of our knowledge of past situations to the present. Creativeness is a result of having a fresh viewpoint on an old subject.

It is not easy to imitate. Pure imitation is very difficult. If you were asked to imitate a picture, the chances are that you could not do it. For you would make some changes from the original. Some of the real "you" would shine through. You would not be imitating only-you would be creating a picture.

Artists, writers, architects, and most others in creative professions, keep a file of ideas. They may be pictures that others have done. They may be words which set off a chain of ideas. They may be rough sketches. But they are ideas.

Maybe you keep a file of salon pictures which you can use as starters for pictures of your own. Many photographers do. They imitate, maybe, but in imitating they create pictures of their own. For they change the elements of the picture, the arrangement of the elements, the lightingbut most of all they approach the picture they make with some individual difference in attitude. And they make a picture which is truly their own.

In summarizing, Mills Steele said: "Assimilate all you can through study and observation. Make your camera say things in your own way and you will soon discover that you have developed a style that is yours and yours only- as individual as your fingerprint."

Start now to develop your own creative abilities through imitation. Let your self shine through -- and your pictures will be truly your own. STELLA LENKS

Coming Salons Agreeing to Follow PSA Recommendations

NOTE: M-monochrome prints, C color prints, T-color transparencies, SS-stereo slides, L. monochrome slides, A-architectural prints, S scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Des Moines (M) Exhibited Jan. 1-21 at club and Des Moines Art Center. Des Moines YMCA

Des Moines Art Center. Des Moines YMCA and Camera Club, YMCA, Des Moines, Iown. Wilmington (M,T) Closes Jan. 13. Exhibited Feb. 3-25 at Wilmington Society of Fine Arts. Data: Wm. M. Anderson, Delaware Camera Club, P.O. Box 401. Wilmington, Delaware. Minneapolis (M,C,T) Closes Jan. 14. Exhibited Feb. 3-17 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minnea

Minn. Valparaiso (M.C) Closes Jan. 15. Exhibited Jan. 30 to Feb. 28 at Casino Municipal de Vina del Mar. Data: Club Fotografico y Cinematografico de Valparaiso, Avenida Peare Montt 1740, Valparaiso, Chile

Birmingham (M.T.L.S prints and transparencies).
Closes Jan. 12. Exhibited Feb. 9-23 at Royal
Society of Artists. Data: E. H. Cochrane, 142
Swanshurst Lane, Moseley, Birmingham 14,

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Rochester (M,C,T,S, Documentary prints in M of C, large transparencies). Closes Feb. 14, Exhibited Mar. 7-30 at Rochester Memorial Art Gallery. Data: Dr. Robt. F. Edgerton, 11 Fireside Drive, Rochester 18, N. Y.

Philadelphia (M,T) Closes Feb. 16. Exhibited Mar. 8-30 at Free Library. Data: Miss Marlon C. Knight, 1123 Harrison St., Philadelphia 24, Denna

Worcestershire (M.T) Closes Feb. 20. Exhibited Mar. 15 to Apr. 5 at City Art Gallery. Data: C. J. Morrall, 57 The Tything, Worcester, England.

St. Louis (M,T) Closes Apr. 25. Exhibited May 10-22. Data: Miss Jane Shaffer, 5466 Clemens Ave., St. Louis 12, Mo.

Other Salons

Lucknow (M,C,T) Exhibited during Feb. and Mar. Data: S. H. H. Razavi, 10 Cantonment Road, Lucknow, India.

Road, Lucknow, India.

Bordcaux (M) Exhibited Jan. 18 to Feb. 4 at
Galerie Des Beaux-Arts. Data: Photo-Club, 53
Rue des Trois-Conils, Bordeaux, France.

Adelaide (M) Closes Jan. 26. Exhibited Mar. 7

Adelaide (M) Closes Jan. 26. Exhibited Mar. 7 to May 3 in Royal Adelaide Exhibition. Data: A. C. Willcox, 12 Pirie Street, Adelaide, So. Australia.

So. African (M) Closes Mar. 15. Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P.O. Box 7024, Johannesburg, So. Africa. "snap-shooting." These are words of the uninformed.

Searching deep'r for the probable causes, we would find that the increasing shift to color photography by former print makers is only a normal result of two basic conditions, to wit: A desire to keep abreast of the times, to progress with photography; or an admission of the inability of the member to continue production of satisfying pictures in a monochrome medium.

The first condition is a healthy reaction in an era where science is achieving so much so fast.

The second may be caused by any of a number of contributing factors. "Time" could very well be the prime reason. With the advent of so many new and interesting diversions within our reach, most of us have discovered that the day is not as long as it was.

Perhaps the increased cost of producing pictorial prints is greater than the current print-making budget will allow.

The tendency of judges to find as little as possible of merit in each print may seem to some, insufficient reward for the effort involved.

Quite possibly the average camera club member wishes to make pictures the whole family, or his friends, can enjoy. How many of our non-photographic relatives or friends will look at prize winning prints and appreciate them?

Whatever the reasons, more and more print makers are turning to color. This indicates that they are still dominated by that indefinable urge to create beautiful pictures.

It should follow, then, that if they were consistent winners with pictorial prints, they will develop into color pictorialists having the added advantage of the technical experience necessary to all good photography. They will learn to create color, just as they learned to create pictorial prints. They will become greater photographers.

If clubs do not progress with color, if the die-hards persist in belittling color, they will be the losers.

Color enthusiasts are realizing that, today, it is their interest, their dues, and their winning of honors in color that keep most dual clubs operating, and they are beginning to rebel.

New organizations devoted exclusively to color are being formed by many.

One accredited international exhibition, heretofore jointly sponsored by a color and a B&W group, plans divorce because color entrance fees have had to finance the print section in the past two exhibits. Others may follow.

Any cleavage in groups with allied interests is bad. It will be unfortunate if continued shortsightedness by the few should widen the breech.

However, there is no loss without gain. Perhaps the die-hards will learn, through loss, tolerance for advancement. Surely those who accept both schools of photographic thought will gain a better understanding of pictorialism through continued demonstrations of creative monochrome technique translated into creative Color.

VELLA L. FINNE

PSA COLOR DIVISION

George F. Johnson, APSA

Forestry Building, State College, Penna.

Contests for All

Do Divisions of PSA fulfill adequately the desires of their members for contests and competitions in their specialized fields?

Speaking only for the Color Division, we can say that the enthusiasm for competitions has led to the development of four different contests available to all members either individually or through camera clubs. Most of these contests are well-established and are proving very popular. The enrollment in several has more than doubled in the past two years.

If you are not taking part in any of these competitions at this time, we suggest you check over the following list and get full information on any contest which meets your requirements.

Color Slides

International Slide Competition For Individuals. This competition consists of a series of five contests each season. Four slides may be entered in each contest. Medals and ribbons are awarded, but the chief value of this competition lies in the written criticism of each slide by the judges. Deadline dates are the 20th of September, November, January, March and May. The judging points are rotated. No entry fee for Color Division members, non-members pay \$1.00 for the series. For entry form write to Charles B. McKee, APSA, 5030 Del Rio Drive, Sacramento 18, California.

National Club Slide Competition. Competing clubs are divided into two classes. A and B. Five competitions in each group are held each season. Deadline dates are the 20th of October, December, February, April, and June. Each club enters 6 slides in each contest. There are prizes for clubs, and individuals as well as season grand prizes. No entry fee is charged for Color Division clubs, other PSA clubs pay \$4, non-PSA clubs pay \$6. Judging points are rotated. For information and entry form write to Merle S. Ewell, APSA, 1422 West 48th Street, Los Angeles, California.

Color Prints

Color Print Competition For Individuals.

This competition is composed of contests in November, February and May. Prints by any color process are eligible but must have been made by the individual submitting them. Cups and ribbons are awarded and each print receives a written criticism. There is no entry fee required of Color Division members, non-members pay \$1 per season, or 50 cents for each contest. For information and entry form write to Warren H. Savary, APSA, RFD \$2, Box 221, Plainfield, New Jersey.

Stereo

Competition for Stereo Workers. This competition consists of a series of three contests each season; four stereos may be entered in each. Medals and ribbons are awarded. Deadline dates are 20th of November, February and May. No entry fee for Color Division members, but postage for return of stereos must be included with the slides. For information and entry forms, write G. W. Blaha, APSA, 4211 Harvey Avenue, Western Springs, Ill.

In most contests, entries can be made in any one of the three or more competitions during the season, but in the club slide competition entries for the complete season are encouraged because cumulative scores are kept and annual prizes awarded for the top scoring club in each class.

In addition to competitions, many other opportunities are offered for appraisal of color slides, color prints and stereo slides through circuits and slide study groups for both clubs and individuals.—G. F. J.

"Oil and Water?"

The most discussed problem confronting camera club officers these days is the alarming drop in the number of prints being submitted since the admission of color slides.

Most of them decry "color" as the cause.

Yet, to blame this decline on "color" is merely generalizing, a sport generally indulged in by die-hards who refuse to recognize change as progress.

Their chief argument is that, whereas monochrome prints require great skill and multiple hours of work, "color" is only

More Information Coming

So many favorable responses were received to our September [351 special color slide feature in PSA JOURNAL, that we immediately made plans with the cooperation of the PSA Publications Committee and Fred Quellmalz, the JOURNAL editor, for two Supplements in 1952. One of these is planned for March, and the second will appear in September.

More information on color is the plan. To accomplish this we will need more members who will write their ideas and experiences for JOURNAL publication. The Color Division has an Editorial Committee which is contacting members and gathering information constantly.

If you have an editorial inspiration on color photography, contact one of the following: EAST: Paul J. Wolf, APSA, 354 Fort Washington Avenue, Hawthorne, New York; CENTRAL: H. G. Mitchell, 7455 North Greenview Avenue, Chicago 26, Illinois; WEST: Merle S. Ewell, APSA, 1422 West 48th Street, Los Angeles 37, California; GENERAL: Karl A. Baumgaertel, APSA, 353-31st Avenue, San Francisco 21, California.

Look at and Study Pictures

I wonder how many of us really study the pictures we see, and not just look at them.

If we are to improve our own work, we must study the work of others. This has been done for years by artists who always took the time and trouble to study the old masters.

I have found that when I look at a photography book, I get so much more out of it when I try to study the pictures. Take one of the pictures and see if it is pleasing to you and if it can be improved by cropping. Much to your surprise you may find that you can improve on it. By following this practice you develop a subconscious feeling for composition, and learn what really makes a picture click. Many of us are not blessed with an eye for composition, but don't be discouraged, as you can acquire this important requirement if you will study pictures.

When we are attending a contest we should listen to the judges' comments, and see if we agree. If they say it is good, observe what makes it pleasing and remember the picture. We can always pick up pointers we did not know before. In this way we get to recognize what gives a slide the necessary punch, and what makes other slides just average.

Therefore, by looking at all sorts of pictures at contests, exhibitions, in books, we learn whether a scene is worth taking or not, since in this manner we are developing what is known as a "photographic eye." Once we do this all that we have to do next is plan our composition, lighting and exposure.

It is the man behind the camera that counts, and not the value of the equipment that he is using. Study every picture you see, and pretty soon, much to your surprise, it will reflect in your work.— EDWARD HERCHE in New York Color Slide Club's Monthly Bulletin, "Rainbow".

Color Reproduction

"Is it possible to get an exact color reproduction of a color transparency which seems to match perfectly the subject photographed?"

This question was presented recently to W. K. Raxworthy, the Color Division technical authority on color processes. His answer follows:

From strictly theoretical considerations involving the mathematics of present day color processes, and from the present state of our knowledge concerning our visual sensations, it must be admitted at the start that no color process is capable of yielding exact color reproduction of the subject, and this holds for both transparencies and prints. In the case of color prints, the main reason for this is the faulty spectral absorption characteristics of the dyes involved, together with a somewhat inadequate visual response which varies with each individual. Prints which are good to some, are only mediocre to others, and the entire question is perhaps a matter of personal preference by visual examination and by our mental conception of what we think the original subject "looked" or should "look like."

The dyes are the best obtainable at the moment, but they fall considerably short of the theoretical requirements. The exception is the yellow, which fulfills the requirements to a remarkable degree. If the magentas and cyans did as well, practically all of the headaches in color reproduction would disappear. Fortunately, methods have been devised to offset much of the faulty absorption characteristics of the dyes.

The appraisal of color is an extremely complicated affair, and such attempts, visually, between a transparency and the original subject, or between the transparency and the corresponding reflection print, should be made with this fact in mind. All color prints will record the subject to a high degree providing the requirements of lighting, exposure, etc., have been met, and this record is constant. But our visual conception is not constant and will vary according to mood and with our mental idea of what we think the original "looked like."

A "true transparency reproduction" is therefore impossible for the reasons previously mentioned, and in addition, because of the manner in which the respective materials are viewed. In the case of transparencies, this is by transmitted light, whereas the corresponding print is viewed by reflected light and the two conditions are dissimilar. Unless the viewing light source is the same in each case, a considerable error in judgment is likely to result. A similar situation will result when viewing two "identical" transparencies or prints, each under different illumination. As a matter of fact, some of the colors may be altered completely if the required spectral components are weak or missing from the light source, as is true of some fluorescent and arc lights.

I believe the reader can now see why apparent or real color differences will always exist between transparency and subject, or between transparency and print. This, however, is no serious drawback,

since each can be acceptable despite their point for point differences when critically compared. Furthermore, our visual and mental equipment is such that we can make appropriate adjustment in all but the most obvious cases. In a good color print, however, the differences between it and the transparency should preferably be no greater than between the latter and the original subject.

Club Slide Contest Expands

With an increase of almost 20 per cent in enrollment in the National Club Slide Competition for 1951-1952, the division of the competition into three classes, of approximately 40 clubs each, instead of the two classes as in the past, is being considered at the time of this writing. classes would be Class AA, Class A, and Class B. Since a maximum of six slides can be entered by each club, this new classification will make the handling of the bi-monthly competition by a club somewhat less cumbersome and will give more clubs valuable experience in handling a The clubs entered this competition. season were polled on suggestions for action to take as a result of the substantial expansion in the competition. A preliminary tally of the poll indicates that the clubs favored increase in number of classes, rather than reduction in number of slides to be entered by each club.

New Record Set

With over 130 camera clubs enrolled in the National Club Slide Competition, a substantial new record has been set, according to a report from Merle S. Ewell, APSA, supervisor of the Competition. Last year, 108 clubs were entered. Five contests are held annually in October, December, February, April and June. No entry fee is charged clubs belonging to the Color Division.

Coming Color Exhibitions

Wilmington, Feb. 3-25, deadline Jan. 13. Four slides, \$1. Forms: Mrs. Don Tribit, 3 S. Lake St., Elmhurst, Wilmington, Del.

Chicago Nature, Feb. 1952, deadline Jan. 14. Four slides (up to 31/4x4), \$1. Forms: Blanche Kolarik 2824 S. Central Park, Chicago 23, Ill.

Vulparaiso (Chile), February, deadline Jan. 15.
Four slides, \$1. Forms: Carlos Quevedo, Club
Fotografico y Cinematografico de Valparaiso,
Avenida Pedro Montt 1740, Casilla 1907, Valparaiso, Chile.

Birmingham (England), Feb. 9 23, deadline Jan. 19. Four slides, \$1. Forms: E. H. Cochrane, 142, Swanshurst Lane, Moseley, Birmingham 14, England.

Minneapolis, Feb. 12:14, deadline Jan. 21. Four slides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

Whittier, Feb. 10-24, deadline Jan. 26. Four slides, \$1. Forms: Arthur W. Maddox, 12020 Orange St., Norwalk, Calif.

Philadelphia, March 8-30, deadline Feb. 16. Four slides, \$1. Forms: Clarence A. Rossman, 1637 S. 54th St., Philadelphia 43, Pa.

Rochester, Mar. 7-30, deadline Feb. 14. Four slides (Including 234) \$1. Forms: R. F. Edgerton, 11 Fireside Dr., Rochester 18, N. Y. San Francisco (Photochromers), Mar. 15-22, deadline Mar. 1. Four slides, \$1. Forms: B. H. Ladensohn, 3140 Clay St., San Francisco 15, Calif.

El Camino, Apr. 29-May 30, deadline Apr. 12. Four slides, \$1. Forms: George E. French, 3877 Olmstead Av., Los Angeles 8, Calif.

GET SET UP...for a Happy New Year



For Taking...



Lighting often makes the difference between a good picture and an outstanding one; ease in control makes a big difference to you. If you really want to enjoy handling light, you'll need a versatile Kodak Vari-Beam Clamplight (left) or Standlight. With either, you dial the light you want, from high intensity spot to diffuse flood. No. 2 Photofloods in big 12-inch reflectors give you all the light you want.

Action shots and pictures in a hurry call for flash. For Kodak Flash Cameras or other internally synchronized types, the Kodak Flasholder, Model B, with Flashguard, ac-



cepts all midget lamps; a press of the button ejects used ones. \$10.55. Add a Kodak B-C Flashpack (\$2.95 less batteries) and make it a battery condenser outfit, free from

battery worries. If you use flash a lot, you want the Ektalux Flash System. For use with any camera, internally synchronized or with solenoid. With Extension units, fires up to 7 lamps. Ektalux Flasholder (above), from \$29.75. Extension Units, \$12.40.

For Showing...



Even if you already own a projector you will find plenty of use for a Kodaslide Table Viewer. Projector and screen are combined in a single compact unit, to give you brilliantly clear views of your color slides, enlarged to just the right degree for comfortable editing or for an intimate showing . . . without the need for rearranging furniture or room darkening. The Kodaslide Table Viewer, Model A (shown), includes a plunger-type slide changer and a slide holder with a capacity of 75 cardboard mounts. \$97.50. In the Kodaslide Table Viewer 4X, slides are inserted individually from the side. \$49.50.

For projection showings to larger groups,



Kodak offers you a choice of three Kodaslide Projectors. The Kodaslide Merit Projector with Kodak Projection Ektanon f/3.5 Lens and 150-watt lamp. \$26.10. Koda-

slide Projector, Model 2A, with either a 5-inch Kodak Projection Ektanon f/3.5 Lens, \$52.80, or a 7½-inch f/4 lens, \$63.45. Kodaslide Projector, Master Model, for 300- to 1000-watt lamps and with a choice of 4 lenses for home or auditorium. Priced from \$169 to \$246.

For Enlarging ...



There'll be plenty of wintertime pictures you'll want to enlarge. If you feel it's time for the best, you'll want a Kodak Flurolite Enlarger. Once you have handled its convenient controls, checked its deluxe features, you'll know you must have it. Cool, fluorescent light, in integrating sphere lamphouse, provides high printing brilliance, excellent contrast, casy focusing, minimizes negative grain. Two hand controls permit focusing and elevating at the same time. Rotating negative carrier tilts through 12 degrees for distortion control. Rigid tubular column, deepanchored in sturdy steel cabinet base; cabinet is lighttight for handy paper storage. With accessories, Flurolite can be used as a view camera, for copying, slide-making, mi-



crofilming, photomicrography, and cinetilling. Price, with one negative carrier, without lens, \$96.40. For a modest budget, pick the Kodak Hobbyist Enlarger. Has same type of light source, rotating negative carrier; knob locks head

firmly in position. Price, with one negative carrier and 89mm. Kodak Enlarging Ektanon f/6.3 Lens, \$42.40.

Prices are subject to change without notice and include Pederal Tax applicable when this advertisement was released for publication.





Experts' Choices For Fine Prints

No. 1 of an informative series on how leading exhibitors choose papers to fit their salon aims

Gottlieb Hampfler's "Pennsylvania Snowscape" has appeared in the Baltimore, Montreal, New York P.P.A., Philadelphia, Pittsburgh, PSA, Rochester, and Wilmington International Salons. The scene demanded a rich, full-scale print of delicate gradation and luminous image quality. To meet these requirements, Mr. Hampfler chose the most popular of all salon papers—Kodak Opal G, a fine-grained lustre surface on cream white stock.

He speaks of it as "the finest of media for my pictorial work—with characteristics I can always depend upon."

An experienced exhibitor, Mr. Hampfler prizes Kodak Opal Paper not only for its beautiful gradation and tonal richness, but also for its moderate speed which aids local printing control, its latitude in exposure and development for warmer or cooler tones, its responsiveness to toning, and its reliability.

KODAK OPAL's superb quality and its thirteen combinations of stock tint and surface texture have won it top billing among exacting workers. To accommodate negatives of varying scale, the Kodak group of fine papers offers alternate choices. One tempting alternate is the new, high-speed, warm-black, variable-contrast Kodak Medalist Paper—available in three surfaces and four contrast grades. Each grade can be made to yield a softer or more contrasty print —simply by varying the ratio of exposure and development. Medalist is about six times as fast as Opal; its surfaces are F (glossy), G (fine-grained lustre), and J (smooth, high lustre). The small reproduction at right is from a print on Medalist F.

PURPOSE and preference both help determine the medium—and there are Kodak papers to meet every need. For "Full Sail" (to appear full-page later in this series), Bernard G. Silberstein chose Kodak Illustrators' Special—a fine reproduction paper. For huge prints, Kodak Mural R is a natural choice. For extrafast production, Kodak Resisto Rapid N, which washes and dries in ten minutes. And for contact printing —each fine Kodak enlarging paper has a contact-paper counterpart.

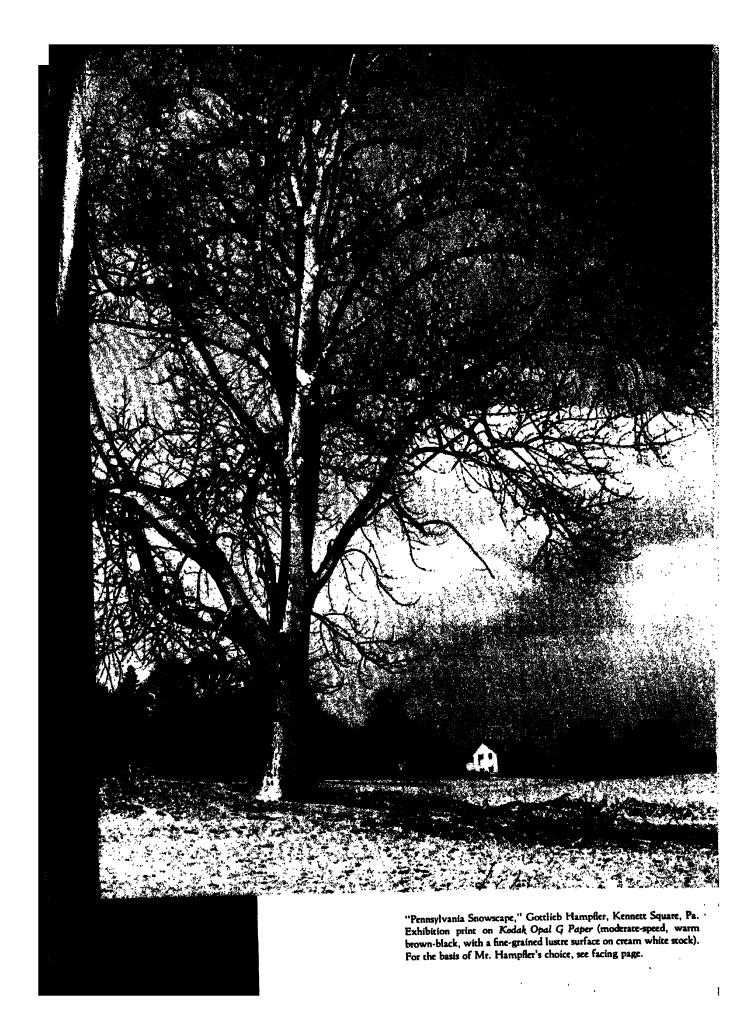
Know your Kodak papers, for knowledge spells success. For fine exhibition enlargements, gift prints, home decoration—choose from warm-black Medalist and Platino, brown-black Opal, Estalure G, and Illustrators' Special, and neutral-black Kodabromide. For special applications, Kodak Mural R, Resisto Rapid N, Opalure Print Film, Translite Paper. For contact prints, Kodak Azo, Velox, Resisto N, and others. Your Kodak dealer has full details.





Kodak

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y



Outdoors **PLUS** Indoors ...no better time than wintertime for a movie-making start!



"White" Christmas, or "green" Christmas... whether you live in a land of snow-clad pines or rustling palms... there's no time like the holiday season to start a movie-making career. Outdoors—and indoors—this is the time for exciting camera action... in color or black-and-white. For indoor movies are every bit as easy and as certain as shots made in sunlight! Two inexpensive flood lamps—and the fine, fast lenses on Kodak movie cameras do the rest. Camera prices are now lower... and movie film costs are probably far less than you think. Get the full story... at your Kodak dealer's.

Prices are subject to change without notice and include Federal Tax.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



BROWNIE MOVIE CAMERA

This is it! The new 8mm. Kodak Movie Camera that's capturing movie thrills for thousands of new movie makers... and with "Brownie" simplicity and economy. Its excellent f/2.7 Ektanon Lens is prefocused. You merely load (easy, sprocketless loading), check the built-in exposure guide, set the lens to follow accordingly, sight—shoot. Finger-tip exposure button locks so you can get in the picture, too. Has eye-level view finder, footage indicator. Weighs only 1% lbs. Makes fine movies—indoors or out, color or black-and-white—and only \$43.30.



CINE-KODAK RELIANT CAMERAS

You can choose from either of two handsome 8mm. "Reliants." Both have four different speeds including slow motion! The f/2.7 model never needs focusing ... and it's fast enough for most every lighting situation. The f/1.9 "Reliant" is twice-as-fast, focuses as close as 12 inches. Both models have sprocketless loading, enclosed eye-level view finder, exposure lock button, footage indicator, exposure guide—and accept a wide-angle converter plus accessory lenses. F/2.7 model, \$82.30; f/1.9 model, \$102.25.



CINE-KODAK MAGAZINE 8 CAMERAS

If you want the finest in the 8mm. movie field, one of these two great "Magazine 8's" is what you're looking for. Both cameras load in just 3 seconds —and you can switch film types... any time... without losing a frame. One model has a fine, prefocused f/2.7 13mm. Kodak Cine Ektanon Lens. The other model has an ultra-fast f/1.9 Kodak Cine Ektanon Lens focusing from 24 inches to infinity. Shooting speeds include slow motion. And there's a wide choice of accessory wide-angle and telephoto lenses. F/2.7 "Magazine 8," \$124.15; f/1.9 model, \$150.95.

Kodak

FINAL SCORES FOR DRIVES OF CHAMPIONS

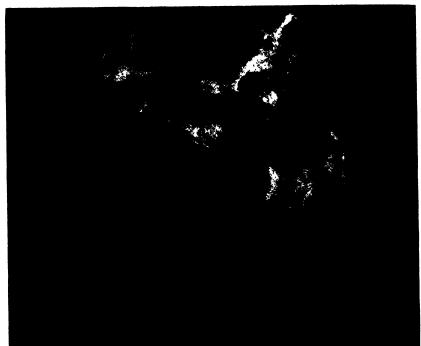
The following list shows the Grand Champion, District and Area Champions, and final score for each person participating in the drive.

The Committee wants to thank each person for his part in making the Drive of

Champions a success. Now that we have found how easily we can enlist new members for PSA, let's go ahead just as we have in the past. Watch PSA JOURNAL for an-nouncements about new awards for those who enlist new members.

Grand Champion	Boris Dobro, Santa Barbara, Calif.	Corr	v ard nerstone embership
District Champions			
District #1	Paul Sperry, New Haven, Conn.	Life M	embership
District #2	Franke Fassbender, New York City	71	"
District #3	Foster Moyer, Reading, Penna.	17	"
District #4	Doris Weber, Cleveland, Ohio	,,	**
District #5	Herbert Jackson, Signal Mt., Tenn.	**	"
District #6	Frank Heller, Bartlesville, Okla.	,,	**
District #7	Walter Parker, Chicago, Ill.	,,	**
District #8	C. W. Getzendaner, Forest Grove, Orc.	,,	**
District #9	Boris Dobro, Santa Barbara, Calif.	Corr	nerstone
District #10	H. A. Touhy, Hawaii	Life M	embership
Area #1	Canada		
	Sam Vogan, Toronto, Canada	Life M	[embership
Area #2	Central & South America		_
	Angel DeMoya, Cuba	**	"
Area #3	British Isles & Europe		
	No member qualified by assembling more than five points		None
Area #4	Australia, Asia and Pacific Islands		
	Francis Wu, Hong Kong	Life M	lem bership
State	Name Points State Name	**	Points

		,			•
State	Name	Points	State	Name	Points
District No	1			Ralph A. Hammann	1
Maine	Augusta Camera Club	1		Hutson K. Howell	3
New Hampshire	Martin J. Mahoney	1		Franklin I. Jordan	1
	Piscataqua Camera Clo	ıb 1		Eric II, Muller	1
	Benjamin Thomas	1		Raoul A. Munn	1
Vermont	John W. Doscher	1		N. H. Pulling	1
Massachusetts	CecilaB. Atwater	2		Richard St Clair	1
2.24	Rudolph C. Born	1		Mrs. Barbara Standish	3
	Albert L. Brooks	1		C. S. Whittier	1
	Lee A. Ellis	8*	Connecticut	Henry W. Barker	1
	Mrs. Ira L. Goding	ì		Edward Hutchinson	3
	Clark W. Goodchild	4		Raymond J. LeBlanc	3
	Capt. W. II. Greenhalg	h 2		Hy Schwartz	1/2



LET'S KISS AND MAKE UP

Victor A. Lookanoff, M.D.

From The 1951 Louisville International



BORIS DOBRO, APSA Henry Hoki Winner of Grand Champion Award

Name	Winner a	f (irand Champson Awara	
Paul A. Sperry	State	AY. ama	Daimes
District No. 2	State		
District No. 2	Rhode Island		
New York Bernard M. Acosta Paul Arnold Perry Atkinson 1 Edward L. Bailey 1 Sylvia C. Bergel 1 B. E. Buckley 3 Willard H. Carr T. Anthony Caruso 4 Walter F. Chappelle Ir. 4 Earl R. Clark 1 Charles H. Coppard 1 R. M. Corbin J. B. Cummings 1 John H. Desauer 1 William J. Dewhirst 7 Catharine E. Dorr 1 Thomas W. Drew 1 Herman H. Duerr George Eaton 4 Robert Edgerton 2 David B. Eisendrath Jr. Mrs Franke Fassbender Thomas J. Fisher 1 Howard E. Foote 2 W. R. Franklin 1 R. F. Garland 1 Robert J. Goldman 1 Jack A. Goldsack 1 Mrs. Barbara Green 10 Harry Haimes Norris Harkness No			-
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State	Name ' I	Points	State	Name	Points	State	Name	Points
	Martin Polk H. C. Radon ?	3 1	Virginia	Capt. F. C. Allen Ollie Atkins	4 2		W. E. Chase B. F. Emerson	4
	Harry R. Reigh	8*		William Edwin Booth	ī		Francis R. Frost	i
	Norman Rothschild Ralph Samuels	3 1		CC of Richmond J. O. Fitagerald	3 1		Martin B. Manovill Alfred S. Norbury	1 4
	Mrs. Helene Sanders Walter Sarff	1		T. P. Holt Frank A. Noftsinger	12 ° 5°	Kansas	Clark A. Gray	1
	E. G. Sargent	3.5		Old Dominion CC	1		Martin W. Lentz Dr. H. E. Morgan	1
	V. H. Scales Alfred Schwartz	41/2 1	West Virginia	Charles C. Peterson Mrs. Louise A. Geisel	1 1		L. B. Olmstead C. R. Romstedt	1
	Earle Schwartzott	1			-	_	Dan B. Rumpf	5*
	C. W. Seager Reginald G. Shaw	1 5*	District No. 4 Ohio	Dr. Glenn Adams	1	Texas	Leon D. Apteckar Samuel F. Davis	1 2
	Fenwick G. Small	1 3		A. Millard Armstrong Axel Bahnsen	3 2		Eugene C. Dochne	ī
	William F. Small Howard E. Smith	1		James A. Bines	1 /2		Paul Linwood Gittings Rulph E. Gray	2 3
	Harold B. Spriggs Burage E. Stiles	2 3		Dr. F. M. Boyd Frank E. Carlson	1 2		Lloyd L. Gregory Raford Hair	5* 1
	W. F. Swann	4		Jack Clemmer	71/2*		Dr. L. L. Handly	4
	Owen K. Taylor L. W Thrasher	2 1		Ralph P. Daniells Dan D. Fulmer	1		C. J. Perry W. F. Reeves	14" 1
	Silas M. Thronson	3		Virginia Goldberg	2		Carlos Sandoval	1
	Charles H. Tipple Ruth E. Tremor	1 2		R. C. Hakanson John O. Hay	3		F. J. Schmidt F. W. Schmidt	1,12
	Chester W. Wheeler Dr. E. P. Wightman	1 20*		Felix Henrion E. J. Hobbs	1 1		Lloyd D. Witter	6*
	Edward C. Wilson	3		Herbert M. Howison	i	Oklahoma	Frank I. Yates Ruth Canaday	12* 1
New Jersey	Paul J. Wolf Roy J. Bohlen	6* 1		Miss Stella Jenks Charles M. Kyle	1		J. Lowell Cawood	1
	Henry M. Bosman	1		J. Robert Langlotz	15*		G. E. Fiellin Frank J. Heller	5* 31*
	II, R. Caler Russell E. Darby	1 5*		Carl Mansfield Edward B. Noel	1 4		Clark Hogan John Long	3 1
	Howard C. Duncan	1		P. H. Oelman A. L. Paschall	2 1	District No.		1
	J. Enoch Faw Dr. E. Throop Geer	i		Allison Ruggles	î	North Dakota	None E. C. L.	0
	Saul H. Kirschenbaum Louis Lehman	2 2		Albert M. Simpson Miss Jidney Thomas	1 101,*	South Dakota	E. C. Lugg E. V. Wilcox	1
	James F. Monteverde	1		Miss Doris M. Weber	155*	Nebraska	John S. Anderson	2
	George J. Munz Leonard Ochtman Jr.	8* 1	Indiana	J. G. Whetson Mrs. 1rma G. Haselwoo	5* nd 1		Sten T. Anderson Mrs. H. F. Balmer	5* 1
	William A. Price	3 1412*		Mrs. Frank Hoke Robert L. McFerran	1		Richard C. Knott South Omaha CC	1 1
	II. D. Sheldon Dennis A. Simonetti	5*		Harvey P. Rockwell Jr.	. 1		Stanley D. Sohl	11*
	Albert A. Teeter Sr. Carlyle F. Trevelyan	1	Kentucky	French Patterson E. G. Zanone	2 1	Illinois	Mrs. Virginia Spearman Rus Arnold	10%* 5*
	John R. Weber	1	Michigan	Roland N. Anderson	1	Junois	Egon Berka	i
	W. L. Woodburn	1		J. Elwood Armstrong Isadore A. Berger	23*		George W. Blaha Dwight M. Chambers	1 5*
District No. 3	•			LaVerne L. Bovair Earle W. Brown	3 28*		Mrs. Evelyn Chambers	6*
Pennsylvania	F. Ross Altwater R. S. Brese	1		Lyall F. Cross	11*		Dr. Edward Chips Eldridge R. Christhilf	18* 7*
	Rev. H. Bielenberg	2		Mrs. Jean Elwell Flint Photographic Gui	3 Id 1		Walter Coburn Dr. C. F. Cochran	1
	Harvey H Boarts Wilson R. Browne	i l		Audrey Gingrich	3		Clifford B. Cox	i
	P. J. Cancelmo	2 2		A. T. Hopkins Morton Levin	3 1		Allen C. Curtis Glenn E. Dahlby	1 1
	Fred J. Carver Philip Cass	89**		Roy E. Lindahl Victor A. Lookanoff	7* 1		Miss Miriam Davey	4
	Arlene H. Daniels Dr. Francis Ashley Faugh	1 1		Belle McMillen	13*		C. G. Einhaus Frank Fenner Jr.	2 412
	Joseph W. Forsyth	1		R. H. Nichols Dr. Constantine Oden	1 1		F. W. Fix Jr. Mrs. C. L. Fredrick	1 41,
	G. A. Hampfler Hilda F. Hampfler	1		Harry Petry	ó*		W. Howard Fredrick	3
	Chas. Heller	71** 1		Mrs. Constance L. Phel Walter J. Pietschmann			Frank E. Fuller Roderick C. Fullerton	2
	Peter Hoda Nelson Hutchinson	9*		Ivan D. Smith	1		Americo Grasso	i
	P. Kissinger Richard R. Koch	1 7412**	District No. 5	ţ			C. Dale Greffe Russel D. Haines	2 1
	George F. Johnson	4	Tennessee	Miss Eugenia Buxton Lester D. Cohn	6 * 1		Fred A. Helm Lionel Heymann	1 10*
	Mrs. Janet M. Leathem Michael R. Lynch	1 1 2		Thomas F. Gaines	1		А. Е. Нјегре	1
	S. Miller Mack	1/2 26"		Herbert Jackson Allison V. Slagle	30* 9*		Betty Henderson Hulett Louise Broman Janson	. 3
	Foster Moyer L. V. Piatt	1	Cin	Dr. William W. Tribby	1		II. J. Johnson	38! 1*
	F. Quellmalz Jr. Rev. Wm. C. Roeger	15655**	Georgia Florida	C. F. Luce Jr. J. L. Craig	4		Robert M. Keith Mrs. Blanche Kolarik	4
	O. E. Romig	3		Frank R. Henningsen C. Verne Klintworth	1 12*		Monte Kople Russel Kriete	2
	R. W. Sharon Josse Weiss	1 1		Miss Lucille Salter	9*		Lou H. Leff	i
	Paul J. Wolfe	6*	Alabama	Seymour VanVorst Toole H. Jack Jones	: Jr. 2 11*		Warren W. Lewis Ralph L. Mahon	3 2
Delaware	Asa L. Young J. Joseph deCourcelle	2 2		Prescott V. Kelly	41/2		Mary Matsumara	ī
	E. T. Howell A. K. Pfister	1 1		Finis McCluney Jr. Spielherg's Camera Sho	ps,		Mrs. Harold L. Medbery H. G. Mitchell	7 1
	Harold W. T. Purnell	8*	Mississippi	Inc. J. M. Endres	1 2		Jean Mowat	34
Maryland	E. Allen Becker Mrs. Caryl R. Firth	1 23*	Mississippi North Carolina	Melvin F. Cipar	2		Arthur W. Papke Walter E. Parker	1 87*
	Tom Firth	8*		William A. Ramsey Hoyt L. Roush	1 8*		Clifford Paul Klem Petrosius	7* 1
	Joseph A. Froehlinger John A. Kelly Jr.	1	South Carolina	Dr. A. W. Biber	1		D. A. Pritchard	6*
	Alex G. Potamianos W. G. Schepleng	11/2		Hugh F. Walburn	5*		F. Purrington Victor Raphals	2 1
	Oliver C. Shipley	i	District No. 0		_		Lewis T. Reed	2
D. of Columbia	E. V. Wenzell Mrs. Suzanne T. Cooper	2 1	Louisiana	Vance J. Rhodes Wood Whitesell	2 17*		James Riddick Evelyn M. Robbins	2
2. V. Columbia	Mrs. Bettie Z. Fahnestoc			A. E. Woolley Jr.	2		William E. Salyards	1
	C. H. Severance Harry B. Shaw	1	Arkansas Missouri	Allan M. Thomas S. Ashen-Brenner	1 1		J. H. Sammis Clara Schmitt	1
	Mrs. Sandra R. Thaw	2		Stuart M. Chambers	8144		Pearl E. Schwartz	2

State	Name	Points	State	Name	Points	Stele -		Points
	Frederick T. Shar E. B. Sigler	P 1 2		Miss Beryl C. Briggs Harvey W. Brown	1 20*		Miss Helen D. Peterson Eving Rosen	i
	J. P. Wahlman Rennie I. Weber	2 3		Clyde L. Browning	1		IJy Seldidge	7* 11*
	Joseph C. Wells	ī		William E. Bush W. W. Callow	2 5*	Puerto Rico	H. A. Touhy William C. Ihlefeld	3/3
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	Mabel Young	Club 4		M/Sgt. Edgar Colvert	1/2	Area 1	_	•
Iowa	Black Hawk Cam James Hinson	era Club 1 1		Richard K. Davisson Moreland M. Deaderick	1 13*	Canada .	Dr. E. E. Amsden William B. Bate	1 1/2
	Edith M. Royky Mrs. John J. Stra	8*		Boris Dobro	162*		Cinq-Mars Benoit	₹/2
•	Waterloo Camera	Club 1		Grant Duggins Milt n Effron	2 1		Raymond Caron Dr. M. A. Chantler	9%* 1%
Minnesota	Charles F. Weller Larry D. Hanson			Dr. Irving B. Ellis Sgt. W. E. English	1 ½		Stanley C. Dakin G. A. Driscoll	3/2
	V. P. Hollis	i		Merle S. Ewell	3		George Fearnley	1/2
	Conn H. Irber Vim Michael Jude	1 d 1		Frank R. Fataone Donald B. Finch	4		J. W. Galloway George G. Hirt	% % %
William In	John II. Wilke	i		Vella L. Finne	Ž		Dr. S. A. MacDonald	2
Wisconsin	Clifford Beal E. A. Byrsdorfer	1 1		John Forsythe Jr. Harold Girton	1 3		James A. McVie New Westminster CC	6* %
	Community Cente	er PC 2		Clifton L. Hagenbuch J.	r. 2		Cyril F. Smith	1/2
	Alan J. Dale Richard P. Herzi	ield 1		Max J. Harn Julian Hiatt	3		Oliver W. R. Smith Lionel J. Tidridge	1
	Dr. Milton L. Ku Ted Laatsch	ihs 3 1		Elmer F. Hudson	l 2		Edward G. Tozer	1 11*
	Robert J. Lauer	5*		James T. Johnson C. B. Jowett	3		Sam J. Vogan Harry L. Waddle	2
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		40		John B. Mengel	51/4*	Brazil	Jose Rastelli	11/2
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	Joe Marshall Chao-Chen Yang	1		Duncan L. Rigden	ī		Jorge Figueroa	14
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D. A.J. A. 37 - 0	•		Colorado	Dr. Max Giesecke	i	Hong Kong	Photo Soc. of Hong Kon	g ½
District No. 9 California	Stanley T. Abran	ne 1		Dr. J. L. Hutton Roy E. Petersen	1		Dr. Ernest To Francis Wu	1055* 70*
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Johnny Appleseed's Correspondence

Philadelphia, Pa.

DEAR JOHNNY:

Ran across an article in PSA JOURNAL, February 1951 issue in which some mention was made of BC flash, permitting use of several bulbs and positive synchronization. Would you advise me which issues of PSA JOURNALS gave information on building this unit, also where I might contain information of Don Bennett's Flash-Pak?

If you were a user of 21/4 x 21/4 negatives (Rollie) and you were going to buy an enlarger, what would be your preference-semidiffusion, double condensers, or diffusion—which would be considered best for salon work?

M. R. PRESTON

DEAR MR. PRESTON:

Contrary to original plans, we have devoted recent columns to items of more immediate and general interest than B-C flash. If vou will write to

> National Carbon Division Union Carbide and Carbon Corporation 30 East 42nd Street

New York 17, New York requesting Bulletin #5, I believe many of your questions on B-C flash will be answered.

You'll find information that should lead you to a safe decision on enlargers by studying columns 12 and 13 in the December 1950 and February 1951 JOURNALS. You'll probably conclude that a single condenser enlarger will best suit your purpose because it can be modified to give diffuse prints by using black tulle as described there. Watch your negative development when using a condenser

JOHNNY APPLESEED, APSA

Chicago, Illinois

DEAR JOHNNY:

I have taken a few shots of a favorite spot of mine to show the change of seasons. This is on Kodachrome film 828 size. One could be a salon shot I feel sure only-it should be in capital letters-ONLY it needs a figure in it.

In black and white this would be easy but color I don't know

the best method. Can you help me?

Maybe some of your readers may be interested to know that if you use a sheet of projection paper in your camera in place of film the resultant paper negative will have less grain than making one in the usual manner. Of course, glossy paper is preferable. The exposure I find is 6 times greater than Verichrome

JOSEPH C. WELLS

DEAR MR. WELLS:

Have you tried double mounting to solve your problem? This can be done by exposing a piece of Kodachrome with the figure properly placed for your "only" shot. Use a light colored (preferably white) background for the figure, so the background won't interfere with your good shot. Light the figure the same way the original was lighted, that is, with the sun in the same position. Then mount the films, one over the other with each in the proper place. Study proportions too, so the figure will be the right size. Possibly some member has a better idea.

JOHNNY APPLESEED, APSA

DEAR JOHNNY:

I followed your technic last summer of specializing on ortho (Verichrome) film entirely and with careful exposure using the latitude of Kodachrome. I developed in D-76-a three year old bottle-15 minutes at 75°. The contrast is beautiful. Nothing is blocked up, and the shadows have tone. The negatives are thin, have very little grain and print beautifully on normal paper.

I also shot a lot of Kodachrome with the warm-up filter, in fog and drizzling rain and by careful exposure and choice of color composition have a fine selection of slides with no blank skies but delicate gray and blue. I used exposure technic to underexpose hy ½ stop.

RAYMOND R. LAPELLE

PSA Directory

VOLUME 18

NUMBER 1



JANUARY 1952

THE PHOTOGRAPHIC SOCIETY OF AMERICA, INC.
PHILADELPHIA, PENNSYLVANIA

DIRECTORY OF MEMBERSHIP

This alphabetical list of members was prepared by PSA Headquarters as of November 1, 1951. Names and addresses are followed by a code indicating LIFE and CORNERSTONE MEMBERS, Divisional affiliation and month and year of joining PSA. When no Division letters appear, it means that Headquarters has no record of affiliation with a Division.

Every effort has been made to insure the accuracy of the listings, but your cooperation in checking your own name, address, and Division is expestly requested. Errors can be corrected only with your help. Communications should be addressed to FSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania.

The code used is as follows:

---Cornerstone Member tt-Life Member

C-Color Division

M-Motion Picture Division

N-Nature Division

J-Photo-Journalism Division

P---Pictorial Division

T-Technical Division

Because of space limitations, all miscellaneous memberships, subscriptions, etc., have been omitted.

Extra copies of this Directory Section, separately stapled, may be purchased by members only from PSA Headquarters, 2005 Walnut St., Philadelphia 3, Penna., at 25 cents each in coins or stamps only, payable with order.

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ACOSTA, Bernard M., APSA, 14
Academy St., Saranac Lake, N. Y.
11'49 P
ADAM. Cocil F., 406 Bewies St., 11'49 P 11'49 P
ADAM, Cacil F., 406 Bowles St.,
Normal, Ill. 2'45
ADAMS, Ansel, FPSA, Yosemite National Park, California. 4'44 T
ADAMS, Mrs. Blanche H., 1013 W.
Sea Mignel Ave., Phoenix, Ariz. 11'48 N 11'48 N
ADAMS, Bradley, 731 S. Rampart St.,
Los Angeles 5, Calif. 6'50 CPTJ
ADAMS, Elenore C., AFSA, 736 Lake
St., Sen Francisco 18, Calif. 9'43 P
ADAMS, Francis E., 920 Olive Street,
St. Louis, Miscouri. 5'39
ATAMES Enclaris Number 200 Band ADAMS, Francis E., 920 Olive Street, St. Louis, Missouri. 5'39
ADAMS, Frederic Newton, 700 Bard Avenue, Staten Island, N. Y. 8'43 C ADAMS, Dr. Glenn, APSA, 9 East Third St., Clecinanti, Ohio. 6'44 P ADAMS, Harold W., 725 Western Avenue, Gloucaster, Mass. 11'47 CJ ADAMS, John Alban, 546 Putnam Rd., Merion Station, Penna. 11'51 P ADAMS, John V.. 41 Crosby Ave., Albertson, N. Y. 5'51. T ADAMS, Stephen P., P.O. Box 559, Franklin, Mich. 8'48 MP ADDICKS, Fred J., 519 W. Chambers St., Milwaukae 6, Wis. 1443 C ADDICOTT, Miss Gertrude, 4809 Pisinville, Cincinnati, O. 11'50 CN ADDISON, Richard A., Box 112A, Goleta, Calif. 9'51 M
ADELMAN, George N., 232 Main St., Brockton, Mass. 3'45
ADSIT, Dr. H. B., Box 74, Owatonna, Miss. 4'46 P ADSIT, Dr. H. B., Box 74, Owatonna, Minn. 4'46 P
ADLER, Miss Marcella, 4128 N. Springfield, Chicago, Ill. 12'50 C
AFFLECK, Gregor S.,† Bloomfield
Hilla, Mich. 2'47 P
AONEW, Louise Felts, De Witt Hotel,
244 E. Pearson St., Chicago, Ill.
10'50 CN 10'50 CN
AHERN, Raymond F., 1939 N. Hobart
Blvd., Los Angeles 27, Calif. 11'47 C
AKIN, Russell B., 24 Vera Place,
Montclair, N. J. 10'51 T
ALBERTSON, Miss Helen C., 810
Ninth Street, Sloux City 10, Iowa.
10'47 NP 10'47 NP
ALBRAY, Dr. Raymonds A., 18 Curtis
Place, Maplewood, N. J. 10'46 N
ALBRIGHT, Robert F., 2348 Webster
Ave., Indianapolis 1, Ind. 10'47 T
ALCTVAR, Mrs. Mariiss R., 6831 East
End Ave., Chicago, III. 9'50 C
ALEXANDER, Edward T., 5125 Brass
Burn Drive, Bellsky, Texas. 6'50 CP
ALEXANDER, Erich, 9148 Woodhali,
Detroit, Mich. 2'51 P
ALEXANDER, Mrs. Pune, c/o Dr.
Raph Almander, 377 Alexander St.,
Room 101, Rochester F, N. Y. 8'45
C

ALEXANDER, Dr. Robe, 217 Alexander St., Rosen 101, Rochester V. N. V. 12'48 T N. Y. 12'45 T

ALEKANDER, R. S., 2009 Colfins,
Topola, Kanses. 4'49

ALEKANDER, Win., 2547 Edison
Ava., Detroit, Mich. 3'51 P

ALEXANDER, William F., 2009 Rock
Hill Rd., Alfton 23, Mo. 4'49 C

ALEXEWICZ, Worner G., 349 N.

Brighton St., Burbank, Calif. 6'41 T

ALFORD, John A., 4'231 La Rods

Ava., Lon Angeles, Calif. 1'51 P

ALFORD, O. P., 3rd.,† Queenstown,
Md. 3'50

ALFRED, Lowis, 2355 Ocean Ava., Md. 3'80

ALFRED, Lewis, 2355 Ocean Ave.,
Brooklys 29, N. Y. 11'51 P

ALFVIN, Carroll F. W., 116 Fuller

Lane, Winnetha, Ill. 2'49 P

ALLAN, James, 518 Fillmore St., Port

Townsend, Weath. 2'49 P

ALLEN, Bert V., Prof. Photo. Dept.,
U.S.C., Utah State College, Logan,
Utah. 4'49 CFT

ALLEN, Chester T., RD 1. Rog 697. Utah, 4'49 CPT
ALLEN, Chester T., RD 1, Bex 697,
McKeesport, Pa. 3'41 CJ
ALLEN, Miss Elsanor, 20 Sidney
Piace, Brooklyn, N. Y. 5'50 P
ALLEN, Capt. Franklin C., Army
Language School, Presidio of Monteray, Calif. 1'48 P
ALLEN, Makelam H.,† P.O. Box 24,
Marchi V. Viscilla, 4'47 C. ALLEN, Marcolm H., T. T. Don 24, Norfolk I, Virginia, 4'47 C ALLEN, Sam, 210 N. Center St., Royal Cak, Mich. 6'51 P ALLEN, Walter G., Paoli, Pennsyl-vania. 9'40 P Royal Cak, Mich. 6'51 P
ALLEN, Walter G., Paoli, Pennsylvania. 9'40 P
ALLENDORF, J. R., 343 State St.,
Rochester, N. Y. 8'51 C
ALMS, John Frank, 505 Westminater
Ave., Greensburg, Pa. 11'48 P
ALONSO, Charles C., 1044'4 W. 75th
St., Los Angeles 44, Calli, 4'49 P
ALPAUGH, Harold R., 33 Oxford St.,
Winchester, Mass. 3'51 T
ALTHOUSE, W. S., P.O. Box 1422,
306 E. Harvard St., Glendale 5,
Calli, 8'49 CP
ALTWATER, F. Rose, FPSA., 9 Wood
St., Pittsburgh 22, Pa. 6'44 PT
ALTSCHUL, Frank, Rm. 1701, 730
Fifth Ave., New York 19, N. Y. 5'49
ALVAREZ, J. G., 14th and Taylor Sts.,
Brownsville, Texas. 9'48 P
ALVIN, David L., Jr., 6'40 W. 38th
St., Berwyn, III. 9'51 CMINT
AMETRANO, Francis Anthony, Chief
Boatswain, U.S.N., 503 Second Ave.,
Pelham 65, N. Y. 10'49 J
AMOS, Preston, 313 N. Market St.,
Maryville, Mo. 9'51 P
AMOS, William H., St. Andrew's
School, Middletown, Del. 12'49 N
ANDEREGG, Eugene G., 114 Westgay
Dr., Akres 12, Ohio. 11'51 CPT
ANDERSON, Arthur E., Routs 2, Box
154, Chasterton, Ind. 11'48 NJ
ANDERSON, Arthur E., Routs 2, Box
154, Chasterton, Ind. 11'48 NJ
ANDERSON, And C., 1126 E. 47th
St., Broux 56, N. Y. 7'46 P
ANDERSON, C.F., 900 W. Franklin
St., Richmond, Va. 10'50 CJ
ANDERSON, Dr. Carl E., 1244 Bates
St., S.E., Grand Ragids 6, Mich.
3'51 PT
ANDERSON, Maj. David L., 1534
Eucalyptus Hill Road, Santa Barbara, ANDERSON, Maj. Devid L., 1534
Eucalyptus Hill Road, Santa Barbara,
California, 10'50 J
ANDERSON, Deanis R., 808 S. 11th
St., New Castle, Ind. 7'47 CP
ANDERSON, E. J., P.O. Box 216,
Canton, So. Dak. 11'40 CP
ANDERSON, Mrs. Eksis M., 2013
Foster Ave., Brooklya 16, N. Y.
4'48 C
ANDERSON, Glas C. As Delanton and 4'48 C
ANDERSON, Glen C., 40 Pilgrim Rd.,
Marbinhand, Mank, 8'41 T
ANDERSON, Guntay, APBA, Box
144, Amityvija, M. Y. 13'41 P
ANDERSON, Roward T., 1378 So.
14th St., Lincoln S, Nedt., 8'48 P
ANDERSON, Dr., Jahn S., 116 National Bank Building, Grand Edund,
Nobe, 1'48 B

AND THE REAL PROPERTY AND THE PARTY AND THE ANDERSON, Bay E. 50: 3a. Games St., Nate College, Pt. 948 C. ANDERSON, Reiser S., 2830 Control Ave. Manufel, Terra. 143 F. Ave. Manufel, Terra. 143 F. Abstract Road, Bernall 19, Michigan. 11'50 C. chetter Rand, Deinil. 19, Michigan.
11'50 C
AMDERSON, Shoff C., San 133, Waltaley City, Rp. 7'51 MP
AMDERSON, Stein T., APSA, 3247 Q
Street, Lincoln J, Noby. 3'44 P
AMDERSSON, William, Jr., 59 Vandenburg Ave., Rutherford, N. J,
3'49 C denberg Ave., Rutherlord, N. J., 3'49 C
ANDREW, Jeach A., 714 Kounth St.,
Lafayette, Ind. 11'50 CMN
ANDREWS, George G., 156 W. Mande
Ave., Sannyvale, Calif. 6'50 P
ANDREWS, Harry E., R.D. 2, Palrport, N. Y. 9'44 P
ANDREWS, Hogh E., 1616 Herbert
Piace, San Diego, Calif. 1'31 P
ANDRUS, Le. Cal. Edward D.,
0-289731 Sig. Sec. Egg., Japan
Logistical Command. APO 345, San
Francheo, Calif. 12'45
ANSTETT, Miss Dolly, 961 Montana
St., Chicino 14, III. 10'51 CJ
ANTONELLI, Severo, APSA, Antonelli
School of Photography, 1016 Chestnut St., Philadelpia 7, Pa. 10'45
APFEL, Hugo L., 6 Myrtle Piace,
Tuckaboe 7, N. Y. 11'47 CP
APPLEGATE, John H., 862 Lorraine
APC., Grosse Pointe 30, Mich. 8'47
P APTECKAR, Leon D., 628 West Yandell Bivd., El Pano, Texas, 4'51 PARAI, Clarence T., 316 Maynard Ava., Suite 105, Seattle 4, Wash, 4'50 PARBOGAST, William H., \$23 D. Bath St., Santa Barbara, Calif. 8'51 PARCHER, Fred R., FPSA,† 4061 Sc. Main St., Los Angeles, Calif. 5'40 PT ARCHIBALD, M/Sgt. J, G., On. 5470A. W.S.P.G., Les Cruces, New Mexico. 4'51 CP Marico. 4'51 CP
ARCHBALD, James H., 36 Henrietta
Blvd., Amsterdam, N. Y. 9'43 C
ARGYROS, John, 1665—22nd Ave.,
No. St. Petensburg, Fla. 7'51 P
ARKELL, W. C., 10 East 40th St.,
Rm. 3101, New York 16, N. Y.
1'130 P ARLING, Dr. Leonard S., 2110 R.
43rd St., Minneapolis 6, Mins.
10'45 C 10'43 C
ARMITAGE, James L., 2126 Sanset
Blvd., Steubeaville, O. 7'50 P
ARMSTRONG, Atheri C., 9 Fairbeaks
St., Brockline, Mass. 12'50 C
ARMSTRONG, A. Millard,† 529 Fairwood Ave., Columbus S, O. 7'47
CMNP wood Ave., Columbus 5, O. 747
CHNP
ARMSTRONG, A. W., P.O. Box 1241,
Eugene, Ove. 249
ARMSTRONG, C. A., 125 West Melic
St., Henner, Mich., 1276 P.
ARMSTRONG, Clarenco J., 1309 Dial
Court, Springfield, IH. 444
ARMSTRONG, Gordon, 501 Buildey
Bide., 1501 Enclid Ave., Cloveland
15, O. 14'51 CNP)
ARMSTRONG, J., Edward, FPSA 11
1740 P.
ARMSTRONG, J., Edward, FPSA 11
1744 P.
ARMSTRONG, Jones O., Jr., 106
Victor Fig. Mestron Garden, Mepinne, N. J. 858 C.
ARMSTRONG, Dr. 1084 N. 4th St.,
Manquetti, Mich. 6'40 P.
ARMSTRONG, Dr. Push J., 515 First
National Bank, Lesianton S. S.
2'10 M.
ARMSTRONG, Ratio W., FCC, Day
1.15, Meptimes, N. J. 2'51 CM
ARMSTRONG, Ratio W., FCC, Day
1.15, Meptimes, N. J. 2'51 CM
ARMSTRONG, Ratio W., FCC, Day
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ARMSTRONG, Ratio W., FCC, Day
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ARMSTRONG, Ratio W., FCC, Day
1.15, Meptimes, N. J. 2'51 CM CMNP

ASSECT Best L. APRAL 540 Seasons Plant, Best L. APRAL 540 Seasons Plant, Best L. APRAL 540 Seasons Plant, Best L. APRAL 540 Seasons PAR Seasons Plant Seasons Park Seasons Plant Seasons Park Seasons Plant Seasons Park Seasons Plant Seasons Plant Seasons Park Seasons Plant Seasons Plant Seasons Plant Seasons Park Seasons Plant Seasons Park Sea ASH, BIR E. Box 461; Ringsold, Co. 3'50 C
ASHCRAFT, Ralph M., 112 W. Jackson, Macomb, Hi. 5'46 P
ASHEN-BRENNER, S., 4014 Lindell
Blvdi, St. Louis S. Mo. 4'41
ASHLAMD, Walter L., Jr., 201 -D
Burto Ave., Tempa 4, Md. 12'50 CFF
ASHTON, Dr. Paul M., 207 Field Rd.,
Longmondow 6, Mass. 9'51 CNP
ASKIN, Arnold S., 461 Eighth Ave.,
New York 1, N. Y. 6'51 CP
ASTER, Dr. Alvin K., 48 Beech St.,
East Orange, N. J. 1'43 T
ASTOR, Bettay, Desconses Hospital,
Great Falls, Mont. 7'50 CMF
ATCHISON, Miss Llada, 720 W.
Eudid, Apt. 202, Detroit 2, Mich.
10'51 C CPJ 10'51 C
ATCRESON, Roy, Jr., 48 Calvin Rd., Quincy 59, Mass. 4'47 CJ
ATKINS, Mile P., 3606 N.E. Sandy Bivd., Pertand 13, Ore. 7'51 CP
ATKINS, Oilie, P.O. Ber 11, Fairier, Vn. 3'50 J
ATKINSON, Mes. A., 7237 Bennett Ave., Chicago 49, Ill. 8'51 CM
ATKINSON, Perry, 1720 New Hyde Park Rd., New Hyde Park, N. Y. 12'48 P
ATKINSON, Bainh R. 2272 Santa 12'45 P ATKINSON, Ralph B., 7273 Santa Monica Sivel., Los Angeles 46, Calif. ATKINSON, Ralph B., 7273 Santa Monica Slvd., Los Angoles 46, Calif. 11746 T
ATTON, Carryl, 230 West Rad Ave., New York 23, N. Y. 5751 P
ATWATER, Coeli B., FFSA, Dunbury, Mons. 2742 P
ATWOOD, Ralph F., 38 Arapahoe Rd., West Norton 65, Mass. 2751 CP
AUBUCHON, Rey J., 237 Jeffenson Ave., Festus, Mo. 10745 CFF7
AUBUCHON, Rey J., 237 Jeffenson Ave., Festus, Mo. 10745 CFF7
AUBUCHON, Rey J., 237 Jeffenson Ave., Festus, Mo. 10745 CFF7
AUBUCHON, Rey J., 237 Jeffenson Cooks, Calif. 5749
AUFUCHON, Rey H., 2475 Jeffenson Banking Field, Resten 55, Mass. 2742 P
AUFUCHOT, Gassas, 515—32nd Ave., Santife 12, Wall., 30751 J
AUCCHOTTON, Gassas, 515—32nd Ave., Santife 12, Wall., 30751 J
AUCCHOTTON, Gassas, 515—32nd Ave., Santife 12, Wall., 30751 J
AUCCHOTTON, Gassas, 515—32nd Ave., Santife 12, Wall., 30751 J
AUGUST School, Calif. 19751 P
AUBUCH, Santine T., 43916 State St., Santife 12, Wall., 30751 J
AUGUST School, G., 20016 St., Santife 12, Santif

ALEXANDER, Miss Lilles, St. Thomas Lane, Route 2, c Owings Mile, Maryland. 8'49 C

* ·* BARR, Hurry A., Wood Marchisten, De-mait 4. Mich. 1148.

BARRYT, Revenud A., Jr., Made St., Easter, Mart. 1946.

BACE, Freedman, Will West 148vd. St., Her Parkey, N. 1549.

RACKER, Marchist, 1947 Ste Schle-Ave., ASt., h. Rechaster S., Call., Phys. J. Least. Philan., Rachively. VII P ACHRACH, Lock Pables, Backinch, Inc., 44 Blant St., Newton 18, Mees. 1731 P BACK, Dr. Frank G., AFSA,† Re-search & Development Lab., 381 Fourth Ave., New York 16, N. Y. F47 MT Fourth Ave., New York 16, N. Y. 5'47 MT

ACEUS, C. L., FOR Austin Ave., Genera, H., 11'48 PJ Genera, H., 11'48 PB RAGLEY, Dr. E. S., Kansas State College, Menhattan, Kana. 10'51 C BAIRNEN, And. FPSA.† 117 Génera, Y., 11'40 St., Yallow Springs, O. 3'40 J BAINSEN, Mrs. Eleanore, 117 Génera, Y., Yallow Springs, O. 5'48

BAILEY, Edward, 74 Wenzell Pl., Pittsburgh 16, Pa. 8'47 J BAILEY, Edward, 74 Wenzell Pl., Pittsburgh 16, Pa. 8'47 J BAILEY, Edward L., APSA, 214-03 47 Ave., Bayaide, L. I., N. Y. 6'45 C BAILEY, Julian C., 3845 Indian View Ave., Cincinnati 27, O. 5'48 C BAIRD, John C., 330 First Ave., Monte Vista, Colo. 1'43 C BAIACKSON, Sam., 14401 Milverton Rd., Cleveland 20, O. 4'51 T BAKER, Bill, 665 Ramons Ave., Laguna Beach, Calif. 12'50 PJ BAKER, Bryant E., 116 S. 15th St., Allenbown, Pa. 1'448 P guna Beach, Calif. 12'50 PJ
BAKER, Bryant E., 116 S. 13th St.,
Allentown, Pa. 11'48 P
BAKER, Dr. Clinton, 1620 Gallewitz,
Memphia, Tenn. 7'50 N
BAKER, C. T., APSA, Rt. 10, Box
245, Oklahoma City 7, Okli. 1'41 P
BAKER, James C., 1428 Chestnut St.,
Chester, Pa. 1'45 P
BAKER, Joss R., Box 360, Oaterlo,
Ore. 10'47 P
BAKER, L. M., Beker Studies, 1405 BAKER, Jess R., Box 360, Ontarlo, Orc. 10'47 P
BAKER, L. H. Baker Studies, 1605
Main St., Marinette, Wisc. 4'46
BAKER, Richard, 1528 Locust St., Rm. 607, St. Louis 3, Mo. 11'48 P
BAKKER, Gerhard H., 2604 East Park Place, Milwaukse, Wis. 11'49 P
BALDWIN, John R., 1014 N. Commerce St., Baytown, Ten. 10'48 P
BALDWIN, John S., 825 Parmley Ave., Yesdon, Del. Co., Penna. 10'50 P
BALDWIN, William B., 540 Briar Pl., Chicago 14, IR. 7'51 C
BALES, Las S., c/o Brooks Inst. of Photography, Santa Barbara, Calif. 6'51 P
BALES, Para D., 432 So. Main St., CHARLES AND SHOW THE SAME AND A

BARBER, Lawline, the South Indicate St., Grins, No., Wint 141 E.

BANGARE, J., Philip, 1615 Chestant St., Ebensie, Call., 6'11 PTJ

BANGO, P. C., c/o Acoustic Regionate Oc., 255 Water Bills., Adminis S. Ge. 3'40 CT

BANGETER, D. M., 10 Fremont St., Chestan, Jr., E.-P.D. 2, Pairiex Hills, Fairiex, Va. 2'45 FJ

BARADEL, Victor, 1642 East 10th St., Recolor, N. Y. 3'51 C

BARBER, Full A., Eastman Ecclek Co., 3'43 State St., Rochester 4, N. Y. 11'51 T

BARBER, Horb K., 23 N, 4th St., M. Y. 11'81 T

RARBER, Herb K., 22 N. 4th St.,
Niles, Mich. 7'50 CN

BARBER, L. C., P.O. Bex 191, Weshington, Ind. 1'81 N

BARKER, A. Ralph, 28 Linden St.,
Rochester 20, N. Y. 8'49 T

BARKER, Charles P., 220 Pleasant Fl., Chippewa Falla, Wisc. 1'43 P

BARKER, Henry W., APSA, 392 Hope
St., Glesbrock, Conn. 10'46 P

BARKER, I. C., 2824 35th Ave., San
Francisco, Calif. 11'50 CNT

BARKER, L. B., RD 1, Ballaton Lake,
N. Y. 10'51 P

BARKLEY, Robert J., 1314 Van Buren SARKLEY, Robert J., 1314 Van Buren St., Wilmington 12, Del. 12'43 P BARKUS, Iack D., 4080 E. Ceana Dr., Wichita 10, Kana. 5'51 CP BARLOW, John T., 609 East Mt. Airy Ave., Philadelphia 19, Pa. 5'40 BARNA, Michael J., 117 College St., South Hadley, Mass. 3'51 CP] BARNARD, E. M., 2213 W. 49 Terr., Kanasa City, Mo. 5'49 M BARNELL, Mr. and Mrs. C. G., 2232 N. St., Merced, Calif. 7'50 2C BARNES, Bert, P.O. Box 236, Fleasantville, N. Y. 4'50 P BARNES, Carl E., c/o Arnold Hoffman & Company, 55 Canal St., Providence, R. I. 12'49 T BARNES, Gilbert C., 1804 N. 71st St., Wauwatena 13, Wis. 12'47 BARNES, Gilbert C., 1804 N. 71st St., Wauwatena 13, Wis. 12'47 BARNES, Gones F., 211 Camellia Ter., Los Gatos, Calif. 8'47 P BARNES, Thomas M., 2315 -7th Ave., New York 30, N. Y. 11'50 P BARNES, Thomas M., 2315 -7th Ave., New York 30, N. Y. 11'49 BARNETT, Joseph G., 12 Vernon Ave., Newark S, N. J. 7'48 BARNETT, Norman E., 1706 Geddes Ave., Ann Arber, Mich. 2'49 T BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARR, W. Thomas, 754 -9th Court, West Birmingham 4, Ale. 1'45 BARRETT, Bins Marjorin, 433 W. J4th Sc., New York 1, N. Y. 7'45 P BARRETT, Menter, APEA, 1220 University Ave., San Jose, Calif. 1'49 CT BARRETT, Menter, APEA, 1220 University Ave., San Jose, Calif. 1'45 B BARRETT, Timethy A., 3549 Cottage Grove Ave., Chicago 37, IR. 12'39 Charles St., Adapa, Mass. 2'41 N. Vell Ave., Chicago 14, IR. 1'44 C BARRETT, Mins. Marjorin, 433 W. J4th Sc., New York 1, N. Y. 2'51 CP BARRETT, Timethy A., 3549 Cottage Grove Ave., Chicago 37, IR. 12'39 Chicago St., Adapa, Mass. 2'42 N. Vell Ave., Barrette A. W., 221 N. Vell Ave., Barrette A. W., 221 N. Vell Ave., Barrette A. W., 221 N. Vell Ave., Edwind M., 312' Placente Ril.,

RABRY, Frenk J., 1411 Macon Ave., Tetchurch 14, Frens. 15'47 CN RAEUSCH, Dr. Leo, Bet 70, Resville, Calif. 5'46
RABKIN, Lucian C., 2904 Milas St., 1 New Orleans 15, La. 9'51 J
RASS, Park, Greens Hall Cor Cellege, Coice Rapida, In. 10'51 P
RASS, Wm. G., Le Bients Motel, Wickensburg, Arin. 11'51 C
RASSELL, M. A., 51 Clark St., Brooklyn. J. M. Y. 9'51 CJ
RASTIAN, Arthur C., 459 Moss Ave., Feorla, III. 11'51 C
RATES, Horman M., 61 Kenwood Ave., Worcester, Mass. 3'50 P Worcester, Mass. 3'50 P
BATES, James E., N. Wiscossin Dr.
MR-97, Binghamton, N. Y. 11'51 T
BATTS, H., Lewis, Jr., 1211 Glenwood
Ave., Kalamanoo, RFD, Mich. BATTS, H. Lewis, Jr., 1211 Gleawood Ave., Kalamasso, RFD, Mich. 12'50 N BAUER, Charles, 164 Columbia Heights, Brooklyn, N. Y. 3'50 P BAUER, Fred, 383 Mouroe Ave., Memphis 3, Tenn. 6'46 P BAUER, Lloyd C., 5321 Harter Lane, La Canada, Call. 9'51 P BAUM, Ralph, Modernage Photo Studie, 319 E. 44th St., New York 17, N. Y. 5'47 TJ BAUMBERGER, M. E., APSA, 2222 N.E. 78th Ave., Portland 13, Ore. 1'35 C BAUMGAERTEL, Karl A., APSA, 383
-Slat Ave., San Francisco 21, Calif.
3'45 C -Sist Ave., San Francisco 21, Calif.
3'45 C
BAUMGARDNER, Clyde,†† Hassed,
Ky. 6'45
BAUSCH, Carl L.,† 635 St., Paul St.,
Rochester 2, N. Y. 10'41 T
BAUTISTA, Robert, Jr., c/o American
Dental Lab., 3407 McKinney Ave.,
Dallas 4, Tex. 12'50 P
BAYBUTT, Richard, Bidg. 46, Kodak
Park, Rochester, N. Y. 10'40 C
BAYLESS, B. E., 1167 Woodward Ave.,
Akron 10, O. 6'51 P
BAYLESS, F. B., 320 Cowell Ava.,
Oll City, Pa. 4'46 CP
BAYLESS, F. B., 320 Cowell Ava.,
Oll City, Pa. 4'46 CP
BAYLESS, P. B., 320 Cowell Ava.,
Oll City, Pa. 4'47
BEACH, Robert W., 7 Union St.,
Nantucket, Mass. 3'48 M
BEAN, Ralph A., 3024 Granada St.,
Ft. Lauderdale, Fiz. 4'47
BEARD, John A., 632 Washington St.,
Reading, Pn. 7'51 C
BEARD, Robmer B., 2018 Dread,
Shreveport, La. 10'30 P
BEATTIE, Miss Mucle O., 2711 Duke
St., Kalamaseo 36, Mich. 11'51 P
BEATTY, Lawrence R., 428 Oxford
Court, Ridgewood, N. J., 6'48 P
BEAUMONT, A. B., R.D. 1, Bex 114,
Morgantown, W. Va. 3'46 T
BECKTEL, Otho D., 3 Park Rd., West
Lawn, Penna. 10'51 G
BECK, Ellis L., Bts. 1, Box 202,
Jeannette, Fa. 2'43
BECK, G. P., P.O. Box 70, Dosaklsopville, La. 2'49 P
BECKER, K. Allen, 3707 Kingwood
Sq., Baltimore, Md. 11'50 P
BECKER, Kanneth E., 2326 So., Michlam Ave., Chicago 16, IR. 1'50 T
BECKER, Walter M., 47 Tilton Ave.,
Kittery, Mé. S'51 CPT]
BECKERT, P. M., 948 Chasher St.,
Sae Sone, Callf. 1'24 P
BECKERT, P. M., 948 Chasher St.,
Sae Sone, Callf. 1'34 P
BECKERT, P. M., 948 Chasher St.,
Sae Sone, Callf. 1'34 P
BECKERT, P. M., 948 Chasher St.,
Sae Sone, Callf. 1'34 P
BECKERT, P. M., 948 Chasher St.,
Sae Sone, Callf. 1'35 T
BECKMAN, John C., 985 Saic Carles
Ave., Sae Carles, Callf. 12'50 T
BECKEWATT, Bawlef E., 5738 Socoad
Bivd., Detroit 2, Mich. 11'51 P
BECKEWATT, Bawlef E., 1980 Suic Carles
Ave., Sae Carles, Callf. 12'50 T
BECKEWATT, Bawlef E., 1980 Suic Carles
Ave., Sae Carles, Callf. 12'50 C
BECKWATTH, Eawelf E., 1980 Suic Carles
CECKWATTH, Eawelf E., 1980 Suic BAUMGARDNER, Clyde, tt Hanned,

REE, Archie Gorban, 711 North Elig-fond St., Laubing 13, Mich. 11'51 P REEBE, Alper, 13711 Woodward Ave., Datrolt 3, Mich. P51 CP BEEDE, Dr. R. W., 65 Milliothian E4., Youngalowin, C. P47 P BEEKLEY, W.- Meson, 227, 4/6 Rigishrook School, Dontold, Mass. 10'51 CP Eigisbrook School, Deenfeld, Mass. 19751 CP
BEER, Ephert M., APRA,17 Thush Quantle, Ashland, D. 12'40
BEERS, Reland F., Pinewoods Ave. Rd., Troy, N. Y. 5'49 CP
BEERS, Robert S., Rox 542, State College, Pa. 3'47 C
BEERENS, Richard H., 453 Michigan Ave., Busheley, Calif. 9'51 P
BEITER, John J., APSA, Dupt. of Platts, Rochester Gan. Hos., 50t
Main St., W., Rochester S, N. Y.
11'45 T
BELDEN, Charles J., 16'40 Galf 11'45 T
BELDEN, Charles J., 16'40 Gulf
Rivd., St. Fetenburg, Fig. 6'48 CJ
BELL, Mrs. C. D., 102 Ebstwood Dr.,
Pituburg, Kana. 12'49 P
BELS, Benii A., 21 Berstow Rd., Great
Nock, N. Y. 7'45 P
BELLY FE WINGERS F. 220 Model. BELS, Basil A., 21 Barstow Rd., Great
Neck, N. Y. 7'46 P
BELLVILLE, WHIting J., 329 Madison Av., Atheny, N. Y. 10'51 CT
BENCKENSTEIN, L. J., Sar Jacanto
Bidg., Benument, Tez. 2'51 CP
BENDER, Rudolph A. Jr., R.P.D. -2,
Westerville, O. 4'48
BENDERSKY, Asron, 701 Amend Fl.,
Selma, Ala. 10'51 P
BENFORD, Samuel M., 4 N. 10th
Ava., Mt. Vernen, N. Y. 2'51 C
BENJAMIN, Alfred, 516 N. Kings
Rd., Les Angeles 48, Calif. 5'65 C
BENJAMIN, Robert Edward, c/6 Benjamin's Photo Art Service, Mackinso
Island, Mich. 3'30 CP
BENNER, John F., 1427 N. Chrises
St., Saginaw, Mich. 8'45 T
BENNETT, Russylle, 11'51 C
BENNETT, Richard, 75 W. Culver St.,
Phoniz, Aris. 11'51 C
BENNETT, Richard, 75 W. Culver St.,
Phoniz, Aris. 11'51 C
BENNETT, Russyll L., 145 S. Mais
St., Butler, Fa. 10'51 C
BENNETT, Russyll L., 145 S. Mais
St., Butler, Fa. 10'51 C
BENNETT, Wm., 1600 Chanceller St.,
Philadelphia S, Pa. 8'51 CJ
BENNINGHOFF, Earl T., 930 E. 70th
St., Cleveland 3, O. 11'48 T
BENSON, Chas. O., 1218 West Second
St., Stoux City 17, Ia. 8'50 P
BENSON, James M., 5803 Porbes St.,
Pittsburgh 13, Pa. 2'51 CP
BENSON, James M., 5803 Porbes St.,
Pittsburgh 13, Pa. 2'51 CP
BENSON, James M., 5803 Porbes St.,
Pittsburgh 13, Pa. 2'51 CP
BENSON, Chas. G., 1718 West Second
St., Decatur Heights, Biadensburg, BENTON, Charles E., Jr., 4200 -52nd St., Decatur Heights, Bladensburg, Md. 7'50 C Md. 7'50 C
BENTON, Mrs. Virginia West, 305
Fack Ave., Opp., Als. 5'45 CP
BENUS, Dr., John P., FFBA,† 5619 N.
Park Ave., Philadelphia, Pa. 11'41 P
BERANEE, John, 671 Mangels Ave.,
San Francisco 12, Calif. 4'44
BERBIELD, Cacil, 420 Union St.,
Iowa Falis, In. 4'47 CP
BERGEE, Spivia C., 48-41 17'1st St.,
Flushing, N. Y. 11'46 P
BERGEE, Bart, 780 Ensenada Ave.,
Berkeley 7, Calif. 9'51 P
BERGER, Lewis A., 445 Orange St.,
New Haven, Coas. 2'50 C
BERGEE, Insidee A., FFSA,† 2200 Now Haves, Coats. 3'30 C BERGER, Insidere A., FPSA,† 2200 National Bank Bidg., Detroit 26, Mich. 10'29 J BERGIMAN, Leuter V., The Bergman Associates, 742 Restorn Purkway, Bracklyn, N. Y. 1'47 ChtT BERGIMAN, Reymold L., 2814 W. Orchard St., Milwinkes 14, Wa. 4'51 C Orchard St., Milwitches 14, Wa. 451 C.
BERK, Min Charlotte, 1205 E. 155th
St., E. Chrolette, 1205 E. 155th
St., E. Chrolette, 1205 E. 155th
Chicago 13, IR. F48, CS
BERKROLIZZ, H. C., 63 West Annels
St., Food &n Lee, Wh. 546 CP
BERLA, Harold A., c/o Fibn Fotos,
Inc., 435-11th Ave., Morr York 19,
N. 27, 248 1631 CF BECKHAM, Mine Violet, 752 A-Dover Phice, St. Louis 11, Mo. 1750 C BECKWITH, Harold M., 13001 Sul-lock St., Exciso, Calif. 1751 P BEDTORD, Mr. and Mrs. S. C., 907 Bellmant Area, Chattatooga 4, Tani. 9'51 CF

Avair Floris Fush, M. Y. 246
BERRARY, Fast, 44 West 10th Dr.,
Mew York, 11, M. Y. 12'49
BERRARY, T. H., 768 So. 99 Hy.,
Medicate, Call. 11'55 C.
BERSON: Beaden, 213: Rellind Br.,
West Hastings, Coast, 11'47 Chanp
RERTURE, George, 2132 South Historia,
Ram Aves, Chicage S. Ri. 3'51'27
BERTECH, Frederick M., 36 Conceed
Dr., Livingston, N. J. 10'31 C
BERSEY, George S., 137 Chaffes Ava.,
Westbern 54, Mans. 4'48 NF
BEST, Mrs. Dorh A., 4116 Winona
Ava., San Diago S., Call. 11'51 C
BETZ, Indoor, 540-18th Ava., San
Francisco 21, Call. 3'40 P
BEVINS, Raymond C., 2466 Tyler
Lone, Lucinville S., Ey. 10'46 J
BIANCHI, John J., 1833 Mountain
Ava., Sanin Barinica, Call. 1'51 M
BIBER, Dr. A. W., 232 E. Main St.,
Spartnaburg, S. C. 8'46 P
BICKFORD, Robert P., 2003 Franklie St., San Francisco, Call. 11'50 C
BIEBERR, Robert A., 57 St. Loub Ava.,
Willhanasett, Man. 10'50 CP
BIEDENBACK, John L., 174 W. Jefferna St., McConnelwille, O. 8'50 C
BIELERNBERG, Rev. Herman, APSA.
S Fasrl Ava., Oli City, Pa. 1'45 CN
BIER, James, Jr., 329 W. Pena St.,
Buthe, Penna, 7'51 P
BIGGART, Norman B., 199 Chestnut
St., Moscham 92, Mass. 7'49 T
BIGGART, Norman B., 199 Chestnut
St., Los Angales 23, Calli. 2'48 T
BILLUPS, Chas. W., 25 South St.,
Box 700, New York, N. Y. 11'51 CP
BINGHAM, Ronald H., Anaco Div.
Georgal Anathus & Film, Binghamton, N. Y. 1'51 T
BINKLEY, W., J., 421 East Claffin,
Sallan, Kana. 10'50 CP
BINGHAM, Ronald H., Anaco Div.
Georgal Anathus & Film, Binghamton, N. Y. 1'51 T
BINKLEY, W., J., 421 East Claffin,
Sallan, Kana. 10'50 CP
BINGHAM, Ronald H., Anaco Div.
Georgal Anathus & Film, Binghamton, N. Y. 1'51 T
BINKLEY, W., J., 421 East Claffin,
Sallan, Kana. 10'50 CP
BINGHAM, Ronald H., Sanamit Dr.,
Denville, N. J. 4'51 P
BISCOP, DeWitt, 1 TaBISCOP, DeWitt, 1 TaBISCOP, DeWitt, 1 TaBISCOP, DeWitt, 1 TaBISCOP, Miles GatSouth, Woodhaven, NYC., N. Y.
1'51 P

BISCOP, Miles Atherine L., 616
Grand Ave., Cakland 10, Call.
3'4' P

BISCOP, Miles Atherine L., 616
Grand Ave., Cakland 10, Call.
3'1'1'1'1'1'1'1'1'1'1'1'1'1'1'1'1'1' 1'51 P BISHOP, Rudolph L., 153 Garfield Pl., Brooklyn 15, N. Y. O'51 CPJ BITTMAN, Min Florence R., 8018-175th. St., Jameica 3, N. Y. 3'48 175th. St., Jameica S. N. Y. 3'48
CNP
BLACHA, Mr. and Mrs. Edward L.,
10210 Woodrow Wilson, Detreit 6,
Mich. 3'51 NP
BLACKWELL, 1st Lt. Haseld W., Ed.
Div. Trns. APO-42, c/o F.M., New
York, N. Y. 4'51 CMF.
BLACKWOOD, George W., 4 Chesterford Ter., Winchester, Mess. 6'47 P.
BLAHA, Mr. (APSA) and Mrs. George
W., 4'211 Harvey Ave., Westera
Springs, Ill. 4'44 CN
BLAIR, Mrs. Eve., 1942 W. Farge
Ave., Calcago 26, Ill. 3'51
BLAKER, Lewrence W., Studio Royal,
Manhattani, Kams. 8'42
Feughkespaio, N. Y. 2'49 C
BLAUBOCK, Carl, 1373 Ash St., Denver, Colo. 11'45 C
BLEECH, Mille R., 904 Evensten Dt.,
Jackson, Mich. 5'30 CMP]
BLEW, W., APSA, R.1-227, Del
Mar, Calif. 1'39 P

BLDDN, Mr. and Mrs. Saler St., 4688. Countils. St., Bennider JJ. W. W., J'48 CP BLISS, Richard, Nov. 214, Najos. Galli., BLISS, Richard, Non 214, Naja, Colf., 643. B.

ELISENTY, Byens B., 45 Kant 183th
R., Now York, N. 7: 9795 P.

BLIVEN, A. L., AFSA, 2045 Mirestei,
Ave., Camba 11; Nutr. 740 P.

BLOCK, Sant., 4241 Bedford Ave.,
Brooklyz 39, N. Y. 748 CP.

BLOKSTRANN; Emil Inving, 31 Carsens Sa., New Britain, Conn. 11'45 CM.

BLOKSTRANN; Emil Dving, 31 Carsens Sd., New Britain, Con., 11'46 CM.

BLUKSTONE, Henry, 204 E. 45th St.,
New York 21, N. Y. 7'48 C.

BLUM, H. F., 39 Green Village Md.,
Madison, N. J. 3'48

BOARDMAN, F. E., 838 N.E. 10th
St., Grants Pass, Ore. 10'49 CPT 647 F BOARDMAN, F. K., 838 N.E. 10th M., Granty Pass, Ore. 10'49 CPT BOARTS, Harvey H., Box 193 Del-mont Rd., Greenburg, Pa. 8'48 CP BOAS, Claude W., 548 So. 19th St., Reeding, Penns. 9'51 C BOBB, James D., Jr., APSA, 6217 W. Michigan Ave., R.R. -8, Kalamanoo, Mich 4'42 P Michigan Av Mich. 4'43 P Mich. 4'45 P
BOCK, Harold P., Rismarck Hotel,
Chicago, Ili. 12'50 CP
BODINE, A. Aubrey, FPSA,† 806
Park Ave., Balthnore 1, Md. 1'34
BODLE, Mn. D. W., Spring Brook
Rd., Morristowa, N. J. 4'47 C
BOHLEN, Roy J., 229 Lenox Ave.,
50. Orange, N. J. 10'48 P
BOHLS, Josie Thwing, Broadus, Most.
11'48 P
BOHLS, Josie Thwing, Broadus, Most. 11'48 P
BOICOURT, E. H., 812 Main St.,
Rockwell City, Ia, 9'51 CNPTY
BOISEN, L. N., 264 Cliff Ave., Pelham, N. Y., 7'48 P
BOKER, Miss Alouse, 390 West End
Ave., New York 23, N. Y. 12'42
CN CN
BOKOR, Ted, APSA, 1180 Yocum St.,
Pasadena 2, Calif. 10'45 C
BOLDRICK, Ernest H., 4232 Arden
Way, San Diego, Calif. 10'47 T
BOLLER, Dr. Stanler, 4653 Kingswell
Avs., Los Angeles 27, Calif. 5'48 M
BOLZ, Dr. J. A., Grand Rapids, Mina.
1'51 Dr. J. A., Grand Rapids, Mina. 3'51 P
BOND, Fred, APSA, 1007 Broxton
Ave., Los Angeles, Calif. 5'43 C
BONNER, Harry, 2441 Ida St., Omaha
12, Nebr. 9'51 C
BONSTEDT, William S., 61 Mayfield, n 3, O. 11'48 CPTJ ARION 5, U. 11'45 CPTJ BOOKER, Howard, 4102 Mutrishid Rd., Los Angeles 43, Calif. 9'48 P BOONE, Wilbur, Box 124, Bryn Mawr, Pa. 11'51 BOONE, Wilbur, Box 124, Bryn Mawr,
Pa. 11'51
BOOTH, Wm. Edwin, 1209 W. 45th
St., Richmond 25, Va. 4'49 C
BORDAS, Salvador J., P.O. Box 117,
New Dorp, Staten Island 6, N. Y.
5'51 M3
BORDEN, Stephen W., c/o Kennedy
Associates, 141 East 44 St., New
York 17, N. Y. 12'49 CPTJ
BORGMEYER, Vincent J., 5122
Brooklyn, Kansan City, Mo. 8'49 J
BORGONJON, A. E., 2133-18th St.,
Moline, 3th, 9'51 C
BORNN, R. C., 23 Greenwich Rd.,
Longmendow 6, Mass. 11'47 C
BORNN, Frank, 180 E. 79th St., New
York 21, N. Y. 4'49 P
BORNSTEIN, Dr. Leepid P., 3 BORNSTEDI, Dr. Leopold P., 3 Brookside Pi., Holly Oak Terraça, Winnington, Del. 11'43 P Whitheres, Del. 11'41 F
BOS, Man. Mary. 60 Westheld Rd.,
Espectaville 17, N. Y. 2'11 PI
BOSMAM, Major H. W. Cod. True.
Cond., Hq. Aberison Proving
Ground, Maryland. 6'45 CN
BOSS, Dr. Ben B. Haller Bitg.,
Hickory, N. C. 10'50. C.
BOSTAIN, Clouds W., 3187 Beautt
Rd., Cincinanti S., G. 6'55 C
BOSTICK, Min. Leaflin M., 3044
Sprace St., New Crisquie 18, Lu.
2'47 P
BOTHE, Ham., 6182 Minh St., Riversite, Galif. 1'46 C

COLUMN TO SERVICE STATE OF SERVICE STATE BOWEN, Miss Swings, 4001 S.W. Hamilton Ten., Physical I, Gra. 140 CP

BOWER, John W., 18 Biven Be, Woodstee, Vt. 751 P

BOWER, Miss Minds B., 14 Each
Main R., Chilicothi O. 281 P

BOWER, Robert S., 1 109, Maximount
Ave, Cincinnal 27, O. 458 P

BOWERS, Chairins A., Jr., Box. 244;

Sowers, In. 378 P

BOWERS, Chairins A., Jr., Box. 244;

Sowers, In. 378 P

BOWIE, Robert G., 142 Each St.,

Rochester 4, N. Y. 951 P

BOWIES, Edward I., 77 Gleef Ed.,

Wellesky Hills 21, Mass. 5731 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 14, N. Y. 1145 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 14, N. Y. 1145 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 14, N. Y. 1145 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 14, N. Y. 1145 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 14, N. Y. 1145 C

BOWMAN, John D., 50 Depow Ave.,

Buffalo 16, N. Y. 1248 J

BOYER, Alden Scott, 2232 S. Walenk

Ave., Chicago 16, III. 750

BOYLE, Lytton W., Dept. of Botsny,

Agric, Espew. Station, Experiment,

Ge, 178 T

BOYLE, Lytton W., Dept. of Botsny,

Agric, Expew. Station, Experiment,

Ge, 178 T

BOYLE, William B., 6 Swann Lake

Dr., Sumter, S. C. 1070 M

BOYNTON, Henry P., 1514 Prospect

Ave., Cleveland 15, O. 748

BOYS, Miss Jean, 916 Sumyside Ave.,

Chicago 40, III. 1048 CP

BOYSEN, Dr. Graham M., 250 Columbia Circle, Waiterleo, Ia. 1149 P

BRADFORD, James S., AFSA, 245

South 45th St., Philadelphis 4, Pa.

641 P

BRADFORD, T. W., 99 Cherokse, BRADFORD, James S., APSA, 245
South 45th St., Philadelphia 4, Pa.
6'41 P
BRADFORD, T. W., 99 Cherokse,
Pontisc, Mich. 10'41 P
BRADLEY, Grady A., 113 W. Pierres
St., Phoesiz, Ariz. 10'43 P
BRADSHAW, Hallett S., 41 East 15th,
Spokana 10, Wath. 4'45 C
BRAIL, Marritt H., 2451 Scanic Ave.,
Oakland, Cald. 1'45 C
BRAIL, Mar. E., 1016 S. West five.,
Jackson, Mich. 11'46 T
BRAINE, D. L., 47 Pierre St., Brookiya 17, N. Y. 2'47 C
BRAINE, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
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Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'47 J
BRAND, Williami H., 7631 North
Linki Circle, MiBraudne 11, Wa.
9'48 J
BRAND, Missand, Missand,

REAL PROPERTY OF THE PROPERTY Grand Riose Ave., Detroit 4, Mich. 247 P.
REIGGS, Mrs. George S., 1317 Hillcenst Rd., Lascaster, Pa. 10'45 C.
BRIGGS, James E., 19931 Dreaden,
Detroit S., Mich. 4'49 P.
BEILL, Marcin H., 814 Diaston St.,
Philadelphin 13, Pa. 3'49 J.
RRIMMER, C. K., Box 945, Waunau,
Win. 11'44 C.
RRIMES, Dr. Rolland J. 240 Pueble
St., Saints Berbara, Calif. 9'31 CM
BRINKER, Spirgeon A., 426 N.
Second St., Jeannette, Pa. 11'51 CMJ
BRISTOM, Dr. L. Bensen, 243 McMillain Rd., Grosse Peinte, Mich. 1'50 P.
BRISTOW, F. B., Oselan Hall, R.F.D.
1, Anagndale, Va. 1'35 P.
BROADHEAD, Miss Eleanor, 21 Cadar
St., Salem, Mass. 11'50 CN BRISTOW, F. B., Ossian Hall, R.F.D.

I. Anagndale, Va. 1735 F
ROADHEAD, Miss Eleanor, 21 Codar
St., Salem, Mass. 11'50 CN
RECCEMAIN, Dr. James M., 3366
Highhad Park F., Memphis II,
Tenn. 10'81 C
BRODY, Sel. 28 Etherts Rd., Maplewood, N. 16'47
BROMAN, Louise K., APSA, 6058 S.
Troy St., Calcage 39, III. 4'42 CNP
BROMON, Tacobox K., APSA, 6058 S.
Troy St., Calcage 39, III. 4'42 CNP
BROMON, Tacobox K., APSA, 6058 S.
Troy St., Calcage 39, III. 4'42 CNP
BRONNOUN, Tacobox K., APSA, 6058 S.
Troy St., Calcage 39, III. 4'42 CNP
BRONNELL, Frank C., 451 S. Deschoim
St. Calcage, IR, Y.S. W. 9'44 P
BRONNELL, Frank C., 451 S. Deschoim
St. Calcage, IR, PSO M
BROOKE, Tage, May Res. S., USAY
Ge., Jamuset, APC-508-A, 0'e Fostmatter, New York,
BROOKER, Sale, 20's Fostma

Committee of the service of the serv Fruichto, Calif. 10'42 P
BROWNEZL, Mrs. Rovens, APSA,
107 Senevolent St., Frevidence,
R. I. 1'36 P
BROWNING, Clyfie L., McCloud,
Calif. P'49 NPT
BROYLES, Dr. Glen H., 4204 Limysod
Blvd, Kannes Cky, Mo. 1'42 C
BRUBAKER, B. J. 1901 Garber St.,
Limenté, Jr. 2'42 C
BRUBAL, Mr. and Mrs. Chester Paul,
1231 Judicent Ft., San Bernardino,
Calif. 1'45 Chyf
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Columbus 1, O.
2'4' E
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Columbus 1, O.
2'4' E
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Columbus 1, O.
2'4' E
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Columbus 1, O.
2'4' E
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Columbus 1, O.
2'4' E
BRUDAYERLD, Theodore R., APSA,
577 Fullis Rd., Scotlant Court,
Villa Rassing, Williamson 17'3, Del.
No. 2
BRUDAYER, St. S., 2'G, Best 104,
Rassing, Williamson 17'3, Del.
RESPARA Del. S., 2'G, Best 104,
Rassing, Rd. H., 1'30 Value Way,
B. Calif. St. S., 2'G, Best 104,
Rassing, Rd. S., 2'G, Best 104,
Rd. S., 2'G, Best 104,
Rd. S

BUCKLEY, Mr. and Mrs. Machine S.

117. Mr. Marcher Ann. Clocking St.

Mr. PH. GM.

RESERVAN, St. St., Sc., Sci. La Taining
Mr. Standard Cold. 1948.

Mr. Standard Cold. 1948. 11'47 P
BURELBACH, M. J., 510 West 4th
St., Chattanoogs 3, Tena. 12'40 N
BURGE, Francis H., 2512 Lalemant
Rd., University Heights 13, O. 6'48
BURGER, William J., 2971. Brighton
Rd., Shaker Heights, Cleveland 20, md., Sharer Reights, Cleveland 20, O. 3'47
BURGES, Joseph H., 108 Howard St., Duncont, N. J. 6'47 P
BURGESS, Mas Elisabeth, Box 140, RFD J, Hampton, Va. 11'48 CJ
BURKE, Edmund F., 145 Voorbis Ave., River Edge, M. J. 1'50 CP
BURKE, Miss Helen, 322 E. Paces Forty Rd., N.E., Adlanta, Ge. 5'51 P
BURNELL, W. Earl, 225 S. Palms Ave., Suresota, Fls. 5'51 P
BURNELL, W. Earl, 225 S. Palms Ave., Suresota, Fls. 5'51 P
BURNELL, W. Earl, 225 S. Palms Ave., Suresota, Fls. 5'51 P
BURNELL, W. Earl, 225 S. Palms Ave., Suresota, Fls. 5'51 P
BURNELL, W. Earl, 25'50 P
BURNSDE, Colonel M. C., P.O. Box 1015, Clearwater, Fls. 5'45 NPJ
BURRE, Chester T., 3 Cleveland Rd., Brockline 46, Mass. 3'49 M
BURRELL, Loomb, 676 E. Main St., Little Falls, N. Y. 9'51 C
BURNSDE, Colonel M. C., P.O. Box 1015, Clearwater, Fls. 5'45 NPJ
BURRELL, Loomb, 676 E. Main St., Little Falls, N. Y. 9'51 C
BURNELL, E. D., Jr., 406 R, Holmes St., Hentwille, Als. 5'43 J
BUSCH, John W., P.O. Box 1032, Spartsoburg 1, S. C. 1'49 CNPJ
BURN, Mr. and Mrs. John A., 4500 N.E. 63, R. 1, Oklahoma City, Okla. 9'36' St.
BUSCH, De. William F., 149 Third St., Howborth, N. Y. 11'47 P
BUSCHARN, Robert N., Rox 531, Laflein, N. Y. 4'36 P
BUSCHELL, Edw., 4250 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHARN, Robert N., Rox 531, Laflein, N. Y. 4'36 P
BUSCHELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHARN, Schert N., Rox 531, Laflein, N. Y. 4'36 P
BUSCHNELL, Arthur D., 7335 E. Third St., Howborth, N. V. 11'47 P
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?
BUSCHNELL, Bush, 420 E. Waterman, Wickits S. Kann. 10'51 CMF7?

CALLAWAY, Mine Bencie Walker, 4641 De Monthernia St., New Orlenes, La. 4'S1 P CALLAWAY, T. M., Jr., Box 387, Gudsden, Alm. 5'51 P CALLAWAY, T. M., Jr., Box 387, Gudsden, Alm. 5'51 P CALLOUTT, S. H., 4535 S. 20th St., Omaha 7, Nebr. 3'51 P CALLOW, Marjorie S. and W. Warren, 1125 Hamilton Lane, Burlingame, Calif. 9'51 CNP CALVERT, Frederic, 26 East 4th St., Chetter, Pa. 3'47 P CAMPP. W. B., Jr., P.O. Box 2, Bakersheld, Calif. 3'47 CAMPBELL, Dr. Edger T., 143 W. Washington St., Hagarstown, Md. 9'51 MP CAMPRELL, Garfield, 18940 Harlow, Washington St., Hagenstowa, Md.
9'81 MF.
CAMPRELL, Garfield, 18940 Harlow,
Betreit 35, Mich. S'81 J
CAMPBELL, Miss Jane P., Coal City,
Ill. 5'47 CN
CANADAY, Miss Ruth, Box 371,
Tules 2, Okla. 7'43 P
CANPS, Edward, 512 Access Dr.,
Deption 7, O. 3'45 P.
CANCKLMO, P. J., 154 Walnut St.,
Pathiediohie 6, Penna. 12'47
CANDADAY, Loren, E., 334 N. Preington, Indianapelia, Ind. 11'51 T
CANDADAY, Loren, E., 334 N. Preington, Indianapelia, Ind. 11'51 T
CANDON, James I., OMAS, Sub Base
Navy 128 Repair Shop5, c/o FFO
San Francisco, Calif. 6'81 CP
CANDON, William J., Jr., U. S.
Camera, 420 Lexington Ave., New
York 17, N. Y. 5'95 J
CANDON, Sgt. and Miss. Leo. L., Special Services, Fort Hood, Tax. 4'51
CAPRON, Miss Milderd, F.G. Rec. 7'3. 2F CAPRON, Miss Mildred, P.O. Box 773, Larendo, Wyo. 12'40 CAPSTAIF, John G., Hon, FPSA,† 140 Edgement Dr., Rochester 11, N. Y. 1'45 M. Régenseen Dr., Rochester 11, N. Y.
1'45 M.
CARBONARO, Cherles J., APSA, 46
Shejerd St., Cambridge 12, Mass.
3'46
GARET, Heirold, 404 M. Lat St.,
Yakina, Waih. 11'40 C
CARIDL. Hine D., 1115 Arcadien
Way, Fallands, N. J., 10'51 C
CARIDL, Nine J., 10'51 C
CARIDLE, W. A., Jr., 64 M. Drenil
Ava., Berley-Columber, O. 1'50 P
CARLOCK, Midred R., 447 M. Austin
Nivis. Calcage 44, H. 1'18 C
CARLOCK, Midred R., 447 M. Austin
Nivis. Calcage 44, H. 1'18 C
CARLOON, Mide. Eather J., 5222 West
Withenesis Ava., Calcage 39, H. 1'36
CARLOON, French R., Roc. PS6,
ANDA, Nohn Freis, East Circulate
17, O: 16'41 T
GARLOON, Represent, 1113 W. PaloVenin St., Pannath, Arth. 2'527
CARROSSIS, H. Cayde, ANDA, 3501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501
Rf., Race Stell, Rechester 18, M. V.
10'36 CT
CARROSSIA. E. Cayde, ANDA, 5501

Cashengs In an Ca 31 CANAMAN, Painto B., 1561 Second Ave., No. Proncisco 21; Cold. 7/51 CANNARAM, PRIED B., 1341 Berned Ave., Bus Francisco 72, 2381 751 CT.

GADURE, When, 113 Bernes Am., Montgomery Ada, Fill P.

GALPENTER, Arthur, Madical Days.

Field Research claim. S.R.A., Fr.

GARPENTER, Balling R. 115 Ma., Miss. Ro., 135 E.

GARPENTER, Balling R. 115 Ma., Miss. Ro., Wash. Coint Bours. O., 1142 P.

CARPENTER, G. R., 1009 Bellemins.

Easur. City 4, Ma. 10751 C.P.

CARPENTER, Fig. D. L., 777 Ma., Rv., Fil., Apo. 357, 260 PM; Nore. York, N. Y. 11/51 J.

CARPENTER, G. Cater, SRIE Languislone, Dr., Rains. Rouns. Ls. **8 PJ.

CARPENTER, Man. J. R., RFD -1., Ber. 61of., Long. Branch, N. Y. 14/51 J.

CARRENTER, Min. J. R., RFD -1., Ber. 61of., Long. Branch, N. Y. 14/51 J.

CARR. Bireset G., R. R. R. Ber. Y. 14, B., Tigand, On. 271 J.

CARR. Bireset G., R. R. Ber. Y. 14, B., Tigand, On. 271 J.

CARR. Tell., 1300-9th Ave., Sa., Great Falls, Miss., 148 J.

CARR. William H., J. L. Charle Sq., Mon York 22, M. Y. 144 J.

CARRIER, Miss. Jeanse, R. B., # 6, Mondelle, P., 174 C.

CARTERS, D., Henry R., 270 Reside Ave., Status, Va. 142 Carp.

CARTER, C. Samuel, S., 730 Reside Ave., Status, Va. 142 Carp.

CARTER, Dr. Hal R., 20032 R., River Dr., Genne Be, Mich. 11/51 Chr.

CARTER, Dr. Hal R., 20032 R., River Dr., Genne Be, Mich. 11/51 Chr.

CARTER, Dr. Hal R., 20032 R., River Dr., Genne Be, Mich. 11/51 Chr.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1743 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1743 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1743 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1743 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1743 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1745 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1747 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1747 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1747 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo 16, Calli, 1747 C.

CARTER, Weiter A., 4153 Admss. Ave., San Diogo Weshington St., Milton 36, Mans. 344. P.
CARUSO, T. Anthony, APSA, Brooklyn Museum - Eastern Phys., Brooklyn St., N. E. 247. P.
CARUER, Fred J., 259 W. 16th St., Eria, Fa. 10'43 F.
CARVER, Dr. Z. E., FPSA, Bidg. 26, Kodak Park, Rochester 4, N. Y. 10'33 CARNET?
CASE, Waves, 34 Main St., Middlebsty, Vt. 10'43 CARNET, Junes B., 139 W. Clark St., Chemp. Ill. 1'45
CASS, Phillip, Hon. PSA, '40 N. 5th St., Fhiladelphia 5, Ps., 4'41
CARNET;
CASTATOR, Min. Sunan, Eartham College, Richmond, Ind. 3'45 NP;
CASTLE, Min. Guan, Eartham College, Richmond, Ind. 3'45 NP;
CASTLE, Min. Gladys, Delta State Touchers College, Cleveland, Miss. 2'45 P.
CASTLEBERRY, W. M., Box 466, Teachers College, Cleveland, Miss. 248 P
CASTLEBERRY, W. M., Rev. 466, Valdeste, Ga. 849 C.
CATLEB, Lyle S., 513 Maribert Ava., Cleatianogu. Tean, 1731 F
CATC, Mr. and Max. William R., 2
Falm Ava., Woodlant, Calif. 247 CP
CAUTERROS, Frie S., Tean A. & M.
Reseath: Pattendator, Grand Lile,
Li. 931 CRFT.
CAVALLO, Joseph R., 195 R. Wis.
11951 CP
CAVENAUGH. Devid E., Ball Telephone, Labe., Missaphus 2, Wis.
11951 CP;
CAVENAUGH. Devid E., Ball Telephone, Labe., Missaphus Lile, N. J.
10751 CP;
CAWGOO, J., Lawell, College Grave,
App-51D, Stillmette, Ohic, 1846-7.
CENTA, John M., AFRE, 465 William
RA, Rothente, 185 M. 78 1840-7.
CREULO, Nicholas, Missaphus 3888,
N. & 147 CJ

CREEA, John, 5910 E. 151 St., Clove-land, O. Fit T CHADBORN, George L., 2336 Park-wood Bivel., Kannes City, Kans. City, East. CHAILLE, Col. Jesoph H., Casual Pen Sac AFO 613, c/o PM, San Prencisco, Calif. 4'46 CT CHAMBERLAIM, Katherina, 4744 Sected Rivd., Detroit 1, Mich. 1'51 CHAMBERLAIN, Semuel, APSA, 5 Tucker St., Marbisheed, Mass. 11'47 CHAMBERLIN, Robert W., 252 Scotch Fision Ave., Westfield, N. J. 11'51 CP CHAMBERS, Evelys and Dwight M., 62 W. Eim St., Chicago 10, Ill. 7'46 CP CHAMEERS, John F., 422 So. Denu-born St., Chicago S, Ill. 4'46 CP CHAMEERS, Stnart M., Hon. PSA, APSA,† 7 Hortense Fl., St. Louis S, Mo. 4'39 CP CHAMBERS, Thomas B., 281 Ave. C, New York 9, N. Y. 10'51 CPJ CRAN, Robert Earl, 310 Emarson St., Rochester 13, N. Y. 11'48 P CHAN, Warren W., 343 Rocksway Fixey., Valley Stream, N. Y. Pkwy., 10'50 CT CHANCE, George W., 1804 S. Gaylord, Butte, Mont. 11'46 P Butta, Mont. 11'46 P
CHANDLER, Frank J., 7318 Hillcrest
Dr., Wauwatees 13, Wis. 1'50
CHANDLER, Holdridge, 1426 Oxford
Ave., N.W., Caston, O. 4'50 CTJ
CHANDLER, William Lester, RYD 1,
Box 242, Gien Allen, Va. 10'43 CJ
CHANG, Tauen K., P.O. Box 1505,
Lincoln, Nebr. 10'51 PJ
CHAPMAN. Albert K., 343 Stata St. Lincoln, Nebr. 10'51 Pf CHAPMAN, Albert K., 343 State St., Rochester 4, N. Y. 10'41 T CHAPMAN, Larry E., 3822 Randolph Ave., Oskland 2, Calif. 10'51 CN CHAPPELLE, Walter F., Jr., 91 Franch Ed., Rochester 12, N. Y. 6'48 CP 6'48 CF
CHAPUT, Joseph E., 48 Myrtle St.,
Manchester, N. H. 5'50 CP
CHARVET, Edward J., 11 140 Canon
Dr., Santa Barbara, Calif. 11'51 M
CHASE, Alfred, 320 No. Garfield Ave.,
Albambra, Calif. 10'50 P
CHASE Myrmon. G. Geneland. Adv. CHASE, Harvey G., Greenland, Ark. 4'40 P 449 P CHASE, John H., 7615 Whitefield Pl., Le Jolia, Calif. 646 P CHASE, Mrs. Margaret Blackford, 4535 E. 8th Ave., Denver 7, Colo. 10'45 CP CHASE, Ransal H., 815 So. Covell Ave., Stone Falls, So. Dak. 10'50 P CHASE, William R., APSA,† 4164 Federat St., St. Louis, Mo. 8'40 P CHAUVET, Charles S., 1608 St. Johns Rd., El Paso, Tex. 5'50 P CHAZULLE, Sgt. Adrien, Fleet Post Office VMF 323, San Francisco, Calif. 10'51 CT CHENEY, Russes, Rev. 108, Nor. 10'45 CP CHENEY, Eugene, Box 108, Nora Springs, Ia. 6'51 J CHERNEY, Paul, Chelot Interna-tional Corp., 303 West 42nd St., New York, N. Y. \$'50 T CHERTOK, Sidney L., 33 Concerd Pkwy., Pittsfield, Mass. 10'50 T CHIARAMONTE, Joseph, Riverbank Rd., Stamford, Comp. 11'48 CHIBA, Bain, 522 Main St., Seetile 4, Wash. 10'51 P WHILD, Harold M., 431 Briz Bidg., Fremo, Calif. 7150 C CHILDS, Earl, 1630 Eden Ave., Les Angeles 6, Calif. 12'47 T CHIN, Moon Bbg, 6021 Cavalcade Bivd., Houston, Tex. 5'45 CHIN, Que, Cather Studio, 620 Fine St., Seattle 1, Wash. 11'42 CHIN, Yung A., 4039 Barbery Ct., Seattle S. Wash. 4'51 P CHOW, Sam E., c/e Cathey Studie, 430 Pine St., Sentile 1, Warb. 6'43 CHRISTENSEN, Null, 733 N. Emil-worth Ave., Oak Park, Ill. 5'45

GHRISTHER, Ration R., Hen. 1844. 1944 W. Futgo Ave., Chicago Sci. 18. 1'42 PJ CHRESTER, John, Cimers Wicks, Engines Xodek Company, Rechaster CHRESTER, Soin, Cimers Wirks, Eastman Rodalt Company, Rechester 4, N. Y. 10'41
CHRESTOPHER, Barneld T., SISS Eastwood, Calengo 15, H. 9'48 B
CHRESTOPHER, Br. Harold W., 743 Green-aton, Glebriew, H. 11'51 Green-aton, Glebriew, H. 11'51 CP
CHREAN, H. J., 116 Duke St., Geen, N. Y. 10'51 CP
CHURENCK, C. L., Lone Pine Rd., Bloomfeld Hills, Mich. 4'47
CHUREUCK, C. L., Lone Pine Rd., Bloomfeld Hills, Mich. 4'47
CHUREUCK, Dr. Aerun, 1 East 42nd St., New York 17, N. Y. 9'40 P
CHURCH, Eleanor Bradford, Apt. 14-4, 509 W. 122nd St., New York 17, N. Y. 9'40 C
CHURCH, Pred J., 133 E. Walnut St., Klagston, Penna. 6'50 C
CHURCHILL, H. Wilfred, 24 The Fenway, Boston 15, Mass. 12'50 CPT
CIPAR, Melvin F., 76 E. Chestaut St., Asheville, N. C. 1'48 P
CISMONDI, Ed., The Cimera Shop, 245 S. First St., San Jose, Calif. 7'51 CMP
CLARK, Earl R., 184 Malden St., Rochester 13. N. Y. 2'10 T 245 S. First St., San Jose, Calif.
7'51 CMP
CLARK, Earl R., 184 Malden St.,
Rochester 13, N. Y. 8'39 T
CLARK, Everett F., 426 Bogert Ava.,
Ridgewood, N. J. 1'48 P
CLARKE, James R., Jr., Westford Rd.,
Concord, Mass. 10'51 CFT
CLARKE, James R., Jr., 3306 Mannington Ava., Cincinnati 26, O. 9'51 C
CLARKE, J., Earle, 7377 Eluwood
Ave., Philadelphib 42, Pa. 9'47 CJ
CLARK, John T., 331 Darrow Ava.,
Evanaton, III. 9'51 P
CLARK, Lawrence S., 7000 Lake Shore
Dr., Mianespolis, Minn. 2'50 C
CLARKE, Fred C., Jr., Box 116,
Woodsteck, Vt. 10'51 PTJ
CLARK, W. A., Jr., 1904 Kearney St.,
Denver, Colo. 11'50 CN
CLARK, Dr. Walter, FPSA, Building
59, Kodak Park, Rochester, N. Y.
10'41 T IOAL T 10'41 T CLARKE, William F., 2020 Baringer Ave., Louisville 4, Ky. 2'49 CLARK, William H., Johnson Pl., Point Pleasant, N. J. 11'46 CPJ CLASON, Arthur E., 1115 Roanole Rd, San Marino, Calif. 11'41 C CLAYTON, William G., 1423 West Division St., Grand Island, Nebr. 2'48 CLEAVE, Alfred S., 612 Gables Blvd., Wheaton, Ill. 3'51 P CLEMENS, George, Rts. 4, McConnels-ville, O. 9'47 C CLEMENT, Luther A., 7705B Lucre-tia Mott Way, Lynnwood Gardens, Rikins Park, Pa. 4'50 C CLEMENTS, John P., 221 Isabella Ave, Irvington, N. J. 11'47 CP CLEMMER, Jack, West Richfield, O. 9'43 P CLIFFORD, Mrs. Hillere L., 1102 N. Lazamie Ave., Chicago 15, Ill. 10'43 P CLOSE, Amy E., 5 Tudor City Pl., New York 17, N. Y. 10'48 P New York 17, N. Y. 1048 P CLOSE, Lyman W.,† 2302 Pemberton Dr., Tolado 6, O. 9'43 CP CLOYENER, Jean S., 17085 Rancho St., Encino, Calif. 7'51 C CLOYENER, Jean S., 17085 Rancho St., Encino, Calif. 7'51 C CLOYEN Min. Mildred, 1028 Devidera Ava., New York, N. Y. 6'43 N COATEL Mrs. Lean G., 207 Chandlet COATEL Mrs. Lean G., 207 Chandlet COATES, Mrs. Ines G., 207 Chandler Ava., Evensville, Ind. 11'51 P Ava., Eveneville, Ind. 11'51 F
COATES, Tom R., 2351 Ninch St.,
Chembles, Ga. 7'48 J
COBB, Joseph M., 3'46 W. 17th St.,
New York 11, N. Y. 11'44 J
COBURN, Weller R., 16927 Jodova
Ava., Hamil Creet, Bl. 4'47 F
COCKEU, Mrs. S. D., 3906 Swarthmore St., Houston, Tat. 2'50 F
COCKEAN, Mrs. G. R., 1605 Drary
Lane, Okinhoum City, Okla. 2'45

COCKRAM, En. G. R. ASSA; Ships Rorth Liberthic Acts, Calmert No. III. 11402 FT.
CORE Libertons, ASSB Winness Ass., Minuski, Tain. 1713 FC.
COREN, No. Another Restor, P.D. Rue 146, Cleir Stering, Md. 10731 M.
COREN, Altra, 2213 W. Pico, St., Lap Angide. 4. Cold., 1469 Pt.
COREN, Mr. and Mrs. Affird A., Etn. 5, Run 552, Tenins, Artis FF2 TJ.
COREN, Lester D., S. R. 7th St., Claptonaga J., Tunn. 970 M.
COLS, Bruca, 5764 Calle De Sota, Tucsa, Artis, 1148 M.
COLE, Chifford D., 54 Park Ave., Bloomfold, N. J. 1140 CP.
COLE, Pard L., 4812 Monris St., Philadelphia 44, Pn. 1/43 CP.
COLE, Dr. Wilbur V., Kansas City College of Oct. & Sun., 2105 Indopendence Ave., Kansas City I, Mo. 3750 T.
COLEMAN, Alvin E., 7 Woodford Rd., Deal, N. J. 5740 L., 7 Woodford Rd., Deal, N. J. 5740 L., 7 Deal, N. J. 5750 T. Kolsk Park, Rochelter 4, N. V.
10'41 T
COONS, Fred F., Sal E. Bildheshe
Ave. Mill Velley, Calif. 1446 C
COOPE, Robert, APRIL 16 Metropulltin Otel, Brown, N. Y. 2'40 J
COOPER, Albert E., 1248 Fort St.,
Omaha 11, Nebr. 5'83 CP
COOPER, Albert E., P.O. Box 1471,
Beltimore 3, Md. 4'44 C
COOPER, Alford W., P.O. Box 579,
Worland, Wyo. 6'49 CNP
COOPER, Ben. 3421 Harlord Rd.,
Baltimore, Md. 4'50
COOPER, Summe T., 2901 Eighteenth
St., N.W., Washington 9, D. C.
2'51 CP
COOPS, Hal, 4515 E. Slamon Ave., S'30 T
COLEMAN, Alvin E., 7 Woodfard Rd.,
Deal, N. J. 5'40
COLEMAN, Dr. Clement C., 6 M.
Michigan Ava., Chicago 2, III. 4'51 C
COLEMAN, C., 6159 Dorothy St.,
Detroit 11, Mich. 11'44 NP
COLEMAN, J. G., Sherry-Netherland,
5 Avs. at 59th St., New York 22,
N. Y. 7'48 P
COLEMAN. John R. 3699 Lake. N. Y. 7'48 F COLEMAN, John R. 3699 Lake, Rochester 12, N. Y. 6'49 T COLEMAN, W. L., 1196 R. St., San Bernardino, Calif. 9'51 C COLES, Charles H., APSA, 8620 120th St., Richmond Hills 18, N. Y. 12'44 2751 CP.
COOPS, Hai, 4535 E. Slauson Ave.,
Maywood, Calif. 748
COPPARD, Charles H., 3291 Deway
Ave., Rochester 16, N. Y. 2'51 C
CORCHEAN, Mrs. Lee, 221 East Vine,
Owntonna, Mins. 2'48 P
CORNELL, Robert E., 5710 Saylor St.,
Lincoln 6, Nebr. 10'49 P
CORNETT, Carl C., 4033 Hyciffe
Ave., Louisville 7, Ey. 12'47 N
CORREIA, Outris, Brasilian Consulate,
500 Biscayne Blvd., 9th Fl., Miami
36, Fiz. 2'49 COLGATE, S. Bayard, Box 942, Darlen, Conn. 5'43 COLLARD, Herbert F., 1444 Wayne Ave., Apt. 200, Dayton 10, O. 5'48 C COLLIGAN, James A., Sr., 189-18 34th Rd., Flushing, N. Y. 5'47 J COLLINS, John F., APSA, 343 State COLLINS, John F., APSA, 343 State St., Adv. Illus. Div., Rochester 4, N. Y. 8'48 COLLINS, R. E., 1409 Fayette St., Connersville, Ind. 11'47 P COLLINS, Thomas A., 40-60 Elbertson St., Elmhurst, L. I., N. Y. 11'48 J COLLINS, Tom W., 2714 McKinney Ave., DaBas 4, Tez. 10'47 T COLMAN, David M., 1943 Haste St., Berkeley 3, Calif. 8'46 T 36, Fla. 2'49 JO, FR. 2'49
CORWIN, H. Clinton, 236 Stewart
Ave., Garden City, L. I., N. Y. 6'50
COSTA, Joseph, APAA, Pub. Vice-Pres.
Photographic Society of America, 45
Wright Rd., Rockville Centre, L. I.,
N. Y. 3'47 M
COSTA Wright Rd., Rochville Centre, L. I., N. Y. 3'47 M COSTA, Stanley, \$21 State St., Schemactady 7, N. Y. 3'43 NPJ COSTLEY, Thouses, \$47 Josina Ave., Palo Alto, Calif. 12'46 M COTTLEY, Thouses, \$47 Josina Ave., Palo Alto, Calif. 12'46 M COTTLEY, Elizabeth H., 43 Dallas Manor, 1103 R. Dallas Rd., Chettanoga, Tenn. 10'30 CP COTTLINGHAM, William, P.O. Ben SOA, Winsheld, Kans. 2'48 P CUUCE, East Wan., 342 E. Torrence Rd., Columbus 14, O. 11'51 G COULTER, John W., 139 Highland Ave., Wirsthrey \$2, Mans. 3'48 J COULTER, John W., 139 Highland Ave., Wirsthrey \$2, Mans. 3'48 J COULTER, John W., 139 Highland Ave., Wirsthrey \$2, Mans. 1'48 J COULTER, John W., 159 Highland Ave., District S., 1416 Ridge Bivd., Evanture, Ill. 9'31 CM COULTER, Harby A., 1430 Fullastic Ave., Dally S., 1446 Fullastic, Mans. Market, Children, J. 35'4 W. Marches, Children, Rd., 19'56 Ff COULTER, Harby A., 18'56 Ff COULTER, Harby A., 18'57 Karvanistand Ave., Children 13, 43'67 Karvanistand Ave., Children 13, COLQUITT, John O., P.O. Box 350, Dalhart, Tex. 7'45 COLTON, Howard C., FPSA, RFD 1, Turk Hill Rd., Falrport, N. Y. 10'41 COLWELL, Mrs. John B., 812 West Green St., Champaign, Ill. 21'50 CN COMEGYS, Lee, Box 232, Gates Mills, O. 9'SI CNPTJ O, 931 CNPTJ CONANT, Kanseth J. Jr., 85 Mont-vale Rd., Newton 59, Mass. 5'46 P CONDAX, Louis M., APSA, 87 Rast Pkwy., Rochester 5, N. Y. 10'43 CONERLY, Fissik L., S.S. Excellius— Amer. Raport Lines, Pier F, Jensey City, N. J., 12'50 M City, N. J. 1740 M
CONGDON, Miss Catherine R., 845
Ashler Dr., Napa, Calif. 5'44 P
CONGER, Lymen C., 609 Tree Ct.,
Kohler, Wiss. 7'45 P
CONKLIN, D. R., 1869 M, Hayna
Ave., Chicago 52, ER, 2'55 CNT.
CONKLIN, Sauneth S., 36 Survets
St., S., Grandville, Mich. 9'51 CP77
CONKLIN, Educate Act William 8. St., S., Genndyttin, Mich. 981 CPT3 CONTELEY, Robert, 403 William St., Chinostospes, Va. 12'51 F CONTESY, C. M., 430 Latchiende Bidg., Ohlphonts City, Olds. 2'47 M CONNESSEX, Marjanet S., 3750 M. Rendo Ave., Calengo 30, 22. 12'51 Made Ave., Calenge 30, 12, 11%; CM COMMER, Garden, 2104 Busile Area, Caroland, 13, O. 6'80 COMMON, Gauge C., through Elec-tic Prof., Inc., 1746 Mandredy, New York, N. E. C

CROSSETT, Edward E., 2440 P.
CROSSET, Revend E., 240 C.
CRONER, Control C., 250 C.
CRASSES, Dr. W. R. 1886 Control
Ant. Manual Man. 1920 Carlo
Ant. Manual Man. 1920 Carlo
Ant. Manual Man. 1920 Carlo
Ant. Manual Man. 1921 Carlo
C Farm, North Ferrisburg, Vt. 9'31
CM
CMOW, D. R., 921 W. Eastwood Ave.,
Chicago 40, He. 1'51 P
CROWKLL, A. C., 160 S. Dearborn
St., Mabile 21, Aia. 5'45 T
CROWKLL, Henry C., 1133 Sheridan
Rd, Winnetha, III. 12'43 C
CROZE, Harvey, Lone Pine Rd.,
Bloomfield Hills, Mich. 10'44 J
CRUSEY, S. M., 126 Boyrden Ave.,
Maplewood, N. J. 2'51 P
CUCULIC, Miss Branka, 3238 Lake
Park Ave., Chicago 16, III. 9'51 P
CUCULIC, Miss Branka, 3238 Lake
Park Ave., Chicago 16, III. 9'51 P
CUCULIC, Miss Branka, 3238 Lake
Park Ave., Chicago 16, III. 9'51 P
CULSTA, Mrs. Karl B., 2628 Sunset
Dr., Tangia, Fia. 10'50
CULLIPON, E. H., Jr., 417 Segin
Ave., Buffalo 16, R. Y. 6'49
CULP, Harry O., 214'9's So. Bridge
St., Grand Ledge, Mich. 4'50
CULPTIPETER. Resear. Rev. 4445 Fort St., Gen. St. Grand Ledge, Mich. 450
CARTYT
CALRESTER, Rosen, Box 404, Fort
Payes, Ais. 5'51 C
CIDAMINOS, Alden W. 41 E. Central
St. Heisel, Man. 11'51 C
CIDAMINOS, Calente W. Committee
Rotal, San Diseas, Calif. 11'50 P
CUPALISTICS, Disease W. Committee
Rotal, San Diseas, Calif. 11'50 P
CUPALISTICS, Disease Joseph. Res.
572, North Artichese, Man. 5'51 CP
CUPALISTICS, Santon St. | Walter Sech.
Residence I. Mr. 11'43 C
CHILLIPTE, Salton, Atl. Longil Pt.,
Res. 57, Machines, Man. 5'51 CN
CHILLIPTE, Salton, Atl. Longil Pt.,
Res. 57, Machines, Man. 5'51 CN
CHILLIPTE, Salton, Atl. Longil Pt.,
Res. 57, Machines, Man. 5'51 CN
CHILLIPTE, Salton, Atl. Longil Pt.,
Res. 57, Machines, Man. 5'51 CN
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Courte, M. Maria M., 1940 Maria Man, Maria M., William M., D., 1941 M., Histor M., D., 1941 M., Histor M., Daniel M., D., 1941 M., Histor M., Daniel M., M., 1942 M., Histor M., Daniel M., 1948 M., Charlester, M., V., 1974 M., Handler, M., 1974 M., Handler, M., 1974 M., Handler, M., N., 1974 M., Grandwitz, M., P., 1943 Mante St., Réches-ter S. N. Y. 1974 M. Grandwitz, M., 1974 M., Datroit 26, Mich. 4747 F. CURTERS, Ray H., 2114 Book Ridg., Datroit 26, Mich. 4747 F. CURTERS, Ray M., 2114 Book Ridg., Datroit 26, Mich. 4747 F. CURTERS, Ray M., 2114 Sook Ridg., Datroit 26, Mich. 4747 F. CURTERS, G. Mich. 4747 F. CURTERS, M. M. Gence M., Shartsidge High School, Indianapolis, End. 1741 C. 141 C
CUSTER, G. S., 1323 N. Frankih Pl.,
Milwanker 2, Wise, 1'46 P
CUSTES, Miss Eleaner Parks, FPSA,†
636 East Capital St., Washington 3,
D. C. 1'35 P
CUTTING, Dr. J. A., 21065 Arrowheed Lane, Cupartino, Calif. 6'45 based CM CM CUSTRISS, Reginald W., 35 No. Eleventh St., Newark 7, N. J. 1'44 CP CZAJEOWSKI, Ludwig, 1807 Victoria St., North Chicago, IR. 3'51 NP D
D'AGATA, Tullio T., 349 East 54th
St., New York 22, N. Y. 1'44 C
DAGGETT, Avalan, 441 No. Orange
Dr., Los Angelas 36, Calif. 6'51 M
DAHL, Millord W., 114/5 W. Fourth
St., Santa Ana, Calif. 1'51 CP
DARIL, Roland J., 1 Midland Gardene,
Bronxville 8, N. Y. 10'51 CT
DAHLBY, Glen E., 419 Sc. Taylor
Avo., Oak Park, III. 4'47 P
DAILY, C. R., APSA, 5451 Marathon
St., Hollywood 33, Calif. 2'47 CPT
DAIN, Joseph, P.O. Box 58, Molline,
III. 1'51 C
DALE, Alsa J., 2953 N. Maryland DAIN, Joseph, P.O. Box SS, Moline, III. 1'51 C
DALE, Alan J., 2953 N. Maryland Ave., Milwaukse 11, Whc. 12'43 C
DALE, Man J., 2953 N. Maryland Ave., Milwaukse 11, Whc. 12'43 C
DALE, Min. Bloomfeld, N. J. 12'49 C
DALY, James A., P.O. Box 2402, Fall River, Man. 5'51 FTJ
DALY, James J., World Telegram & Sun, 12'5 Barclay St., New York, N. Y. F'51 J
DALY, Marcus, III, 1200 Rancho Clr., Las Vegas, Nev. 9'51 J
DALZELL, E. A., 2160 Lema Vista, Pendens, Calif. 7'44 CP
DAMIANOV, George, 3447 N. Orisma St., Philadelphia, Pa. 6'49 P
DANIEL, Mm. These F., Box 246, El Derede, Ark. 11'51 P
DANIEL, Dr. W. A., Jr., 115 So. Union, Mantpomery, Ala. 5'46 F
DANIELS, Mm. Arlene E., 2516
Espaidock Ave., Fittburgh 15, Penns.

5'80 CMP
DANIELLE, Dr. Rabb P., 228 Mich. DANIELS, Mrs. Arlene H., 2516
Braddock Ave., Pittsburgh 15, Penas.
250 CMP
DAMIELLS, Dr. Ralph P., 228 Michigan St., Toledo J., O. 343
DAMIELSEN, August A., 246-32
Migoda Rd., Roundale, N. Y. 3'50 M
DARDY, Russell E., 659 Billicoust Ave.,
Westlah, N. J. 11'45 C
DARLING, S. F., 617 E. Alice, Appleton, Wis. 11'46 P
BARLINGTON, Joses L., 1210
Golder Hill Dr., Indianapolis 8, Ind.
13'45 P
DARRINGDY, T. Raymend, 1250 Calvot., Detroit 2, Mich. 1'51 P
DARRINGDY, LCDB, John B., USDIR,
CMI Propagation Alicel., o' FPC,
Station Aven., Careland 11, O. 4'1 P
BARLINGADAY, Themas L., 633 Spruce
6., Winnellin, III. 7'49
DAUGHERITY, Benry, Da Lune
Tradius Nach 1, 1130 Pusta Gende,
Santa Rachiere, Calif. 11'51 P

Richallis (1988, Y. C., 1 Mo. La Sallo E., Chicago S. Ell. 944 F
DAVAGE, Schott Harvey, 103 Glas
Avd. Ann Arinet, Mich. 1144 F
DAVEY, Mine Michine, 1146 G. Rocker
Avo., Chicago 34, El. 146 C
DAVID, Fence W. 3222 Chassal Rd.,
Christiani Hn. 12, C. 976 T
DAVIDEOM, Glass Y., 212 Sant Fridadal361 St., York, P., 244
DAVIDEOM, Glass Y., 5112 Sahe De.,
Boneton 19, Tur. 973 CAONTY
DAVIDEOM, Dr. Barold B., 243 Fact
Avo., New York 21, N. Y. 144
DAVIDSON, Dr. Barold B., 243 Fact
Avo., New York 21, N. Y. 144
DAVIDSON, Leads C., 245 East 47th Springh Centr South, Dayton 3, O. 748 T.

DAVIDSON, Louis S., 333 East 57th St., New York 22, M. Y. 140 P.
DAVIDSON, Sidney, 77 465 Cruccutt St., Brooklys, N. Y. 943
DAVIDSON, W. T., 410 Fifth Ave., Watres, Fenna, 12'50 CN
DAVIS, Carl L., 6633 Envenal Ct., Cincinnant 13, O. 1'48
DAVIS, Chantry W., P.O. Box 935, Peoll, Pa., 5'09 N
DAVIS, Chantry W., P.O. Box 935, Peoll, Pa., 5'09 N
DAVIS, Chantry L., 206 South Main St., Montpolier, Ind. 12'50 CP;
DAVIS, Duffey D., 301 Dearborn Ave., Silver Spring, Md. 11'50 CP
DAVIS, E. V., 2850 N.W. 22nd St., Oklahoma City, Okia, 6'51 P
DAVIS, George Furin, 1102 E. Jolisson, Bleomington, IR. 11'41 C
DAVIS, Miss Georgia, 113 West Liberty St., Santa Maria, Calif. 7'51 P
DAVIS, Miss Grace E., 817 4th Ave., North Canet Folls Mont Ulil E. DAVIS, Miss Georgia, 118 West
Liberty St., Santa Maria, Calif.
1751 P
DAVIS, Miss Grace E., 817 4th Ave.,
North, Great Falls, Mont. 1751 P
DAVIS, Miss Grace E., 817 4th Ave.,
North, Great Falls, Mont. 1751 P
DAVIS, Harveld R., 820 W. First St.,
Eimira, N. Y. 8'50 P
DAVIS, H. Vannoy, 582 Market St.,
San Francisco, Colif. 11'50 C
DAVIS, E. S., 7 Richman Ave., Newburgh, N. Y. 9'51 CP
DAVIS, Dr. Leisand C., 219 Eim St.,
Westfield, N. J. 1'35 P
DAVIS, Miss Marjerie M., 918 W.
31st St., Cheyenne, Wyo. 3'48 T
DAVIS, M. S., 1347 Monroe Ave.,
River Forest, III. 5'47 C
DAVIS, Faul B., 15'6 Fruitland Ave.,
Mayfield Helghin 24, O. 10'41 T
DAVIS, Faul B., 15'6 Fruitland Ave.,
Mayfield Helghin 24, O. 10'41 T
DAVIS, Sanned F., 1616 Vanner,
Houston 6, Tez. 11'48 P
DAVIS, Salden I., 2129 Village Dr.,
Wilkinsburg, Pa. 4'39 P
DAVIS, Salden I., 2129 Village Dr.,
Wilkinsburg, Pa. 4'39 P
DAVIS, Selden I., 2129 Village Dr.,
Wilkinsburg, Pa. 4'49 P
DAVIS, Selden I., 1212 Village Dr.,
Wilkinsburg, Pa. 4'49 P
DAVISON, Richard K., 1717 Onford
Et., Berkeley 9, Calif. 4'48 P
DAY, E. F., 1420 Lexington Ave.,
Dayton 7, O. 9'51 CN
DAY, Harold Julian, 3016 Weaver
Ave., Baltimore, Md. 12'49 CT
DAY, William C., 1208 N. Lowry
Ave., Springfield 51, O. 11'47 P
DAY, Whener B., 211 Long Hill St.,
Springfield 8, Mass. 2'51 P
DAACON, Edward F., Jr., Sevedy
Apts J-6, Asleytile, N. G. 2'51 CP
DEADERECE, M. M., APSA, 5356
Canalise Dr., Caxpintette, Calif.
3'44 P
DEAN, Harold R., c/o Anaco, Singlegenter Exact. DEAN, Harold R., c/o Assco, Ming-leaston Branch Office, Bingiagaston, N. Y. 11'48 N. V. 11'40
DRAM, Richard E., 1 Philo Ave.,
Gless Falls, N. Y. 10'40 CMPT
DEAN, Walter J., 639'4 State St.,
Sunta Bathara, Calll. 4'31 F
DHARING, Larry M., Tech. Mother
Picture Curp., 6311 Remains R.,
Hollywood, Calll. 10'40 T
DE ARMONO, Charles F., 417 3rd
Ave. M., Great Falls, Mond. F48
DEDGGER, Bed. S., 318 W. Rówgide
St.; Springhold, Bl. 3'47 F
DECH. Col. E. W., Hot. AMC, Her
144, Wichle-Patiensen AVE, Disyton,
O, 1'48 F

DECREE, Pero, Box 440, Boye St. Pero, Pero, Box 440, Boye St. Commission, J. Santa, 400 Sp. 100 April Windows 177, Box. 103 MF Name S. 1946 C.

DE COURSELLE, J. Seeph, SENTYmen Aver, Winehouse Sty, Del.

643 SEP

DE DENNED, Arendy R., 2944 Reline
R., Side Prinches II, Colff, 1949 P.

DERKE, Releast A., 5048 Ris Ave.,

Lincoln Park St, Minds Ph.,

J. Buillagian, Win. 944 C.P.

DEPLERS, Checies W. S., 504 Liberty
St., Waster, Pr., 1748 P.

DE NONG, Mrs. Gence, 1351 Mc
Cuchine Ave., Rickmont Stockes

17, Mo. 648 P.

DE LARDI, A. A., FRA, 307 Kerismer Rd., Recenteres, Ps. 1744 C.

DE LARDI, A. A., FRA, 307 Kerismer Rd., Recenteres, Ps. 1744 C.

DE LARDI, A. A., FRA, 307 Kerismer Rd., Recenteres, Ps. 1746 C.

DE LARDI, A. A., 1286, Sont, 4 Park

Dr., Frandman, L. L., N., T. 1141 C.

DE LARDI, P. J., 2549 Cherokes

Proys, Louisville 6, Kr., 1731 P.

DELGCA, Frank C., 137 Park St.,

Cunner, N. J. 671 C.

DEMAKER, Constantino, 9010 So.

Calley Ave., Chicago 43, III. 8741 P.

DE MARTA, Vincent, 74 Textus St.,

Raten Island 6, N. Y., 1149

DEMEATROS, Nicholas K., 631 Rescee

St., Chicago 13, III. 8745 P.

DEMEATROS, Nicholas K., 631 Rescee

St., Chicago 13, III. 8745 P. Johns Ave., Yoskens 4, N. Y.

1148 C

DEMETROS, Micholm E., 631 Rescie
St., Chicago 13, III. 5'45 P

DEMIPROCE, John, 18436 Furk Grave,
Detroit S, Mich. 1'48

DEMIPREY, W. E., 2487 N.W. Reinigh
St., Fartland 10, Ore. 9'51 CFTT

DEMERIT, Frank H., Jr., Box 25'5,
Grand Junction, Mich. 10'44 P

DENDARIL, Hearty, P.O. Best 817,
Santa Fa, W. Mor. 10'51 CMD

DENDER, Richard A., 415 Cadar Ave.,
Scranton, Fn. 10'51 M

DENES, John E., 315 W. 14th St.,
New York 11, N. Y. 9'50 T

DENNETT, Rebert A., 2204 Dahota
Ave., Minneapolis 16, Minn. 3'51 C

DENOW, Gestrys H., 1901 Princeton
Ave., Treaton S, N. J. 4'51 CP

DENT, Charles E., AFEA, 8106 Largel
Grove Ave., No. Hollywood, Calif.
1'43 T

DEFIERE, Rev. C. M., Bot 57, Grove Ava., No. Hollywood, Calif.
1/42 T
DEPIERE, Rev. C. M., Bot 57,
Ritaville, Wash. 10/50 C
DEREES, C. Jerry, 136 Rosslyn St.,
Jackson, Min., 10/48 F
DERSCH, F., 4 Edgewood Rd., Bing-hanton, N. Y. 3/50 T
DERWICH, C. F., 1687 Neibel, De-troit 12, Mich. 8/47 C
DES BROSES, Roger, 205 Devices
Fl., Englewood, N. J. 9/51 P
DESCRIN, Jacob, APAA, 202 Colum-ble Heights, Brocklyn 3, N. Y. 3/42
MPJ bia Heights, Brocklyn 2, N. Y. 2'42
MFJ
DES DANIELS, Bard., 79 Princetea
Rd., Chestant Hill 67, Mans. 8'48
DE SHAZO, Don. 126 Sunier, La
Grange, III. 6'50 P
DESMOND, Mrs. Alice Certia, P.O.
Bot 670, Newburgh, N. Y. 3'51 CNP
DESMANTER, Dr. John, APRS, Halold
Company, 6 Halold St., Rochester 3,
N. Y. 10'46 T N. Y. 1046 T
DETTENWANGER, John H., 224
McKinsey, Fort Wayne, Ind. 5'46 P
DEUCKER, Mitten F., 271 Sherman
Ave., New York 34, N. Y. 2'49 C
DEVOR, Feter E., 1020 - 25th Ave.
C., Melise, El. 7'51 P
DEWEY, Mrs. Augh Pfleer, Hen. PSA,
APSA, 4438 Milden R., Chicago 40,
H., 1'35 P
DEWEY, Ganzan H., Mr Madi. Sa. III. 1'35 P
DEWEY, George M., 90 Roble St.,
Bullate, M. Y. 11'85 F
DEWERE, Ed. O., 8807 Packle Way,
Longviet, Work. 10'90.-Q
DEWERET, William John, 210 Spaces
Phrys., Rechapter, M. Y., 4'50 F
DEWITT, Roma R., Now Patin, Mr Y.
10'51, F 10'51 1 DE WOLFE, George C., 440 Lower, RFD No. 4, Rivalitation, Mich. 140 J

DIAEK, Angus B., 18945 Chapel, Detroit 19, Mich. 4'51 M
DIBBLE, Frank L., 306 N. Hampton
St., Fairmont, Minn. 1'51 P
DICE, Gamble C., Jr., 2933 Enster
Dr., Tucson, Arla. 1'49 M
DICKER, Richard, 3001 Albertantle
St., N.W., Weshington S, D. C.
1'51 CT
DICKEY, Rathert L. Park Are. Habel 1'51 CT
DICREY, Herbert L., Park Ave. Hotel,
Park Ave. at Spreat St., Detroit,
Mich. 6'42 P
DICKINS, A. W. M., Victor Egypt
Rd., Victor, N. Y. 10'35 T
DIEHL, R. C., 36' Los Dedos, Orinda,
Calif. 9'51 P Calif. 9'51 P
DIETZE, Miss Lydia F., 12'5 S. Torrence St., Deyton 3, O. 8'47 P
DINEEN, Dr. Frederick J., 47 Mentor Ave., Painesville, O. 4'50
DIONNE, Dr. Maurics J., 26 Cumberland St., Brunswick, Me. 8'47 CT
DISS, Paul F., 2031 Park Ave., St.
Louis 4, Mo. 2'49 C
DISSELHORST, Miss Ruth, Hamilton,
III. 11'44 P III. 11'44 P III. 11'44 P
DIVINE, J. E., 413 S. Pike St.,
Palestine, III. 2'48
DIXON, Mr. and Mrs. C. S., P.O. Box
527, Tallahasse, Fla. 9'46 2P
DIXON, Glenn, Rte. 3, Box 400,
Mount Vernou, Washington. 11'42 PJ
DIXON, James L., 219 17th Ave.,
Homestend, Pa. 10'50 CN
DIXON, Joseph M., 203 Vernou St. DIXON, Joseph M., 203 Vernon St., Roseville, Calif. 9'50 C DOBLE, Albert E., Jr., 1106 Fisk St., Screnton 9, Pa. 10'48 P St., Scranton 9, Fa. 10'48 P DOBRO, Boris, APSA,† P.O. Box 1117, Santa Barbera, Calif. 7'47 P DOBROWOLSKI, Gregory, 105-39 88th St., Ozone Park 16, N. Y. 10'46 C DOBYNS, James P., 48 Westwood Dr., Forest Hills, East Rochester, N. Y. 10'47 M
DOCHERTY, E., 5259 Deming Pl.,
Chicago 39, III. 1'51
DOCTOR, Bert H., 7628 Madison
Ave., Hammond, Ind. 8'51 CM
DODD, W. Donald, Jr., 372 Kentlworth Ave., Dayton 5, O. 11'47 C worth Ave., Dayton 5, O. 11'47 C
DOERR. Karl C., 122A S. Walnut
St., Pinckneyville, Ill. 2'49 PJ
DOGIN, Louis J., 13 Alexander Ave.,
Nutley 10, N. J. 9'51 PT
DOHERTY, R. B., 143 Avon Rd.,
Elmhurst, Ill. 2'48 C
DOHERTY, R. Emmet, 85 Second
Ave., Kingston, Penna. 6'50
DOLE, Ira S., 1322 - 10th Ave.,
Lewiston, Ida. 11'51 P
DOLE, C. Russell, 1328 Wakefield
Ave., Dayton 6, O. 2'47 C
DOLLARD, Russell, 1328 Wayne Ave.,
Kansas City 3, Mo. 8'49 CP
DOLLMANN, Elsia M., 46 Elm St.,
Great Nack Estates, L. I., N. Y.
4'46 T DOMBROFF, J. G.,† c/o Willoughby's, 110 W. 32nd St., New York 1, N. Y. 2'47 P 110 W. 37ah St., New York 1, N. Y. 2'47 P
DONACHY, W. R.,† c/o Philip Cass Co., 40 N. 5th St., Philadelphia 6, Penna. 11'46 P
DONGES, Ralph C., 707 Brier St., Kenilworth, Ill. 11'50 CMPJ
DONLAN, William C., 108 Park St., Dorchester 22, Mass. 9'51 CP
DONOHUE, Robt., 711 Stewart Ave., Cambridge, O. 11'48 PJ
DONOVAN, Wm. A., 80 Park St., Tupper Lake, N. Y. 3'51 P
DOONER, Richard T., APSA, 615
Broad Acres Rd., Fenn Valley, Narberth, Pa. 1'34
DOOLITTLE, James E., Jr., 57 Upper Croton Ave., Ossining, N. Y. 12'50 C
DORR, Miss Catharine E., 116 Esser St., Erostlyn 8, N. Y. 5'50 C
DORSEY, Edward C., 17 Jefferson Pl., DORSEY, Edward C., 17 Jefferson Pl., White Plains, Pkwy. Gardens, N. Y. DOSCHER, John W., FPSA, South Woodstock, Vt. 4'41 DOSER, Mr. and Mrs. Alfred, Rts. 56, Bay City, Mich. 8'51 2PT

DOTY, Dr. Chester A. 1729 Deald Whitney Bidg., Detroit 38, Mich. 7'51 CP P\$1 CP
DOUGHERTY, Walter E., 1311 hath
St., Lineling, Mich. 3'43 P
DOWLING, Dunald L., 166 Cartiale
Tor., Ridgewood, N. J. 2'45 PT
DOWNERS, Brace, 61 Bronnleigh Rd.,
Stawart Manor, L. I., N. Y. 7'44 J
DOYAL, Waldenar E., 2801 25th St.,
Sacrumento, Calff. 11'45 C
DOYLE, Comm. J., Mediord, Wis.
9'45 P
DOYLE, Rivered L., 270 Pathers Rd. 9'45 P
DOYLE, Edward J., 270 Pelham Rd.,
Rochester, N. Y. 1'50 C
DRAGGN, Albert L., 10 Boyden St.,
Webster, Mass. 8'48 J
DREHS, W. F., 543 Court St., Reading, Penna. 4'50
DREW, Thomes W., 19 Harding Ave.,
R.D. 2, Vestal, N. Y. 2'48 PJ
DRIVER, Wallace, 5905 Kingwood
Ave., Bethesda 14, Md. 3'50 PJ
DRUCKER, Albert,† c/o Burke &
James, Inc., 321 S. Wabsah Ave.,
Chicago, Ill. 12'49 T
DRYDEN, Carol, 405 W. Miller St.,
Falturias, Tex. 9'51 PJ
DUBERG, George A., 301 E. 21st St.,
New York 10, N. Y. 10'51 C
DU BRUYNE, R. M., 2608 Van Dyke New York 10, N. F., 1931 C DU BRUYNE, R. M., 2608 Van Dyke Ave., Raleigh, N. C. 6'48 P DUCKER, Peter H., Jr., 1518 Olive Lene, La Canada, Calif. 4'51 CT DUDLEY, George E., Jr., El Encanto Hotel, Santa Barbara, Calif. 5'45 CMUNEY CMNPTI DUERR, Dr. Herman H., FPSA,†
59 West End Ave., Binghamton,
N. Y. 6'41 T DUFFIELD, Rolan, 220 S. Ash, Ottawa, Kans. 6'50 PTJ DUGGAN, Michael J., Jr., West Branch, Mich. 11'51 P DUGGINS, Grant, FPSA,† 2400 - 21st St., Sacramento, Calif. 5'39 P DUHAIME, Arthur R., Phot-USN, Operations Dept. USS Oriskany CV-34, FPO, New York, N. Y. 11'51 DUIS, Alvin, 833 10th Ave., Sidney, Nebr. 5'51 P Nebr. 5'51 P
DUKICH, M. M., E. 311 - 27th Ave.,
Spokane, Wash. 11'51 M
DULANY, F. R., 213 E. Hall St.,
Savannab, Ga. 9'49 P
DUMKE, Robert H., 4182 N. 15th St.,
Milwaukee, Wis. 11'51 CJ
DUMONT, Harold, c/o E. I. Du Pont Co., 248 W. 18th St., New York City 11, N. Y. 10'41 DUNBAUGH, George J., 17 1140 S. Oak Knoll Ave., Passdens S, Calif. Oak Knoll Ave., Panadens S, Calif. 3'47

DUNCAN, Issac H., 312 West 121st St., New York 27, N. Y. 7'49 P

DUNCAN, Vere A., Box 1152, Buffalo, Wyo. 4'51 CN

DUNCKHORST, Paul, 5105 San Francisco Blvd., Sacramento 17, Calif. 3'44 N

DUNDON, Merle L., APSA,† Building 30, Kodak Park, Rochester, N. Y. 10'40 T

DUNHAM, C. Edward, 4051 The Alameda, Baltimore, Md. 11'50 C

DUNN, W. Burdetta, 2004 N. 56th St., Milwaukes 3, Wis. 2'48 P

DUNN, Wilson A., 15875 Rutherford Ave., Detroit 27, Mich. 3'43

DUNNIGAN, L. B., 519 S. Vermont, Royal Oak, Mich 4'51 C

DUNNIMG, Carrol H., 932 No. La Brea, Hollywood, Calif. 4'48

DUNNINGTON, P. E., 5805 Fitchugh Ave., Richmond 26, Va. 6'50 P. DURBA, Mim Bertha, 378 Macy Pl., Bronx, N. Y. 2'51 P

DURBAM, Frank J., 231 S. La Salie St., Chicago 4, III, 2'47

DURHAM, Frank J., 231 S. La Salie St., Minneapolis 14, Hina. 5'51 CP

DURCUK, Joseph W., 5368 S. Hyde DURCUK, Joseph W., 5388 S. Hyde DURIN, Fred E., Staward, Ill. S'51 C DUROUX, Joseph W., 5328 S. Hyde Park Blvd., Chicago 37, Ill. 10'48 CT

DUSSAULT, Raymond, L., 142 Kitstall Md., Mosronville 40, Mon3'51 T
DUSTON, Rastiet, 332 Revertige Rd.,
Ridgewood, N. J. 12'50 CHONPJ
DUVALL, Alburt H., 1911 East Mide
St., Galachurg, III. 12'47 C
DUVALL, R., 1215 S. Pacific Count
Hayey, Radondo Beach, Calif. 7'65 P
DYCK, P. E., 3134 N.E. 68th Ave.,
Pertland, Ore. 10'51 CN EAKINS, R. P., 1706 Cypren, Pine Bluft, Ark. 2'49 P EAMES, Dr. E. Leile, 715 Pacific Mutual Bidg., Les Angeles 14, Calif. 12'44 C

EARLE, Francis, Jr., Phillips Petroleum Co., 816 Patterson Bidg.,
Denver, Colo. 3'47 C

EARLE, Dr. Wilton R., Waters Gift,
Burtonaville, Md. 4'50 PT

EARLES, Lyn, Lock Box 27, Flint,
Mich. 1'51 P

EASTER, John R., 3923 Pledmont
Ave., Oakland 11, Calif. 5'51 J

EASTLING, Harvey V., 1718 Easton
Dr., Burlingame, Calif. 7'46 CNP

EASTON, Mim Alice M., 305 Riverway, Boston 15, Mass. 4'42 C

EASTWOOD, A. S., Rte. 1, Box 427 way, South 15, Mana. 4-22 C EASTWOOD, A. S., Rte. 1, Bez 427 A.A., Albuquerque, N. Mez. 6'48 EATON, George T., APSA, Kedak Office, 343 State St., Rochester, N. Y. 10'40 T N. Y. 10'90 T BATON, James C., Film Processing Dept., Bldg. 6, c/o Dean Lawson, Kodak Park, Rochester, N. Y. 2'51 CT
EBBEFELD, Ernst, 8412 35th Ave.,
Jackson Heights, N. Y. 1'51 CP
EBERL, George P., 19 E. 16th St.,
Chester, Pa. 9'44 C
EBLING, Miss Lyle Bruce, 4550 I. C.
Nichola Phwy., Kansas City 2, Mo.
1'40 C 8'40 C ECHOLS, Lt. Col. Leonard E., Joint ECHOLS, Lt. Col. Leonard E., Joint US Military Advisory Group to the Republic of the Philippines, APO No. 928, c/o Postmaster, San Fran-cisco, Calif. 6'30 P ECKLER, Dr. Leopold, APSA, Celanese Corporation of America, 180 Madison Ave., New York 16, N. Y. 4'41 T. 6'41 T ECK, Ralph A., 2825 1st Ave., So. Minnespolis, Mina. 12'50 P

ECKBERG, Robert Raymond, 685

Virgil Ave., Ridge Field, N. J.

11'48 P 11'48 P
ECKERT, J. McClung, 225 Kednie St.,
Evanston, Ill. 7'42 T
EDGERTON, Harold E., FPSA, 205
School St., Belmont, Mass. 6'46 T
EDGERTON, Dr. Richard O., 104
Alameda St., Rochester 13, N. Y.
10'44 T 10'44 T
EDGERTON, Dr. Robert F., 11 Fireside Dr., Rochester 10, N. Y. 7'48 P
EDOM, Cilis, AFSA, University of
Missouri, 12 Weiter Williams Hall,
Columbia, Mo. 8'44 J
EDWARDS, Arthur L., 1047 Blackthorn, Nerthbrook, 711. 3'51 T
EDWARDS, Mr. sad Mrs. Fred W.,
320 North Merill Ave., Fark Ridge,
III. 5'40 FT EDWARDS, Harold C., Los Angeles Museum, Los Angeles 7, Calif. 3'46 C EDWARDS, John L., 435 West 119th St., Apt. 4 M., New York 27, N. Y., 1'50 P Ti-50 P.

EFFEON, Milton, 756 Taranto Dr.,
San Diego d, Calif. 448
EGEBERG, Min Ridford L., 4406 N.
Winchostar Avis., Chicago, H. 1950 C.
EGLINTON, William, Hand of Photo
Depts. EK.G. Raffo Pictura. 750
N. Géwer. St., Hollywood, Calif.
11°50 CMT.
EGONE, Egon C. J., 36 Chaffir Md.,
Brockline 46, Man. 2'49 T.
EGRY, R. P., 1502 W. Williatta,
Phomis, Aris. 10'51 T.

EMBRISTERE G. S. Comm. M. Brooklins, Miles Ulfeld C. Bernellins, Miles Ulfeld C. Bernellins, Des Molies, Inc. 1949 White R., Des Molies, Inc. 1949 White R., Des Molies, Inc. 1949 C. BUCEMANN, Edward, Inc. 1949 C. BUCEMANN, Bellins W., 714 Let Aven., M.W. Wewenty, In. 1946 C. EUNITE, Mon. Descript. Area, Charles, New York, 71, Mr. P. 643 Chipf, Inness E., 4601 Schler, Aven., Baltimore 6, Md. 1940 T. EIFORD, Inness E., 4601 Schler, Aven., Baltimore 6, Md. 1940 T. EIFORD, Inness E., 4616 Schler, Aven., Baltimore 6, Md. 1940 T. EIFORD, Inness C., 110916 Cherry St., Quincy, IR. 1940 B., Jr., AFSA, 37 Garden P., Brooklya 2, M. Y. 10740 T. EISENRAUER, J. George, 1653 N.W. Thurnian, Portland 10, Gre. 11'51 CP ELDON, J. F., 39 Marmina Rd., Melrose, Mass. 1'56 CN
ELDRIDGE, Det. E. B., 1936 Ne. Western Ave., Hollywood 27, Calif., 3'47 C.
ELGAR, Quested L., 16 The Rijge, Plandome, L. E. N. Y. 8'49 C. ELGAR, Quested L., 16 The Ridge, Plandome, L. E. N. Y. S'49 C ELIAS, Richard R., Readfield, Me. ELIAS, Richard R., Readield, Me. 11'42
ELIEL, Richard A., 1722 E, 55th St., Chicago, Ri. 1'51 CP
ELKINS, Joe M., 1'56 Fifth Ave., Rm. 831, New York 10, N. Y. 3'49 P
ELLACOTT, Gordon, 108 Arrowwood Lane, Sm Mateo, Calif. 8'51 CP
ELLING, Mrs. Margery M., Canandaigua, N. Y. 6'46 C
ELLINGHAM, Edward A., Cornwall-on-Hudson, 9 Vinebrook Ave., P.O. Box 358, N. Y. 9'47 CT
ELLIOTT, Harold F., APSA, 1216
Webster St., Palo Alto, Calif. 1'44 P
ELLIS, Everett E., c/o Strachan Shipping Co., P.O. Box No. 670, Savannah, Ga. 12'40
ELLIS, Dr. Irving B., APSA, †† 106
Requa Rd., Piedmont, Calif. 6'43
ELLIS, Mr. and Mrs. Lee A., APSA, 56 Hinckley Rd., Waban 68, Mass. 3'47 2P 3'47 2P 3'47 2F

State Signal Service Detachment 6,
APO 15 c/o PM San Francisco,
Calif. 7'51 J

ELLIS, Vonus L., 926 W. North St.,
Piqua, O. 10'46 P Piqua, O. 10'46 F
ELLSWORTH, Lewia, 707 W. Kentucky Ave., Tampa 3, Fin. 3'51 C
ELSPERMAN, Mrs. Frances R., 706
So. Cheyenne, Tulen, Okia. 11'51 C
ELSTER, Miss Irene, 21:16 W. Chicago
Ave., Chicago 22, Ill. 6'51 C
ELWELL, Mrs. Jean, FFSA, 135 E.
Cavalry, Detreit 9, Mich. 7'42
CMNFJ
ELWELL, Tom, Bolex Div., Sales Promotion & Adv. Mgr., Paillard
Producta, Inc., 265 Madison Ave.,
New York 16, N. Y. 12'47 CANPTJ
EMANUELSON, Counad R., APSA,
5915 N. Kaos Ave., Chicago 36, Ill.
2'48 CP
EMERSON, B. E., 3415 St. Marya 5915 N. Kace Ave., Chicago St., III.
2'48 CP
2'48 CP
EMERSON, B. E., 3415 St. Marya.
Ave., Hannihel, Me. 10'46 P?
EMERY, Charles, E., AFSA.) 169
Duke of Glowenter St., Anaspolis,
hd. 1'18
EMERY, Mrs. Jose E. 124. Reliand
Ave., Byracuse & N., Y. 1'48 P.
EMIO, Ad., 400 Eleros, Emister J.
Tor. 9'51 C
EMINHIZER, Earl B., 1137 Trunbull Ave., S.E., Watton, O. 7'46 P.
ENANY, J. Edward, 64-R. Reckeley
St., Understown, Pr., 11'45 CR
ENDER, Cart., Sr., 32-40, 14'45 P.,
Flushing, I. J., K. Y. 1'48 C
ENDER, Cart., Sr., 32-40, 14'45 P.,
Flushing, J. M., 11'46 P.
ENGEL, Most W., MR1 Elemonta,
Datout, Cake, 2'47
ENGEL, Most W., MR1 Elemonta,
Datout, Cake, 2'47
ENGEL, Markey, C. C., Add. S.
Lorsine, Glanden, Calif. 2'51 CM

BACTON COMMENT OF THE PROPERTY bruh Rivi., Chrotian Raight 12, O. FAY P.
ENGLERT, John P., Rus. 138, B-6A, Kashair Park Weets, Bestings Radell Co., Rethards 4, M. Y. 10'51 N.
ENGLISH, F. F., Rossey-Vactors OR.
Co., Research 5 Debelopatest Labs., Pasishero, N. J. F46
ENGLISH, Harcil., 182 E. Deleware Pl., Chirago, III. 10'50 C.
ENNES, Alived J., 100 Fassis Ava., Sin. Phicicles, Calif. 1'51. P.
ENOCESON, A. E., 1908 E. Clark St., Astein, Minn. 8'48 P.
ENSENBERGER, H. Joseph, APSA, 1106 Summitt St., Bloomington, III.
11'41 ENSLEY, Miss Tool, 319 W. 9th. 1105 Summitt St., Bloomington, III.
11/41 P
ENSLEY, Miss Tonl, 319 W. 9th,
Tules, Okla. 3'49 P
EFF, John G., 1675 Sumet, Boulder,
Cole. 3'46 P
ERICKSON, Miss Evelyn E., 1062
College Ave., Wheeton, III. 10'31
CMNPJ
ERICKSON, Harry, 1455 Lincoln St.,
Lincoln Park 15, Mich. 7'48 P
ERICKSON, Ray E., 216 - 38th St.,
Manhattun Bench, Calif. 3'47 P
ERNST, George E., 136 Latinam Rd.,
Mincola, L. J., N. Y. 8'46 J
ERWIN, Colonel Heaty P., 723 Fifteenth St., N.W., Washington 5,
D. C. 1'49
ERWIN, Lt. Col. and Mrs. Lewis. D. C. 1'49
ERWIN, Lt. Col. and Mrs. Lewis,
9325 Ft. Hamilton Pkwy., Brooklyn 9, N. Y. 10'45 CM ESHAUR, E. W.,†† 4123 Boyar Ave., Long Beach 7, Calif. 1'46 P ESPINOSA, Mr. and Mrs. Louis, 53-99 63rd St., Maspeth, L. I., N. Y. ye 5rd St., Maspett, L. I., N. Y.
o'51 2P
ESPY, George H., 7713-B Washington,
Lynnewood Gardens, Elkins Park,
Pa. 11'48 C
ESSLEY, Porter, 635 S. Park Ave.,
Hinsdale, Ill. 2'44
ESSOCK, John W., 5554 N. Virginia
Ave., Chicago 29' Ill. 3'51 P
ESTES, Percy L., 3232 Karnes Blvd.,
Kansas City 2, Mo. 5'45 T
ESTLOW, R. H., 204-A Langley,
Chins Lake, Calift. 7'51 CNP
ETTLINGER, A., 1442 Carmen Ave.,
Chicago 40, Ill. 12'48 CMN
ETTINGER, Mrs. Lillian A., 1330
Birchwood Ave., Chicago, Ill. 11'50
P EUELL, Miss Dorathes, 25 Parkview Ave., Bronzville 8, N. Y. 11'39 C EVANS, Edwin C., 67-16 Selfridge St., Forest Hills, L. I., M. Y. 5'50 C EVANS, Floyd B., APSA,† 312 So. Grand Ave., Pasidens 2, Calif. 3'42 Grand Ave., Pasadena 2, Calif. 3'42

EVANS, Forest L., 599 Hanover St.,
Manchester, N. H. 12'44 P

EVANS, Fred W., 87-17 102nd St.,
Richmond Hill, L. I., N. Y. 2'50 C

EVANS, Miss Jane, 130 East 39 Me.,
Peter Chopsir Hotal, New York 16,
N. Y. 9'50 C

EVANS, Johnie P., Chief Photo. St.,
Petersburg Times Nowpaper, St.
Petersburg Times Nowpaper,
St.
Petersburg Times Nowpaper,
St.
Petersburg Times Nowpaper,
St.
Petersburg Times Nowpaper,
St.
Petersburg Times

EVANS, S. Sgf. Keensth J., 9th Avn.
Sg. T.A. J.R., Pintiski, Calif. 4'81

CNP

EVANS, Mall 3id. Ens. Ave., Jensey

City, N. J. 9'11 P

EVANS, No., Parker, Petersburg, St.
San Astonic, Time 144

EVANS, Rashi, Roy, Press Bank Bidg.,
San Astonic, St.
Edda, St.
Edda, Rashi, M., PPSA, Bidg. 45

Edda, Pack, Rashinger, R., 1968 Ave., St.
Edda, Pack, Replander, L. N. Y.

St.
Edda, Pack, Replander, L. Her Estell Ledas,
Edda, St.

Edda, Rashi, R., Press Estell Ledas,
Edda, Ed

SWEETS, Dr. Willem R., 421 Engine-nic Str., 1870 CP EVERTS, Dr. Willem R., 421 Engine-not St., New Rocholle, N. Y. 951 EWELL, Most S., Argales 42, Calif. 6'44

Ath St., Los Angeles 42, Calif. 6'44

Charge St., Los Angeles 42, Calif. 6'44 EWING, Lord L., 429 Poplar, Grove City, Pa. 5'51 CN EWING, Norria, 1720 Miremar Dr., Ventura, Calif. 5'51 CM

P · FAHNESTOCK, Mrs. Bettle Z., 1662-A Avon Pl., N.W., Washington 7, D. C. 2'48 MPJ
FAHRNEY, Daniel H., The Potomac Edison Co., Hagarstown, Md. 5'50
FAIRBANKS, Russell J., 163 Post Rd., Darles, Conn. 9'51 J
FAITOUTE, Mrs. M. W., 74 Taylor Rd., Short Hills, N. J. 4'49 P
FALCONER, Jonald P., 1018 Maple Ave., Evanston, Ill, 3'47 P
FALCONER, James, 1311 South Main Ave., Sloux Fails, S. Dak. 2'49 J
FALK, Harvey A., APSA, 309 W. 104th St., New York 25, N. Y. 6'41 CP CP
FALKIEWICZ, Conrad L., 23 Dalay
Pl., Tenafly, N. J. 8'51 P
FALESON, Arthur B., 5 Alden St.,
Newton Center, Mass. 12'50 CP
FALLON, Edward V., 601 Crescent
Ave., Buffalo 14, N. Y. 11'51 P
FALLON, Dr. John, 10 Institute Rd.,
Worcester, Mass. 5'50
FAMA, Anthony P., 407 Peter St.,
Plaquemine, La. 8'48 P
FAMULENER, Keith, APSA, 605
Main St., Owego, N. Y. 6'41 T
FANGEMANN, M. Gerard, 300
Sterling St., Brooklyn 25, N. Y.
3'43 J 3'43 J FARAONE, Frank R., 1801 Hayes, San Francisco, Calif. 9'50 CP FARBER, Edward, APSA, 4217 W. North Ave., Milwaukee, Wis. 11'48 FARLEY, E. Beryl, 804 Heyl Ave., Columbus 6, O. 5'50 CNP FARNHAM, Ralph E., FPSA, 1303 Ford Rd., Lyndhurst 24, O. 10'41 T FARQUHARSON, Wallace R., 320 East 52nd St., Sentile, Wash. 7'50 CP
FARR, Willard H., APSA, 6024 Dakin
St., Chicago 34, Ill. 4'47 N
FARREY, Thomas V., 20 Mariborough
Ave., Wilkes Berre, Penna. 4'51 F
FARRIS, Lou, 6101 Penn Ave., Pittsburgh 6, Pa. 6'40
FASSENDER, Adolf, Hon. FFSA,†
353 Seventh Ave., New York 19,
N. Y. 1'34 P FASSRENDER, Mrs. Franke A., †† 853 ?th Ave., New York 19, N. Y. Tth Ave., New York 19, N. Y.

**E'144 P

**FASTIE, Robert L., c/o E. I. Du Pout
De Nemours, 248 W. 18th St., New
York; N. Y. 1'48 T

**FAUGHT, Dr. Francis Ashley, 6478
Morris Park Ed., Overbrook, Phila.
31, Pa, 2'45 CP

**FAUHL, Mrs. Marshall J., 1030 Eddy
St., Apt. 602, San Francisco 9,
Calli. 11'50 N

**FAULECONER, Lynn, 637 North
Walnut St., Seymour, Ind. 9'51 C

**FAW, J. Enock, 219 So. Euclid Ave.,
Westfield, N. J. 10'45 CP

**FAW, Mrs. Alice, 14' Abjust Ter., San
Francisco 17, Celli. 5'48 C

**FAYE, Raigh, R., 1085 Adelbert Rd.,
Cleveland 6, O. 2'51 CT

**FAYMAN, Lynn, t/o Lynn Fayman
Brindio, 5655 Le Jolin Bivd., La Jolia,
Calli. 1'42 C

**FAZEL, Charles S., 312 So. Sycamore
St., Fetersburg, Va. 9'50 C

FECHTER, Holes B., 304 No. Black Ave., Boheman, Mont. 12'50 P. FERNATY, L. N., 510 N. Meridan St., Apt. 107, Indianapolis 4, Ind. 10'43 CN. FEENEY, Cacil J., 8017 Maple Ave., Gary, Ind. 6'48 P FEENSTRA, Mise Minnis T., 241 Grimby Rd., Kenmors 23, N. Y. 9'51 CNP 951 CNP
FELBERBAUM, Dr. Alfred S., 213
Broadway, Amityvillo, N. Y. 1'49
FELDMAN, Paul Alan, 300 Central
Park West - Apt. 9-D, New York 24,
N. Y. 6'31 C
FELLER, Leo, Du Quoia Call Eagravers, P.O. Box 184, Du Quoia,
III. 11'51 C FELLER, Lee, Du Quoin Gall Ragravers, P.O. Box 184, Du Quoin, Ill. 11'51 C
FELLMAN, Arnold S., 111 Overhill Rd., Providence, R. I. 9'51 CFT' FELLOWS, Frank S., 310 Twigs St., Tampa, Fla. 10'51 P
FELTYCH, Anthony J., 2709 N. St.
Louis Ave., Chicago 47, Ill. 11'49 CP
FENNER, Frank E., FPSA, † Rie. 1,
Biltmore. Barriarton. Ill. 12'40

Ill. 12'40

Biltmore. Barriarton. Ill. 12'40

Ill. 12'40

FENNER, Frank E., FPSA, † Rie. 1, Biltmore, Barrington, Ill. 12'40 CMPTI FENNING, Miss Marian M., 2880 Ewald Circle, Apt. 201, Detroit 4, Mich. 2'51 P Mich. 2'51 P
FENYVESSY, Albert O., 22 Ramsey
Pk., Rochester 10, N. Y. 4'48
FERGUSON, Don M., 33 Blvd. Gardens, Salt Lake City, Utah. 1'51 CN
FERGUSON, George W., 18 Charles
St., Jensey City 7, N. J. 2'45 CT
FERGUSON, N. C., Editorial Service
Bureau, Eastman Kodak Co., Rochester 4, N. Y. 7'51 J
FERNANDEZ, Frank J., 75 Cloverdale Rd., Rochester 16, N. Y. 4'47 C
FERRIS, Fred C., 24 Sherrill St.,
Geneva, N. Y., 4'49 T
FERRO, Richard, 1812 Bloomingdale,
Chicago, Ill. 10'50 PJ FERRO, Richard, 1812 Bloomingdale, Chicage, Ill. 10'50 PJ FEUERLICHT, Dell, 224 E. 15th St., New York 3, N. Y. 6'51 CP FIALA, Edgar C., 355 Wellington Rd., Mineola, N. Y. 11'47 P FICHER, Joseph L., 683 Alvarado St., San Francisco 14, Calif. 4'51 C FIDLER, Miss Martha F., 13600 La Salle Blvd., Apt. 201, Detroit, Mich. 11'50 C FIELDS, Mrs. Elinore L., 310 E. Cheery Lynn Rd., Phoenix, Aris. Cheery L 10'51 CN 10'51 CN
FIELDS, Miss Geraldine, 2013 E.
Culver St., Phoenis, Ariz. 10'51 CN
FIGELEY, Charles C., 176 N.
Humphrey Ave., Oak Park, III. 1'51 CNT CNT
FIELLIN, G. E., 1304 N. Francis,
Oklahoma City 6, Okla. 5'47 CJ
FILLIUS, Milton F., 149 Montelair
Dr., Rochester 17, N. Y. 2'51 T
FINCH, Donald B., Rte. 1, Bex 46,
Martines, Calif. 2'44 CP
FINE, Joseph, 8 Chestnut Dr., Great
Neck, N. Y. 9'51 CMN
FINN Homen J. 2720 Leavet & Nock, N. Y. 9'51 CMN
FINN, Herman L., 7729 Locust St.,
Kanssa City 5, Mo. 11'51 C
FINNE, Mrs. Vella L., 1827 E. 4th
St., Long Beach 12, Calif. 3'51 CNP
FINNEGAN, J. K., Ph.D., Medical
College of Va., Richmond 19, Va.
9'48 P FINSKE, Louis, 600 Clay Ave., Scranton, Penna. 6'30 C
FIRTH, Mrs. Caryl, Trappe, Md. 11'40 CMP 11'40 CMP
FIRTH, Rogen,† Beauvoir Farm,
Trappe, Md. 9'48 P
FIRTH, Mrs. Rogen, Little Hampden,
Trappe, Md. 11'50 P
FIRTH, Thomas T., APSA,† Trappe,
Md. 11'40 P
FISCHER, Miss Eleasor, 210 Congress
St., Apt. 3C, Brooklyn 2, N. Y. 9'40
CNP
FISCH Light L. 541 Panhanter CNP
FISH, John I., 341 Pemberton Rd.,
Rochester 9, N. Y. 6'50 P
FISH, Richard D., M-Sgt., 210 Bradshaw, Apt. B, Ft. Bliss, El Paso;
Tex. 6'51 P
FISHBACK, Glen C., 2004 Joan Way,
Secramento, Calif. 1'44

FISHER, Beauford B., 210 Forest Ave., Pacific Grove, Calif. 1736. C FISHER, Egan. E., 7519 So. Rheder Ave., Chicago 19, Ill. 9'50 C FISHER, Mrs. Frank A., 407 – 7th St., Jackson, Mich. 4'51 C FISHER, Glenn C., 3347 Delivered Rd., Cleveland Heights 18, O. 10'43 P PISHER, Harry B., 169 Jordemen St., Belleville, N. J. 4'50 CP FISHER, Joel E., Jr., 1'1030 5th Ave., New York 28, M. Y. 1'45 C FISHER, Joe. L., R.D. 1, Lawtence County, Edinburg, Penna. 18'50 CP FISHER, Capt. Mary M., N-775057, 279th General Hospital, AFC 53, San Francisco, Calif. 7'49 CNPJ FISHER, Mrs. Melba C., 754 Riverd Bivd., Grosse Points 30, Mich. 11'51 P FISHER, Robert A., 1412 Inflamma Ď 11'51 F
FISHER, Robert A., 1412 Jafferson
St., Quincy, Ill. 5'51 T
FISHER, Dr. Russell V., 101 Atlantic
Ave., Long Beach 2, Calif. 11'51 CP Ave., Long Beach 2, Calif. 11'S1 CP FISHER, Thomas J., 271 Beament Ave., States Island 10, N. Y. 7'46 C FISKE, Earl L., 38 S. Dearborn St., Rm. 622, Chicago J. Ili. 1'48 P FISKE, G. Walter, Jr., 1272 Bassett Ave., Louisville 4, Ky. 9'42 P FITTER, Charles F., Jr., c/o Eastman Kodak Co., 3'43 State St., Rochester 4, N. Y. 11'51 T FITZGERALD, Dr. James O., fe. FITZGERALD, Dr. James O., Jr., APSA,† 1103 W. Franklin St., Rich-PLACH, Mins Evelyn M., 47 Sterling Ave., Buffalo 14, N. Y. 8'49 C FLAGG, Roger W., 270 Breadway, Pleasantville, N. Y. 8'51 C FLAHERTY, J. R., 140-27 172nd St., Springfield Gardens 13, L. I., N. Y. 5'45 C FLANAGAN, Miss Sue, 115 N. Washington St., San Angelo, Tex. 10'51 PJ FLATOW, Prederick A., 58 Harvard Ave., Meriden, Cons. 11'48 C FLATOW, Herbert Jerome, 350 Ocean Ave., Brooklyn 26, N. Y. 9'51 C FLATTAU, Norton, 388 Bauer Pl., Mincola, N. Y. 4'48 P FLECK, Janeph, 49 Pointview Ave., Dayton 5, O. 3'43 P FIECK, Joseph, 49 Pointview Ave.,
Dayton 5, O. 3'43 P.
FIEISCHMANN, Fred H., 364 - 93rd
St., Brooklyn 9, N. Y. 1'46
FIEMING, J. Rex., 160 Hooker St.,
Denver, Colo. 10'51 CP
FIEMING, Rex J., San Marcus Treat
Club, Santa Barbara, Calif. 3'51
FIETCHER, G. Scott, 1194 Oxford
Rd., San Marine, Calif. 10'51 CMP
FIETCHER, Geriand B., 218 West
Main, Urbana, Ill. 6'51 C
FIINT, C. K.,† c/o Eastman Kodak
Co., Rochester 4, N. Y. 1'BO C
FIINT, Lawrence Lowell, 39 Calle
Crespis, Santa Barbara, Calif. 4'51 P
FILTCROFT, Jack, 63 Fournier Crescent, E. Paterson, N. J. 10'47 P
FILORY, Louis Paul, 2726 Blaine Dr.,
Chevy Chese, Md., 2'44 NT
FILOURNOY, Miss Doris, 2441 W.
Fargo St., Chicago, 45, Ill. 2'51 C
FONDELLER, Harvey V., 915 West
End Ave., New York 25, N. Y. 2'43
FOOSE. F. E., 1425 Linden St. P FOOSE, F. E., 1425 Lindan St., Reading, Pa. 8'51 CM FOOTE, Howard E., APSA, 722 W. 168th St., New York, 32, N. Y. 10'45 CNP WADDING Mrs. Charlotta, 6451 E. 10'45 CNP
FORBES, Mrs. Charlotta, 6451 E.
Forest, Detroit, Mich. 11'51 MP
FORD, Joha B., III, 103 Vendous Rd.,
Grass Feints 30, Mich. 11'51 CMP
FORD, M. D., 348 South Osborn Ave.,
Kankakse, Ill. 10'51 CN
FOREMAN, John E., Edstrom Music
& Camera Store, Center at Taled Sts.,
Winona, Minn. 9'51 P

EVANS, Robert R., Plos Maril Lodge, Mr. Brid: Solm, Cill. 1944 C

FORER, Bernard, 573 Emmelt Ave., Treates 9, N. J. 2'51 P FORGIE, Leon C., APSA, 42² Trevor Court Rd., Rochester 10, N. Y. Court Rd., Rochester 10, N. Y.
4'42 P
FORMHALS, Waliace J., 415 Tenth
&., LaSalia, Ill. 9'51 CN
FORNEY, Miss Dorothy, 131 West
Grant St., East Palestine, O. 4'51 P
FORREST, Henry O., 1235 Kensington Rd., W. Englewood, N. J. 7'51 P
FORREST, John, APSA, c'o Assco,
Binghamton, N. Y. 1'34 M
FORREST, Luke A., Box \$361,
Raleigh, N. C. 11'43 NP
FORRESTAL, James,† c'o General
Aniline & Film Corp., Ausco Division, Binghamton, N. Y. 6'50 C
FORSYTH, Joseph W., Bouth River
Rd., New Hope, Penna. 1'40
FOGS, Henry Dow, 160 Maple St.,
Springfield, Mass. 1'51 CMNPTJ
FOSS, Mrs. Julia, 18451 E. Buena
Vista Ave., Yorba Linda, Calif. 1'51
CP
FORSTER De Wellington C. 4'42 P CP CP
FOSSLER, Dr. Wellington C., E.
Moline, Ill. 7'51 C
FOSSUM, Harold L., J3 So. Wisconsin
Ave., Elkhorn, Wisc. 4'48 P
FOSTER, Bernard, 9 Hall St., Lewiston, Me. 6'49 J
FOSTER, Jack, 1619 Bill Holt, Great
Falls, Most. 12'50 P
FOSTER, L Alan 4124 Hilldale Rd Falls, Mont. 12'30 F
FOSTER, J. Alan, 4126 Hilidale Rd.,
San Diego 16, Calif. 7'51 CJ
FOSTER, Lafe L., Box 227, The
Dalles, Ore. 12'49 CP
FOSTER, Larry, 329 - 31st St., Manhattan Beach, Calif. 5'48 P nattan seaca, Caus. 5'48 F FOSTER, Robert L., 798 Melrose Ave., Columbus 11, O. 12'48 F FOSTER, Thomas F., Box 356, Rto. 4, Richmond 22, Va. 5'49 F FOWLER, V. E., Fowler's Camera Shop, 324 Gallia St., Portsmouth, O. c'ti CTI 9'51 CTJ FOX, Earl Emerson, 15 East 48th St., New York 17, N. Y. 11'51 CMT FOX, Hoistein D., 325 Chestnut St., Philadelphia, Pa. 8'50 P Philadelphia, Pa. 8'50 P
FOX, Jay T., APSA, 3891 Maple St.,
Seaford, L. I., N. Y. 12'44
FOX, J. W., 640 So. Main Ave.,
Sloux Falls, S. D. 12'45 CP
FOX, Laverae C., 2010 Cambridge
Ave., Filat 3, Mich. 8'49 P
FOX, Ray R., 300 N. Shaffer St.,
Springfield, O. 11'50 P
FOX, Victor F., 745 Santa Rita Way,
Sacramento 19, Calif. 9'51 CJ
FOY, Patrick Joseph, 111 - 27 41
Ave., Corona 68, N. Y. 9'51 C
FOY, Russell,† East Springfield, Penna. FOY, Russell,† East Springfield, Penna. 10'47 P FRANCE, Carl, 1744 Bordwell, Colton, Calif. 9'51 CMPT FRANK, Mrs. Audrey, 28 Mapleleaf Lane, New Hyde Park, L. I., N. Y. 4'51 CP FRANK, Jack, 105 Winthrop St., Brooklyn, N. Y. 4'50 CNP FRANKLIN, William D., Box 4125, Odema, Tux. 2'51 NFT PRANKLIN, W. R., 112 E. Commer-cial, E. Rochester, N. Y. 3'49 C FRASER, Frank A., 6437 S. Artesian Ave., Chicago, Ill. 11'50 CN FRASER, Dr. William A.,† 19 East 88th St., New York 28, N. Y. 2'47 P FRAZIER, J. Earl, FRSA, 436 East Beau St., Washington, Pa. 5'39 P FREDERICK, Irving, 187 Hicks St., Brooklyn 2, N. Y. 5'51 CP FREDRICK, Mrs. Charlotte,† 1536 North La Salle St., Chicago 10, Ill. FREDRICK, W. Howard,† 1536 North La Salle St., Chicago 10, Ill. 11'49 FREEBORN, C. R., 3018 'O' St., Lincoln 8, Nebr. 3'48 P FREED, Dr. Albert, 2903 Mermaid Ave., Brooklyn 24, N. Y. 11'51 P FREEMAN, Dr. Robert L., 3301 Noyes St., Evanston, Ill, 2'49 P PREEZE, Dr. James M., State Health Dept., Montgomery 4, Alz 8'51 P

FREIVOGEL, Dr. Hans, D.D.S., 48-11 Klasena Blvd., Flushing, L. I., M. Y. 2'47 T FRELIGH, Charles D., 3007 White-haven St., N.W., Washington 8, D. C. 3'51 P FREMMING, Robert, Box 147, Dalles, Wis. 2'48 C PREMINING, Robert, Box 147, Dalles, Wis. 2'48 C
FRENCE, Rilet C., 1309 Washington St., Caston Mess. 11'43 P]
FRENCH, Miss Lucie, 2475 Lee Blvd., Cleveland, O. 12'49 P
FRENCH, Raiph W., P.O. Box 868, Bend, Ore. 12'45 CP
FRENCH, Raymand E., 1216 East Grove St., Bloomington, Ill. 10'50 P
FREUND, Gustav. 310 Cedar Ave., Highland Park, Ill. 9'51 PT
FREUND, Karl, APSA, Photo Research Corp., 15024 Devonshire St., San Fernando, Calif. 3'44 MT
FREY, Chester E., 4120 Washington St., Lincola 2, Nebr. 11'46 P
FRIAR, Lawrence B., 155 South Main St., Fairport, N. Y. 12'47 T
FRIBOURG, Albert W., 205 East 42nd St., New York 17, N. Y. 6'50
FRICK, Sidney W., 275 N. Latch's Lane, Merion, Pa. 6'51 CT
FRIDGE, A. C., 3004 Reba St., Houston, Tez. 2'39 P
FRIEDEL, Charles L., R.F.D., Senford, Del. 1'51 C
FRIEDMAN, Bernard, 30 Valley Ave., Newburth, N. Y. 8'51 CPI PRIEDMAN, Bernard, 30 Valley Ave., FRIEDMAN, Bernard, 30 Valley Ave., Newburgh, N. Y. 8'51 CPJ FRIEDMAN, H. G., 945 Dudley Dr., Shreveport, La. 2'51 CT FRIEDMAN, John H., 235 N. San-dusky, Tiffin, O. 5'30 FRIEDMAN, Joseph, FPSA, 298 Bur-bank Ave., Johnson City, N. Y. 4'48 T FRIEDMAN, Mortimer L., 5016 3rd St., N.W., Weshington 11, D. C. 5'45 CP PRISCH, Harold, 190 East Monholu Phwy., So., New York 58, N. Y. 3'45 C RITZ, William H., APSA, 340 Orienta Ave., Mamaroneck, N. Y. FRITZ, 1'48 T FROEHLINGER, Joseph A., 2518 Hamilton Ave., Baltimore 14, Md. FROEHLINGER, Richard A., 117 St. Albans Way, Baltimore 12, Md. 4'51 C FROMMELT, Andrew E. R., 115 Market St., Paterson 1, N. J. 9'51 PROST, Francis R., 117 E. 72nd St., FRUST, Francis R., 117 E. 72nd St., Kansas City S, Mo. 8'49 CM FROST, Lawrence W., R.F.D. 2, Mur-ryaville, Pa. 1'49 P FRUEHAUF, Roger F., 125 E. Samuel, Peorla, Ill. 10'51 C FRUMKIN, Samuel, 29 Central Ave., FRUMKIN, Samuel, 29 Central Ave., Albany 6, N. Y. 5'47 P FRUTH, Rowena, FPSA,†† 1603 Vir-ginia Ave., Connensville, Ind. 3'40 P FUCHS, Arthur W., 164 Inglewood Dr., Rochester 11, N. Y. 10'40 T FUERST, Eugene C., 10\$ Simpson Rd., Rochester 17, N. Y. 8'50 T FUGARO, Morris H., 909-15-38, Radio Photo. Unit 4 Navy 128, Div. 384, Box 102, c/o FPO, San Francisco, Calif. 4'51 J
FUHRMAN, Richard E., Main Road,
Box C-3 - R 9, Kalamasoo, Mich.
5'45 C FULLER, Carl S., 1164 Quilliams Rd., Cleveland Heights 21, O. 5'47 CP FULLER, C. Thomas, 557 Howertown Rd., Catasauqua, Penna. 10'51 CMP FULLER, Frank E., APSA, Box 511, Bloomington, Ill. 2'44 P FULLER, J. Wesley, 3113 13th Ave., Chattanooga, Tenn. 5'50 CNP FULLER, Mrs. Mabel J., 236 Maple-wood Rd., Riverside, III, 4'48 C FULLERTON, Roderick C., 240 So. Slusser St., Grays Lake, Ill. 4'49

FULMER, Dan D., 1653 Arlington Ava.; Columbus 12, O. 5'49 CM

S.E., CNP FUTTERER, Andrew, Maple St., Westbury, N. Y. 10'46 C FYOCE, Willem Dean, R-1, Mercen-burg, Pa. 8'51 C G
GABLER, William H., 5002 Plainfield
Ave., Baltimore 6, Md. 749 P
GABRIEL, James H., 2015 Momon St.,
Charlotte, N. C. 5'51 CP
GADD, Harry L., MR I Seven Harborn, Millord, Mich. 3'47
GAFFEN, John D., 3808 Fernbill Ave.,
Baltimore 15, Md. 9'51 PT
GAONON, Leo C., 5 North 11th
Ave., Yakima, Wash. 6'47 C
GAGNON, R. H., P.O. Box 864, Fall
River, Mass. 8'49 NTJ
GAIA, Bernard J., 3709 Colonial Dr.,
Normandy 20, Me. 10'51 PJ
GAINES, Thomas F., 1719 No. Pkwy.,
Memphis, Tenn. 10'48 P GAINES, Thomas F., 1719 No. Pkwy., Memphis, Tonn. 10'48 P GALANTE, James W., 4738 W. Con-grus St., Chicago 44, III. 4'49 CMT GALDONYI, Dr. L., 8145 Marygrove, Detroit, Mich. 8'50 C GALE, John C., 19 Oakland Ave., Arlington 74, Mass. 4'49 P GALLAGHER, Edwin C., 107 N. Long Beach Ave., Freeport, L. I., N. Y. 2'45 CMT 2'45 CMT GALLAGHER, John C., 850 Hinman Ave., Evanston, Ill. 11'50 C GALVEZ, William, 1226 - 4th St., San Rafael, Calif. 8'51 P GAMBER, N. Edward, †† Swatara Dr., GAMBER, N. Edward, T. Swatzra Dr., Jonestown, Pa. 1'48 P GAMERAL, Arthur M., 9149 Hillsboro Dr., Los Angeles 34, Calif. 9'51 P GANEAU, Capt. Will F., Ess Admin. Div., GHQ, Scap, APO 500, c/o Postmaster, San Francisco, Calif. 2'51 C 2'51 C
GANS, Irving S., 3302 Tioga Pkwy.,
Baltimore 15, Md. 9'51 CPTJ
GANTS, Miss Florence, 517 Fine St.,
Tezarkana, Tez. 10'51 C
GANUCHEAU, James J., 2316 Joseph
St., New Orleans 15, La. 4'48 C
GANUCHEAU, Louis P., Jr., 816
Atherton Dr., New Orleans 20, La.
7'45 CP Atherton Dr., New Orleans 20, La. 7'45 CP
GARA, Emmerich, 244 W. 75th St., New York 23, N. Y. 2'47 P
GARCIA, Stephen, P.O. Box 194, Belen, N. Mex. 2'51 CP]
GARD, Mrs. Chauncey H., 5 Greystone Park, Lynn, Mass. 10'51 CP
GARDNER, Bert Erwin, 3014 Dans. St., Berkeley 5, Calif. 11'47 P
GARDNER, George B., Coler Control Dept., Restman Kodsk Co., Kodsk Park, Rochester, N. Y. 4'46 C
GARDNER, Hugh, 17376 Mansfield, Detroit 19, Mich. 4'51
GARLAND, Robin F., APSA, 154
Clarima St., Rochester S. N. Y. 10'48 J
GARNETT, Arnold, 525 West 156th St., New York 32, N. Y. 10'48 C
GARNIER, George W., 7 Effect Ave., Batavia, N. Y. 10'48 J
GARRETT, E. T., 12th Floor, Luhrs Tower, Phoenix, Aris. 11'50 C
GARRETT, E. T., 12th Toor, Luhrs Tower, Phoenix, Aris. 11'50 C
GARRETT, J. A., 1622 Wayn Ave., So., Francisca, Calif. 3'47 T
GARRISON, George N., 96 Shepard Ave., East Orange, N. J. 10'40 FJ
GARRISON, George N., 96 Shepard Ave., East Orange, N. J. 10'40 FJ
GARRISON, George N., 96 Shepard Ave., East Orange, N. J. 10'40 FJ
GARRISON, Watcheld, N. J. 12'46 F
GARRIDGE, Dr. Earl, 6354 N. KB-patrick, Chicago 30, III. 1'49 C
GARVIN, Keig E., 2012 S. Rándolph St., Arlington, Va. 6'45 F

FURTOM, Rustie O., c/o Fration Photo.
Escalaire, Miles. 1754 CP
FURRISS, Dr. H. W., 86 Bulmbridge
Rd., West Hartford 7, Conn. 11'44
FURRISS, A. Carl. 409 King R., Seattle
4, West. 9'51 MJ
FURON, Maxine R., 1187 Rine St.,
S.E., Grand Rapids, Mich. 11'51
CNP
GATER, Revi C., Bela, 1050 Salesman
GAZER, Revi C., Bela, 1050 Salesman
GAZER, Revi C., Bela, 1050 Salesman
GAZER, Revi C., Bela, 1050 Salesman
Site., Chicago 45, Ill. 12'41 GASPAR, Dr. Bole, 1000 Calcumpa Blvd. Hallywood 58, Call. S'45 CT GATES, Rul C.; Barnoveld, M. V. GATES, Rad C., Barneveld, N. Y.

F48 P
GATES, Heward A., 2201 W. 103rd
St., Chicage 43, Ill. 12'41
GATES, Sephen, P.O. Ber 365, Softa
Berbern, Calif. 12'51 P
GAUL, Otto J., 224 W. Eim St.,
Breckton, Mass. 1'35
GAUSE, Dr. William L. P.O. Ber 744,
New Bern, N. C. 4'48 P
GAUSMAN, Harvey, 162 Gestna Green
Way, Lee Angeles, Calif. 1'50 T
GAYAS, Theodore A., 2717 Hellister,
Sants Berbara, Calif. 1'51 P
GAYNES, Arthur F., 4648 Cypram St.,
La Mess, Calif. 6'50
GEBEST, Charim H., 38 Brookside
Circle, Breanville, N. Y. 8'51 CP
GEBHARDT, Charles W., 1131
Masselin Ave., Les Angeles 19, Calif.
6'42 T
GEER, Dr. Throup, Jr., 25 Plessant GEER, Dr. Throup, Jr., 25 Pleasant St., Riverside, Cann. 2'45 CMNPTJ GEER, Dr. Throup, Jr., 25 Pleasant St., Riverside, Cann. 2'45 CMNPTJ GEHMAN, Lewis Jr., 434 So. Lake St., Los Angeles 5, Calif. 3'49
GEIGER, Mrs. B. A., 8048 S. Clyde Ave., Chicago, III. 3'50 P
GEIGER, Charles L., Jr., 114 Oakdale Dr., Syracuse 7, N. Y. 9'48 CMPT GEKELER, Maurice, †† Box 36, La Grande, Ore. 6'42 CMNPTJ GENSLER, Louis J., 2217 W. Canter St., Milwaukee 6, Wis. 2'47 C
GENUNG, Clayton R., 1313 Greenwood Rd., Chattanoogs 4, Tana. 10'48 P
GEORGE, James F., 7231 Lafayette GEORGE, James F., 7231 Lafayette Rd., R.R. 1, Box 217A, New Augusta, Ind. 5'51 P Rd., R.E. 1, Box 217A, New Augusta, Ind. 3'51 P
GEORGE, Robert V., 7320 Yorktowns Dr., Towson 4, Md. 9'48 P
GEREER, Robert, 419 Boulevard, Westfield, N. J. 12'45 M
GERDAU, Carl, 770 Park Ave., New York, N. Y. 5'46
GERDES, Mm: Helen Sheldon, 14
George St., West Haven, Conn. 5'50
GERGEL, John W., 5650 S. Loomis Blvd., Chicago 36, III. 9'51 CP
GERHAUSER, Gabby, 2949-2nd Ave., Sacramento, Calif. 11'48 CM
GERMAIN, Morris,† 225 Broadway, New York 7, N. Y. 12'42 T
GERMAIN, Stater M., Webster College, Webster Groves 19, Mo. 1'47
GESCHEIDER, Robert Carl, 30 West Chicago Ave., Chicago 10, III. 1'41
GETZ, Herman, 240 West 98th St., New York, N. Y. 1'48 P
GETZENDANER, Alvia L., 29 Romeys Ave., 49'44 CMNPT
GEWINNER, Alvia L., 29 Romeys Ave., Ametswam, N. Y. 1'49 APSA, 17 Box 72, Forest Grove, Ore. 944 CMNPT
GEWINNER, Alvin L., 29 Romeyn
Ave., Amsterdam, N. Y. 3'40
GIBBONS, Dr. M. R., Jr., 3979
Weshington St., San Francisco 18,
Calif. 6'47 Calif.
GIBBS, Ciaries L., 3217 St. Chesties
Rd., Reliweed, Ill. 5'31 J
GIBBS, Menlo A., 32261 Symmere,
Wyandotte, Mich. 10'31 P
GIBBS, Paul W., 5400 Fishisten Rd.,
New York 63, N. Y. 12'43
GIBSON, Hanty H., 6340 Blackstone
Ave., Chicago 37, Ill. 5'50 T
GIBSON, Hanty H., 6340 Blackstone
Ave., Chicago 37, Ill. 5'50 T
GIBSON, Hanty H., 6340 Blackstone
Ave., Chicago 37, Ill. 5'50 T
GIBSON, Hanty H., 6340 Blackstone
Ave., Chicago 37, Ill. 5'50 T
GIBSON, John A., Jr., 306 Kousin
Avi., Morgantown, W. Va. 1'31 B
GIBSON, Larry, 1736 Birreit Ave.,
Richmond, Calif. 5'31 P
GIESECKE, Dr. Max., 1206 Republic
Bidg., Datver 2, Calo., 3'44 C
GIGON, Min Georgetin H., 1160 Republic
Bidg., Datver 2, Calo., 3'44 C
GIGON, Min Georgetin H., 1160 Republic
Bidg., Datver 2, Calo., 3'44 C
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GIGOR, Min Georgetin H., 1160 Republic
Bidg., Datver 2, Calo., 3'44 C
GIGOR, Min Georgetin H., 1160 Republic
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GIGOR, Min Georgetin H., 1160 Republic
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GIGOR, Min Georgetin H., 1160 Republic
Bidg., Datver 2, Calo., 3'44 C OHLEMON During C. \$17 Thomas. And Sachaster 13; S. 7 1985.
GHILL, Frank J. 1985. Libertin R., OH. City, Ph. 1981.
GHILLOUIS, Earl D., 535 Anthony Rd., Gine Batton, Mr. 1969. 7
GHORICES, Seina Andrey, 1965 Handwood, Ave., Distroit 2, Mick. 19748.
GHORICES, Seina Andrey, 1965 Handwood, Ave., Distroit 2, Mick. 19748.
GHORICES, Seina Andrey, 1966 Handwood, Ave., Distroit 2, Mick. 19748. CN CINTEE, G. A., 900 Traction Bide, Cincinneti 3, O. 1'41 P GINTIEE, Thomas J., 580 Washington Bide, Studio 109, San Francisco 11, Calif. 2'49 CPT GINT JEE, Thomas J., 180 Weakington Bide, Studio 1998, San Francisco 11, Calif., 2'49 CPT.
GIRTON, Enrold, 12501. Chapman Ava., Anabeim, Calif. 1'47 CP GIST, Home: and Irone, 1008 South Florence Ava., Talan, Ohle. 7'50 CP GITTELSON, Frank, 24 Peacemil Ava., Lynbrock, L. L., N. Y. 1'49 C GITTINGS, Paul Liewcod, FPSA,† Lamsi Edots, Houston, Tex., 11'39 P GIVENS, Paul R., 3609 Michigan Ava., Topeka, Kana. 10'50 F., GLADD, Francia L., 46 Neil St., Saranac Lake, N. Y. 7'50 P GLANCE, Stanley F., 349 East 18th St., Etc., Pa. 3'48 P GLEIM, Katherine, c/9 Brooks Inst. of Photography, 629 State St., Sants Barbam, Calif. 5'51 F St., Sants Barbam, Calif. 5'51 F St., Sants Barbam, Calif. 5'51 F St., GLENNON, Marybelle, 10005 Longwood Dr., Chicago 43, Ill. 3'49 C GLENNON, Marybelle, 10005 Longwood Dr., Chicago 43, Ill. 2'49 GLOMIS, Julian J., Sc., 3326 Kentucky, Detroit 4, Mich. 9'48 T GOCKELER, Edward L., 14 Kiwassa Rd., Saranac Lake, N. Y. 1'40 CJ GODIN, Louis B., PH3 USN, 0-1 Division Photographic Lab., U.S.S. Sicity CVE-118, c/o FPO, San Francisco, Calif. 1'51 CTJ GODING, Mrs. Derothy E., 857-34th Ava., N., St. Petersburg, Fla. 1'48 CP GODOWSKY, Leopold, FPSA,† Easton Rd., Westport, Conn. 1'35 T GOERGEN, John C., Shawane, Wisc. 10'50 P
GOERTZ, Herbert. A., 160 Chestnut
St., East Orange, Nv J. 3'49
GOETZ, Carlos Cudell, 5 E. 82nd,
New York City 28, N. Y. 11'48
GOFF, Othel G., 1959 Funston Ave.,
San Francisco 16, Calif. 7'51 M
GOLAY, Armand L., 3517 Main St.,
Kansas City 2, Mo. 3'45 C
GOLDBERG, Irving L., c/o Raygram
Corp., 145 E. 32nd St., New York
16, N. Y. 6'41
GOLDBERG, Vivrinia. 435 Influence 10'50 P 16, N. Y. 6'41
GOLDBERG, Virginia, 635 Jefferson
Ave., Reading, O. 2'50 C
GOLDBERGER, John H., 6 Franklin
Dr., Brevard, N. C. 11'48
GOLDEN, William, 201 Canal St.,
New York, N. Y., 12'50 J
GOLDMAN, Mort, Box 279A Old
Freehold Rd., Toms River, N. J.
5'51 P 5'51 P GOLDMAN, Robert J.,† 45 Plymouth Rd., Great Neck, N. Y. 6'50 C GOLDMAN, Mrs. Robert J., 43 Plymouth Rd., Great Neck, N. Y. 6'50 C
GOLDMAN, Sam L., Hq. & Hq. Sq. 93
Bömb Wing, Castle Air Force Base,
Callt. 11'50 CP
GOLDSACK, Juck A., 65-41 Booth
St., Furnat Hills, N. Y. 1'51 CP
GOLDSACTE, Henry C., 1'59 Hillelde
Avs., Newark S, N. J. 12'40 P
GOLDSMITTE, Lawrence, 19 Admont
Avs., Franklin Square, N. Y. 9'50 C
GOLDSMITTE, Lawrence, 19 Admont
Avs., Franklin Square, N. Y. 9'50 C
GOLDSMITTE, Lawrence, 19 Admont
15'47-2P.
GOLDSTEDD: Herry A., Instructor of GOLDSTEIN, Harry A., Instructor of Photography, Tubous Sonior High School, Dector, Acts. 7437 GOLDSTINE, Edgar M., 212 — 50th April, Sen Production His East, 1748 GOLDSTINE, Harry, 31 M. 1st St., Photography, Marry, 31 M. 1st St., Photography, Son., Delly, Scotts-dis, Adric, 743 CB

RVE, Chechnick O. 4'50 P.
GOOD, F. Campbell, I Beckmin Pl.,
New York 33, N. Y. 5'49
GOOD, Mrs. Mary Elisabeth, 1337 S.
Ecie, Talsa, Okla. 6'49 P.
GOODCHILD, W. Clark, I Weedbury
Dr. Bewely, Mas. 9'49 C.
GOODMAN, Herman, 134 W. 37th St.,
New York 18, N. Y. 3'47
GOODMAN, S. Sidney, 5407 — 4th
Ave., Brooklya 20, N. Y. 3'49 J.
GOODWIN-PERKINS, Charles A.,
Plankeshaw Pl., Hoopeston, Ill.
11'51 C. Piankeshaw Pl., Hoopeston, III.

11'51 C
GOODWIN, Nelson W., New Hope,
Pn. 6'51 T
GOODWIN, S. Allen, Box 226, Worland, Wyo. 11'51 CP
GOOS, A. W., 515 E. Arch St., Marquette, Mich. 6'48
GORDEN, Wm. A., 122 Dwight St.,
Fontiac, Mich. 11'51 P
GORDON, Mrs. Crawford, Gordon
Ranch, Kaycee, Wyo. 6'50 P
GORDON, Thomas, 83 South Ave.,
Brockport, N. Y. 11'43 P
GORE, Challins, Box 546, Ocinda,
Calif. 10'50 CP
GORE, Norman D. 207 Washington
St., Glenview, Ill. 5'48 T
GOSCHNICK, Wm. M., 300 Riverview
St., Port Huron, Mich. 11'51 CT
GOSHOW, William H., 523 Walnut
Lane, Philadelphia 28, Pa. 10'43 C
GOSS, Mrs. W. R., 2805 Chestnut
Ave., Long Beach 6, Calif. 4'47 M
GOTTHOLD, Hubert, 1618 N.W. 42,
Oklaboma City, Okla. 6'51 P
GOUGH, Fayette L., 1015 E. Broadway, Centralia, Ill. 1'44 M 11'51 C GOUGH, Fayette L., 1015 E. Broadway, Centralia, Ill. 1'44 M
GOUGHNOUR, Gretchen H., APSA,
3025 Eastern Blvd., York, Penna. GOULET, J. E., Jr., c/o Laboratory, Allia Chaimers Mfg. Co., Springfield, GOULET, J. E., Jr., c/o Laboratory, Allia Chalmers Mfg. Co., Springfield, Ill. 1'48 TJ GOURFAIN, A. S., Jr., Wrigley Bldg., Chicago 11, Ill. 7'50 J GRABLEVSKY, Edward, 73 Arthur St., Clifton, N. J. 11'45 P GRACIE, A. E., 323 Wickens Pl., Lorain, O. 10'50 CPJ GRADY, Robert B., 45 East 17th St., New York, N. Y. 11'44 CP GRAFF, George E., 45 Oakland Park, Columbus 2, O. 12'47 CM GRAHAM, Bette, 30 Briar Rd., Muncie, Ind. 6'49 P GRAFHAM, C. J., 1375 Broadway, Beaumont, Tex. 3'48 C GRAHAM, Mrs. David R., 2919 E. 44th Pl., Tulsa, Okla. 11'51 P GRAHAM, Miss Janet M., 355 Octavia Apt. 26, San Francisco, Calif. 10'47 P GRAHAM, Leonard E., 132 Pine Ave. GRAHAM, Leonard E., 132 Pine Ave. Suite 204, Long Beach 2, Calif. 10'51 GRAHAM, Phil, Photographer, 139 First St., No., St. Petersburg, Fla. 7'51 P GRAHAM, Virgi M., 67 Lincoln Ave., Mart Hyde Park, N. Y. 11'50 T GRANGER, L. D., Warren, Mass. 5'39 P GRANT, Alex, 19950 Canterbury Dr., Detryk 21, Mich. 11'47 C GRANT, D. W., 1525 Liberty St., Franklin, Penna, 9'50 CP Franklin, Penna, 9'50 CP
GRANT, Harold B., 3574 Brook St.,
Lafayette, Calif. 9'51 P
GRANTERAM, W. B., P.O. Box 306,
Foloy, Ala. 6'51 P
GRASSANO, James, 213 Totowa Ave.,
Paterson 2, N. J. 11'51 P
GRASSICK, Mrs. Valora, 813 R. La
Mar St., Phoenix, Aris. 7'51 P
GRASSICK, Mrs. Valora, 813 R. La
Mar St., Phoenix, Aris. 7'51 P
GRASSMAN, Panline M., 64 Liberty
St., Abardisen, Md. 11'51 PTJ
GRASSMO, America, 727% Akilina St.,
Chicago 15, Ill. 4'42 P
GRATIER, Joshua J., 875 West End
Ave., New York 25, N. Y. 10'50 PT
GRAVES, R. J., Jr., 219 N. Liberty GRAVES, R. J., Jr., 210 N. Liberty St., Beltimore 1, Md. 7'50 J

GRAY, A. Thorston, 107 Mt. Verson St., Dover, N. H. 3'42 P
GRAY, Dr. Charles H., 5 Pooks Hill Rd., Apt. 117, Betheada, Md. 3'47 P
GRAY, Clark A., 1726 Medford, Topeka, Kans. 1'48 CP
GRAY, Den, 308 W. 5th St., Aberdena, Wash. 5'45
GRAY, Ralph E., FPSA,† 419 Patterson Ave., San Antonio 9, Tex. 2'46 CM
GREEN, Arden D., P.O. Box 150. 3'46 CM GREEN, Arden D., P.O. Box 150, Garrett, Ind. 5'51 MP GREEN, Mrs. Barbara, FPSA, FRPS,† 30 Willow St., Brooklyn 2, N. Y. 2'42 P GREEN, Charles H., 540 - 29th St., GREEN, Charms H., 3-0 - avin St., Richmond, Calif. 4'47 C GREEN, George, 12 Shaw St., West Rozhury, Mass. 5'50 PJ GREEN, John J., 601 Colonade Rd., West Hempstead, L. I., N. Y. 8'51 CP
GREEN, Newell, FPSA, 64 Girard
Ave., Hartford 5, Conn. 4'40 CP
GREEN, Newton B., Camera Works,
Eastman Kodak Company, Rochester
4, N. Y. 10'40 T
GREEN, Ens. Thomas M., III, U.S.N.
Com. 7th Fleet Staff, c/o FPO, Com. 7th Fleet Staff, e/o FPO, San Francisco, Calif. 1751
GREENAWALT, M-Sgt. J., AF
13048103, 1511 - 8th St., Rapid
City, S. Dak. 3'49 CN
GREENE, Dr. R. A., P.O. Box 518,
Laguma Beach, Calif. 1'35
GREENE, Reuben M., Box 236, North
Bennington, Vt. 7'44 P
GREENE, Ronald, Cherokes Rd.,
Asheville, N. C. 2'51 P
GREENHALGH, Major William H.,
Jr., P.O. Box 351, Monument Beach,
Mass. 7'48 CP
GREENHOOD. Henry W., 1235 No. GREENHOOD, Henry W., 1235 No. Berendo St., Hollywood 29, Calif. 7'49 C 7'49 C
GREENIDGE, Gerald F., 278 Macon
St., Brooklyn, N. Y. 11'50 P
GREFE, Robert E., 5250 N. Center
Rd., Saginaw, Mich. 1'49 CN
GREFFE, C. Dale, 1104 W. Washington St., Champalgn, Ill. 7'48 P
GREGERSEN, Miss Avis, Box 78,
1200 N. State St., Los Angeles 33,
Calif. 4'41 Calif. 4'41
GREGORY, A. E., 1017 Del Ray Ct.,
Long Beach 12, Calif. 3'51 PT
GREGORY, Alva K., 517 Market St.,
Johnsonburg, Pa. 1'42 J
GREGORY, Arthur V., 78 South St.,
Red Bank, N. J. 11'51 C
GREGORY, Curtis W., Russell Block,
Adel, Ia. 1'50 C
GREGORY, Mrs. J. V. C., 508 Daytona Pkwy., Dayton, O. 12'50 C
GREGORY, Lloyd and Frances, 7718
Southwestern Blvd., Dallas, Tex.
12'49 CP 12'40 CP GREGORY, Tuppan, 105 S. La Salle St., Chicago 3, III. 8'40 GREGWIRE, M. G., Russell, Kans. 1'51 C GREIG, Mrs. Martha, 1620 Angelus Ave., Los Angeles 26, Calif. 8'47 C GREINERT, Mrs. Marguerite J., 87-40 Einhurst Ave., Einhurst, L. I., N. Y. 4'51 MN N. Y. 4-51 MN
GREISMAN, Samuel, 2939 Grand Concourse, Bronz S., N. Y. 1'45 N
GRENON, Philip B., Rte. 1, Box 267,
Engene, Ore. 7'45 J
GREUEL, E. A., Alameda County—E.
Bay Titis Ins. Co., 1510 Webster St.,
Oakland, Calif. 6'48 GRIERSON, Samuel, 1155 Dean St., Brooklyn, N. Y. 9'50 J GRIFFIN, Irving M., Jr., 2445 Stan-more Dr., Houston 19, Tex. 9'51 CP more Dr., Houston 19, Tex. 9'51 CF GRIFFIN, Leonard L., 220 Dutort St., Dayton, O. 11'50 C GRIFFITH, Walter L., 4918 Under-wood Ave., Omaha 3, Nebr. 6'49 J GRIFFITHS, R. J., 31 S. Veronica Rd., West Chester, Pa. 9'51 J GRIFFITHS, Wilbur B., 1215 E. 12th St., The Dalles, Ors. 5'51 P

GRTM, Donald B., Bidg. 26, Kodak
Eark, Rochester 4, N. Y. 7'51 CP
GRIMEAUD, H. Edward, 511 - 4th St.,
Augusta, Ga. 5'51 FTJ
GRIMDITCH, William H., Rydal,
Penna, 12'49
GRIMM, Robert L., 3501 E. 36th
Ave., Denver, Colo. 10'51 J
GROAK, Irwin D., 7543 Oglesby Ave.,
Chicago 49, Ill. 4'51 CMNPT
GROFF, Capt. R. H., U.S.N., 3103
Fairfield Ave., Apt. 10-A, New York
63, N. Y. 3'47
GRONE, Edwin Arthur, 900 So. 33rd
St., Lincoln 8, Nebr. 4'50 T
GRONE, Edwin Arthur, 900 S. 33rd
St., Lincoln, Nebr. 5'51 P
GRONER, J. M., 6225 N. Mosart St.,
Chicago, Ill. 5'51 CP
GROSBECE, F. A., 4305 Cuming St.,
Omaha, Nebr. 11'51 CM
GROSSMAN, Nathan, 44 Ferry St.,
South River, N. J. 4'43 M
GROSVENOR, Catherine, 7337
Churchill, Detroit 6, Mich. 9'51 P
GROSZ, Oliver, 1416 Dornet Lane,
Philadelphia 31, Pa. 3'47 P
GRUBB, Joseph Spenser, 200 David
Dr., A-4, Brya Mewr, Pa. 9'51 C
GRUBB, Robert B., 1505 East Johnson
St., Philadelphia 38, Pa. 2'51 CP
GRUBB, Robert B., 1505 East Johnson
St., Philadelphia 38, Pa. 2'51 CP
GRUBB, Robert B., 1505 East Johnson
St., Philadelphia 38, Pa. 2'51 CP
GRUBB, Robert B., 1505 East Johnson
St., Philadelphia 38, Pa. 2'51 CP St., Philadelphia 38, Pa. 2'51 CP GRUENTHAL, Dr. Emanuel, 1185 --1187 Jerome Ave., New York, N. Y. GRUNER, Mrs. Cora Ann, 5952 Hermitage Ave., Chicago 26, Ill. 1'47 GRUNER, Dorothy and Charles, \$353 W. Cuilom Ave., Chicage 41, III. 3'47 2P GRUSH, Elmer B., 148 Resen St.,
Beverly, Mass. 9'47 C.
GRUSS, John G., 4638 N. 13th St.,
Philadelphia 40, Pa. 9'51 P.
GRYZLAK, Edmund S., 2310 W. 18th
Pl., Chicago S., Ill., 3'43'
GUIBORD, Randolph H., 17125 Ward
Ava., Detroit 27, Mich. 6'50 FJ
GUILLOTTE, Miss Jeanne, 2532 47th St., Astoria 3, N. Y. 9'51 C
GUMBIN, Owen H., 4201 E. Cooper,
Tuccon, Ariz. 9'51, J
GUMPERT, Carl L., c/o Brooks Inst.
of Photography, 629'4 State St.,
Santa Barbara, Calif. 5'51 P
GUMS, Kenneth, 1044 Ridge Road
West, Rochester 13, N. Y. 7'50 CT
GUNNELL, Frank E., APSA, 34 Colonial Ct., Staten Island 10, N. Y.
10'46 M GRUSH, Elmer B. 148 Easen St., lonial Ct., Staten Island 10, N. Y.
10'46 M
GURLEY, Fred G., 449 Sunset Rd.,
Winnetha, Ill. 20'51 C
GURRIE, Morris, 3412 N. Bernard St.,
Chicago 15, Ill. 3'45 FT
GYIRASZIN, Alex, 17705 Allen Rd.,
Melvindale, 34'66, 3'47 MJ

H
HAASCH, Mr. and Mrs. Don E., 3005
Teton St., Boise, Ids. 4'47 2CP
HAASIS, Paul W., 727 James Blvd.,
Signal Mountain, Tenn. 6'43 P
HABERNICKEL, Mrs. Marle, 461
East 40th St., Paterson 4, N. J. 1'44
HABOUSH, Clarence Sam, 11305 Nardin St., Detroit 4, Mich. 11'51 CP
HACK, Miss Betty J., 625 W. Barnes
Ave., Lansing 10, Mich. 8'51 P
HAEFELY, Ad G., Mapleton Beach,
Geneva on the Lake, O. 6'51 CMNJ
HAEFFER, R. A., P.O. Box 134,
Paducah, Ky. 6'45 P
HAERLE, C. M., 411 N. Redman,
Whittier, Calif. 11'51 C
HAFNER, Theodore M., 2909 Cortelyou Rd., Brookiyn 26, N. Y. 9'51
CT
HAGAMAN, R. Seward, 66 Harvington

CT
HAGAMAN, R. Seward, 86 Harvington
Dr., Rochester 17, N. Y. 10'36 T
HAGEMANN, Wally, 4054 Arsenal
St., St. Louis 16, Mo. 4'50 PJ
HAGEN, Ethel E., 3616 North Sherman Blvd., Milwaukee 16, Wis.
4'48 P HAGENBUCH, Louise and Clifton, 14922 Jefferson St., Midway City, Calif. 8'49 2P

HAGOPIAN, George, 118 Pleasant "St., Newburyport, Mass. 5'48
HAHN, Mrs. Gertrude E., North Star Rte., Oll City, Pa. 4'47 C
HAIMES, Harry, APSA, 315 West 86th St., New York 24, N. Y. 8'49 C
HAIMOVITZ, Paul, P.O. Box 5806, Tampa, Fla. 11'51 P
HAINES, Heary R., 415 West Murray St., Visalia, Calif. 10'51 CNP
HAINS, Benn B., 2643 Briaker Ave., Onden, Utah. 11'44 PJ
HAIR, Raford, 3622 Fillmore Ave., El Paso, Tex. 5'50 P
HAIST, Dr. Grant M., 1200 Lake Ave., Rochester 13, N. Y. 7'50 CNPT CNPT
HAIST, L. P., Star Rte., Ruidoso,
N. Mez. 8'47 CTJ
HAITHWAITE, Miss Elizabeth, Eastman Kodak Co., 343 State St.,
Rochester 4, N. Y. 10'43 T man Kodak Co., 343 State St., Rochester 4, N. Y. 10'43 T
HAJICEK, Miss Frances Agaes, 7107
So. Bennett, Chicago 49, 111. 3'51 CP
HAKANSON, R. C., 10322 Lake Shore
Blvd., Cleveland 8, O. 10'42 TJ
HALDIMAN, Robert P., 729¼ N.
Occidental Blvd., Los Angeles 26,
Calif. 12'50 CT
HALES, W. B., Brigham Young University. Prove. Illab. 12'48 T versity, Provo, Utah. 12'48 T
HALL, Cheries G., 4704 King William
Rd., Richmond 24, Va. 10'47 P
HALL, Col. F. G., Dental Clinic,
Indiantown Gap, Mil. Res., Penna. HALL, Mrs. Frederick G., 3 Byron St., Boston 8, Mass. 10'49 P HALL, Manfred T., 4607-90th St., Elmhurst, L. I., N. Y. 11'47 C HALL, Shirley M., FPSA,† 1300 Woodstock Dr., San Marino, Calif. 4'40 P HALL, Theodors S., 243 S. Olive St., Los Angeles 13, Calif. 4'48 P HALL, Vincent, 835 Hope St., Spring-dale, Conn. 9'49 HALL, W. Hunt, 180 Central Park, So., New York, N. Y. 2'49 P HALLAUER, Carl,† 635 St. Paul St., Rochester 2, N. Y. 10'41 Rochester 4, N. Y. 10'41
HALLBERG, B., 3336 Grand Blvd.,
Brookfield, Ill. 10'44 N
HALLEN, R.C.T. Richard C., 216 Th.
Cml. Dvc. Co., Rocky Mt. Ans.,
Denver 2, Colo. 12'50 PJ
HALPERN, Dr. Julius, 1002 Bruckner
Blvd., Brons 59, N. Y. 11'46 P HALPERT, Dexter, 2018 S. Sherbourne Dr., Los Angeles 34, Calif. 6'51 C Dr., Los Angeles 34, Calif. 6'51 C HAM, Edwin R., 12 Hudson St., Hud-son, N. Y. 9'45 CP HAM, Virgil L., 1703 Evanston, In-dependence, Mo. 9'51 C HAMANN, Dr. Carl A., 3361 Lans-mere Rd., Cleveland 22, O. 1'49 P mere Rd., Clevesand 27, O. 1'49 P HAMILTON, G. Dale, 2550 Murray St., Shreveport 51, La. 11'51 CN HAMILTON, Howard H., 1781 North Gainer St., Los Angeles 28, Calif. 8'40 T HAMILTON, Ray, 603 Kensington St., Delano, Calif. 10'47 CP HAMILTON, Miss Suzaane 627 Twin Palms Dr., San Gabriel, Calif. 2'51 C HAMMACK, Notiley Staver, P.O. Box 81, Los Gatos, Calif. 11'50 P HAMMANN, Ralph A., 105 W. Main St., Apt. 2, North Adams, Mess. 4'40 PT HAMMER, Allan A., R.D. 1, Frank-lin, N. H. 11'50 CMNPT HAMMER, Manly, 906 Myrtle St., Austin, Minn. 11'51 C HAMMERBACK, Alice, 145 Wood-stock Ave., Kenilworth, Ill. 5'51 P HAMMERSCHMIDT, E. G., Box 86, Fritch, Tex. 1'48 P HAMMERSCHMIDT, L. M., 718 J.M.S. Bldg., South Bend 1, Ind. 9'51 CM HAMMETT, M. Holwill, 221 W. \$1st St., Davenport, Ia. 8'49 P HAMMOND, Arthur, FPSA, P.O. Box 64, Warm Springs, Ga. 1'34"P

HAMMOND, Arthur W., 5509 Con-creet Dr., Los Augeles 43, Calif. 12'47 C 12'47 C
HAMMOND, Dr. B. F., 29 Coolidge
Ave., Gless Falls, N. Y. 12'41 N
HAMMOND, Wardlaw M., 4332
Drezel Rd., Pfiledelphia, Pa. 4'47 P
HAMMOND, William T., 339 West
6th St., Rm. 424, Los Angeles 14,
Columination Callf. 10'50 P EAMPFLER, Hilds and Gottlieb, Longwood Gardens, Kennett Square, 11'41 .2P Pa. 11'41.2P HAMPTON, E. E., 1044 Hingham Lane, Ventura, Calif. 9'51 CP HAND, A. Clifton and Leta, 1927 Devonshire Ave., Lansing, Mich. 8'51 2P HAND, Orvil J., c/o Hercules Powder Co., Hopewell, Va. 11'50 P HANDLY, Dr. L. L., APSA,†† 716 West Alabama St., Houston 6, Tex. 1/38 P HANKEY, Miss Sara, Box 223, Par-nassus Branch, New Kensington, Pa. 3'51 CMN 3'51 CMN
HANNA, Richard C., 2568 Acora
Ave., N.E., Atlanta, Ga. 10'48
HANNIGAN, Ed, c/o U. S. Camera,
420 Lenington, New York, N. Y. 9'50 TJ
ANOR, Floyd B., 815 Greenview 9'50 TJ

HANOR, Floyd B., 815 Greenview
Ave., Des Piaines, Ill. 9'51 CP

HANSEN, A. H., 2341 Brixton Rd.,
Columbus 12, O. 11'51 T

HANSEN, Mrs. Ailce M., 8605 Washington St., La Mesa, Calif. 11'51
CP CP
HANSEN, Arthur W., P.O. Box 202,
Parlin, N. J. 1'45 CMT
HANSEN, John V., 2400- 16th St.,
N.W., Washington, D. C. 11'48 M
HANSEN, Dr. W. D., Winner, Nebr. 3'51 P

ANSON, Charles L., Jr., 28 Linnacan
St., Cambridge, Mass. 11'44 CT

RANSON, David N., 309 N. 35th St.,

Mattoon, Ill. 9'51 CMP

HANSON, John, Box 833, Station A,

Grand Rapids, Mich. 11'51 M

LANSON, John, APSA 2405 Port. HANSON, L. D., APSA, 2405 Port-land Ave., Minneapolis 4, Minn. 9'48 HARBOUR, Thomas P., 326 E. Victoria, Santa Barbara, Calif. 10'51 P HARCOURT, Guy, 237 Bedford Ave., Buffalo 16, N. Y. 7'43 P HARDEEN, Peter, c/o Mrs. H. B. Quarton, 3533 Lake Mendota Dr., Madison, Wis. 5'50 HARDEN, Mrs. Edna K., 1125 W. 31st St., Erle, Pa. 12'48 P HARDIN, Donald C., Jr., Dorr Com-pany, Barry Pl., Stamford, Conn. 9'50 CP 9'50 CP
HARDING, Edward P., c/o Harding-Glidden, Inc., 15-A St. Mary's Ct.,
Brookline, Mass. 2'49 CPT
HARDING, H. C., 182 LeBrun Circle,
Eggertsville, N. Y. 1'41
HARDING, Howard, 29 Kingston St.,
Rochester, N. Y. 8'44 T
HARDING, Russell B., 32 Princess
Rd., West Newton 65, Mass. 4'49 T
HARDY, Arthur C., FPSA, Rm. 8-203 HARDY, Arthur C., FPSA, Rm. 8-203 Mass. Institute of Tech., Cambridge 39, Mass. 12'44 HARDY, Penn, 10424 Church St., Chicago 43, III. 11'51 C HARE, Miss Ruth, 803 So. 12th St., Newath, N. J. 9'48 P HARE, William E., 6097 Ridgebury Blvd., Cleveland 24, O. 2'49 CN HARGRAVE, Thomas J., 7 343 State St., Rochester 4, N. Y. 10'41 C St., Rochester 4, N. Y. 10'41 C
HARGERAVES, R. B., 3104 Quitman
St., Denver, Colo. 12'50 P
HARING, Douglas G., 117 Euclid
Ter., Syracuse 10, N. Y. 12'43 J
HARKNESS, Ahred S., 346 Meeting
House Lane, Narberth, Pz. 3'51 C
HARKNESS, Norris, APSA,† Pres.
Photographic Society of America, 30
East 60th St., New York 22, N. Y.
6'39 CMNPTJ

HARLEY, Chapiala Jesses L., The Chapiala School, Foct Stocusa, N. Y. 1748 C HARLEY, Joseph J., FACE, 27 Up-parishe Dr., Summir, N. J. 16'50 M HARMAN, Raipir L., 6019 Ballard St., Lincoln, Nebr. 1'51 P HARMAN, Raight L., 6019 Ballard St., Lincoln, Nebr. 1'51 F HARN, Man. J., 4191 Garden Lane, Richmond, Calif. 7'49 P HARNESS, Frank E., 236 Vermont St., Quincy, Ill. 9'48 P HARNOLD, Edward, 5059 West Aga-tic Ave., Chicago 30, Ill. 1'49 CM HARPER, Richard T., 1030 Woody-creat Ave., New York 53, N. Y. 3'49 P HARRIMAN, Kendall F., Park Drive HARRIMAN, Kendall F., Park Drive 2, Smyrna, Ga. 8'49 J HARRIS, Arthur B., Eastman Kodak Co., 343 State St., Rochester, N. Y. 10'43 HARD's 10'43
HARRIS, Dick, c/o Box 1111, U.S.B.R., Thermopolis, Wyo. 4'49. FJ HARRIS, Dr. Franklin G., 103 East Church St., Farmville, N. C. 7'51 P HARRIS, John W., 4218 Vincent Ave., No., Minneapolis 12, Minn. 8'50 P HARRIS, Ralph, Jr., 47 Bromfield St., Boston, Mans. 5'51 CT HARRIS, Robert G., 18906 Parkside, Detroit 21, Mich. 11'51 CM HARRISON, L. Alan, 259 Fommeadow Rd., Scarndale, N. Y. 11'41 C HARRON, Beatrice R., 56 Seventh Ave., New York 11, N. Y. 10'51 C HARRSH, Harold C., FFSA, 23 Laurel Ave., New York 11, N. Y. 10'31 C
HARSH, Harold C., FPSA, 23 Laurel
Ave., Binghanton, N. Y. 11'48 T
HART, Hal,†† 2250 Maplewood Ave.,
Toledo 6, O. 1'49 P
HART, Mrs. Margaret, R.F.D. No. 1,
Mount Vernon, Wash. 11'45 P
HART, M. S., 3033 Federal St., El
Paso, Tex. 9'51 C Paso. Tez. 9'51 C
HARTIG, Karl, 419 E. Meyer Blvd.,
Kanass City 5, Mo. 10'50 CPJ
HARTLEY, Justin, 11 Jaffe Ter., Colchester, Conn. 11'44 P
HARTLEY, William H., 330 S. Pium
St., Troy, O. 2'51 P
HARTMAN, Howard A., c/o Union
League Club, Chicago, Ill. 5'40 P
HARTMAN, Howard A., 4187
Pearl Rd., Cleveland 9, O. 3'42
HARTMER, John A., 8666 Colbath
Ave., Van Nuys, Calif. 1'48 C
HARVEY, D. C., 343 State St.,
Rochester 4, N. Y. 8'49 T
HARVEY, Paul J., 309 Commercial Rochester 4, N. Y. 8'49 T
HARVEY, Paul J., 309 Commercial
Bank Bidg., Titus 309 Commercial
Bank Bidg., Titus 309 Commercial
HARVEY, W. E., 6036 Bellevue Ave.,
La Jolia, Calif. 12'43 CPT
HASELWOOD, Mrs. Irma G., 141 S.
Vine St., Eikhart, Ind. 9'46 P
HASELWOOD, W. E., 141 S. Vine
St., Eikhart, Ind. 8'46 P
HASELWOOD, W. E., 141 S. Vine
St., Eikhart, Ind. 8'46 P
HASELWOOD, W. E., 141 S. Vine
St., Eikhart, Ind. 8'46 P
HASEITT, R. M., 15837 Fielding.
Detroit 23, Mich. 10'31 PT
HASTIR, Ross, Fair Oaks Dr., Acaberley Village, Cincianati, O. 11'48
P PHASTINGS, Russell, 16 Emerson St., Brookline 46, Mans. 2'40 T HASTY, Carl S., 481 - 7th St., Ouden, Utah. 9'47 P HASZ, CHRord E., 234 W. 15th St., New York 11, N. Y. 3'47 C HATFIELD, Wüllam A., Crassford Rd., Harrison, N. Y. 10'51 P HATTY, Mrs. Midded, FRSA,† 1010 Fifth Ave., New York 25, N. Y. 8'40 McP MP
HATTON, Mrs. Morton, \$33 — \$3rd
St., Broblyn 9, N. Y. 6'49 C
HAUGLAND, Joseph, 197 Columbia
Heighti, Brooklyn, N. Y. 8'51 F
HAUSHAN, Mrs. James, Long Miles,
RFD 2, Slamford, Coan. 7'99. F
HAUSHEMMANN, Dr. Ford, 506 East
John, Champalyn, IR. 9'51 F
HAUSHEMMANN, C. E. 815 3. Pains,
Ave., Lassing, 19, Mich. 4'44
HAUSHAN, C. E. 815 3. Pains,
Ave., Lassing, 19, Mich. 4'44
HAUSHOR, Raudd, G., 1555 2600 fm.,
Ogden, Utah. 10'90 CP

HAVISTE, Light E., 534 - 34th St., Mellie, III. 545 P. HAVENS, W. Beits, 4705 Managardh Ave., Managate City, St. J. 1550 C. HAVESWORTE, Miss Meltin L., 1206 L. Third Ave., Rosensin, Mont. 851 CRP 1306 B. Third Ave., Beaussin, Mont. M51 CNP
HAY, John. G., 10113 Buston Are., Chryshad S. O. 12'46 P
HAYDEN, H. P., 1300 Lake Share Dr., Chicage, IR. 4'48 P
HAYES, Jane. 43 Maiville Ave., Duchester 24, Mass. 11'51 P
HAYES, James B., 15'01 Greatised Rd., Houndby, Va. 3'42 P
HAYES, Miss Myrtis, 217 Storey, Topeka, Kam. 5'81-CN
HAYMAN, Levis G., No. Park Dr., Salthury, Md. 4'48 P
HAYNES, Capt. Earl M., Jr., Base Photo Lab., Box 1692; Castle AFS, Merced, Calf. 6'51 PT
HAYWARD, Chrusce R., P.O. Box 462, Amaganget, N. Y. 0'51 C
HAYWARD, Harley M., 12 Patten Phry., Chattanooga, Tenn. 11'51 CP
HAYWARD, Harley M., 12 Patten Phry., Chattanooga, Tenn. 11'51 CP
HAYWARD, Judson, 39 W. 6'th St., New York 23, N. Y. 12'47 CP
HAZ, Miss Louise, Rex 111, Skokie, II. 9'51 C
HAZ, Nicholas, FPSA,† 5412 Niles St., Skokie, III, 1'35 C AII, F31 C HAZ, Nicholas, FPSA,† 5412 Niles St., Skokie, Ill. 1*35 C HAZARD, Colton D., 38 Greenough Ave., Jameica Plains 30, Mich. 4*48 HEACOCK, Miss Eather, 135 Heacock HEACOCK, Miss Exther, 133 Heaceer Lane, Wyncote, Pa. 5'40 N HEADAPOHL, Miss Marjean, Rural Rts. 2, Wapskoneta, O. 7'47 MP HEARD, Joseph R., Jr., 148 River-bank, Wyandette, Mich. 7'50 CP RECTOR, A. C., Box 518, Mayetta, Kams. 6'45 C HEDENVALL, Ragnar, APSA, 2600 Thorndale Ave., Chicago 45. IIL. 5'46 P HEDRICK, J. P., 24 I Saginaw, Mich. 5'51 P 24 Benton Rd. HEFFERNAN, D. R., D.A.C., Office of Comptroller, Rycom, APO 331, c/o P. M., San Francisco, Calif. HEFFNER, Mrs. Irene M., 8 Oxford Pl., Westmere Albany, N. Y. 1'48 NP NP
HEGLUND, C. Elton, †† Rte. No. 7,
Jackson, Mich. 10'44 P
HEIDRICK, August J., Y.M.C.A.,
Resding, Penns. 11'50 CJ
HEILMAN, Charles, 807 Broadway,
Fargo, N. Dak. 2'48 P
HEIM, R. B., 1825 Edgewater Dr.,
Orlando, Fla. 7'51 P
HEIMFRACH, Nowton. 145 Common-HEIMBACH, Newton, 145 Common-wealth Rd., Rochester 18, N. Y. HRIMLICH, Dr. A. C., 1824 State St., Santa Barbura, Calif. 9'51 C HEINEMANN, Robert E., 1059 Palantal Dr., Schenectady, N. Y. 1'40 P 1'49 P.
BEINZ, E. N., 5 Union Sq., New
York 3, N. Y. 5'41
HEINERBEAMAN, S. Set. Chilerel, 4917th
Operations South, AFO 175 t/2
P. M. New York, N. Y. 12'10 C/2
HELGESEN, Marvin E., 1320 Minyankes Area, Johnson E., 1320 Minyankes Area, Johnson E., 1320 Min-HHILER, Chapter, Hear PAA, APSA, Tomorte Photographic Society of America, 1115 K. 66th St., Philaphipkin II, St. 12'40; P. HELLER, Mrs. Dorte W., 1115 K. 66th St., Philaphipkin Jr., St. 12'41; Philaphipkin Jr., St. 12'4 Charles For the A. 1900 Miles Types, San Parallel 4 Call. Full Miles A. 1900 Miles M BELT, Rev W., 484 S. Washington Bt., Stillweiter, Otth. 1750 NFS BELWIG, Clarker R., 315 Gerland Ave., Televan Park 12, Mci. 1376 T EXMAN, Arthur B., 4 Wickenshan Lane, Clayton, Mor. 950 P. HEMMINGS, W. H., 2730 Chester-town Rd., Shaker Heights 12, 0. town Rd., Sheker Reights 21, O. 4'47 T
HEMPHILL, Wayne R., Karm City, Pp. 11'51 CP
HENDEE, Myron, 76 Anderson St., Hachensach, M. J. 12'30 T
HENDERSHOT, Beher, 106 Bread St., Selma, Ala. 6'51 P
HENDERSON, Kun L., 105 Medicld Dr., Rochester 9, N. Y. 11'44 T
HENDRICK. Joseph F., Box 750, El Campo, Ten. 4'51 PT]
HENN, R. W., APSA, 366 Cromwell Dr., Rochester 16, N. Y. 10'45 \$\frac{3}{2}\$\$
HENNEY, Keith, APSA, 300 W. 42nd St., New York 18, N. Y. 10'40 CT
HENNINGER, Andrew F., 4234 Lincoln Ave., c/o Anigle Corp., Chicago 18, Ill. 3'47 T
HENNINGSEN, Frank R., Rte. 3, Box 293, Ocala, Fla. 4'48 P
HENNINGSEN, Mrs. Leoneadi A., Rte 3, Box 456, Ocala, Fla. 7'51 P
HENRICHS, Sgt. Edward F., Box 133
4010th ARE Sqdm., Carswell A.F.B., Fort Worth, Tex. 11'48 CT
HENRICKSEN, Paul, 1839 Alcatras Ave, Berkeley 3, Calif. 9'43 C
ENNRQUES, H. J., 1347 Hopkins St, Berkeley 2, Calif. 11'51 CT
HEPLER, Marvin M., 427 Westside Rd, West Reading, Pa. 10'51 CMN HERCULES, George Allen, 2524 Jacob HEPLEK, Marvin M., 427 Westside Rd, West Reading, Pa. 10'51 CMN HERCULES, George Allen, 2524 Jacob St, Wheeling, W. Va. 11'48 P HERD, Garth, King at Penn, Potts-town, Pa. 10'51 CN town, Pa. 10'51 CN
HERMAN, Irving H., 675 Avenue Z,
Brooklyn 23, N. Y. 3'49 C
HERMIDA, Manuel, 22 Mau! St.,
New Rochells, N. Y. 3'45
HERMSDORF, Herbert A., Franklin
& Auburn Sts., Manchester, N. H.
6'51 CMNPTJ
HEROLD, C. L., c/o Shell Oil Co.,
P.O. Box 1509, Midland, Ten. 12'47
NP NP
HERREL, John C., 65 Boxwood Lane,
Levittowa, N. Y. 6'46 P
HERRICK, Josephine U., 28 East 73rd
St., New York, N. Y. 4'50 P
HERRING, Moreland, Box 422, Waxshachle, Tez. 3'45 P
HERRINGTON, B. L., 316 Eastwood
Ava., Ithaca, N. Y. 2'39 P
HERRINGTON, Fred S., APSA, 465
California St., San Francisco 4,
Calif. 4'41 HERRINGTON, Fred S., AFSA, 465
California St., San Francisco 4,
Calif. 4'41
HERRIICH, Herman C., Dept. Pharmacology, Northwestern Univ. Med.
School, Chicago, III. 6'50 C
HERRHANN, Lieuel R., Fark Drive
Manor, Philadelphia 44, Pa. 4'48 P
HERSEY, Col. R. G., Bon 347, Libertvville, III. 12'50 P
HERSHEY, James C., 317 C-Ceder
Lane Manor, Riverson, N. J. 4'48 T
HERTZ, Henry C., Jr., Photocenter,
Hotel Haye Bidg., 224 W. Michigan
Ave., Juckson, Mich. 2'49 C
HERTZ, Stanet B., 4229 Sunnyside
Ave., Sentile, Wash. 1'51 J
HERZFELD, Richard R., 2341 N,
Lake De., Milwenian, Wa. 11'49 P
HERZOG, Archar C., 47 Sanctione
Ave., Rafinia N., N. Y. 7'51 P
HERZOG, John L., 2031 S. Jeffetton
Ave., Santile H., R.S., 5, Lancaster,
Fa. 12'40 C
HESSLAR, Refere C., 217 Cable St.,
Sandadiy, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
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Sandady, L. 4'63 P.
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Sandady, L. 4'63 P.
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Sandady, L. 4'63 P.
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Sandady, L. 4'63 P.
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Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'63 P.
HEWETT, Seaf L., 1950 Eine Ave.,
Sandady, L. 4'64 P.

HEYCK, T. R., 1907 Bohover Rd., Houston S, Tex. 2'42 C HEYMANN, Lionel, APSA, 17 Black-stone Retel, Chicage S, III. 1'34 HEYT, Mrs. Edward, Old Chester Rd., Ener Falls, N. J. 3'47 P

HIATT, Julian E., APSA, †† 1776 Ohlo
Ave., Long Beech, Calif. 1'35

HICKO, Raymond S., 955 Communipaw Ave., Jorsey City, N. J. 3'51 P

HIEBERT, Ken, North Newton, Kans. HIEBERT, Ken, North Newton, Kans. 9'31 P
HIETT, Lawrence D., AP\$A, 1948 Octawa Dr., Tolodo, O. 7'44 CN
HIETT, Mra. Olile B., 328 W. 2nd
St., Pomona, Callf. 4'48
HIGBEE, William T., 8453 S. La
Sierra Ave., Whittler, Calif. 11'51 P
HIGGERSON, Herman, Herman's Studio, Lawton, Okla. 6'47 J
HIGGINS, C. D., 1811 Shorts St.,
Berkeley 2, Calif. 9'51 P
HIGGINS, James H., Jr., R.F.D. No.
2, Woonsocket, R. I. 3'45 C
HIGGINS, Mrs. Ralph, 824 Engineers
Bidg., Cleveland 14, O. 7'48 C
HILDEBRAND, Henry V., 1035 Evelya Ave., Abany 6, Calif. 9'51 P
HILDEBRAND, Mrs. Ida, 183 — 79th
St., Brooklyn, N. Y. 1'51
HILDRETH, Herbert A., Westway
Rd., Wayland, Mass. 3'46 P
HILL, Edward A., APSA, R.F.D. No.
1, Fleetwood, Penna. 11'47 CN
HILL, J. Olibert c. O Daily Oklahoman
& Times, Oklahoma City, Okla.
3'45 P
HILL, L. Lawrence, Ir., 443 Highland 0'51 P & Tim 3'45 P 3'45 P
HILL, J. Lawrence, Jr., 643 Highland
Ave., Rochester 10, N. Y. 2'49 CN
HILL, Dr. Lewis R., 544 S. Brainard
Ave., La Grange, HI. 10'51 CN
HILLAS, Robert M., 41 E. 42nd St.,
New York 17, N. Y. 9'51 CM
HILLGREN, Albert W., 612 20th St.,
Moline, III. 3'46
HILLIARD, H. W., 606 Brady Ave.,
Steubenville, O. 5'51 CP
HILLYER, Whitfold D., 2307 Hay-Steubenville, O. 8'51 CP
HILLYER, Whitfield D., 2307 Harrison St., Evanston, Ill. 5'47 M
HILTON, A. H., Rte. 3, Box 344,
Porterville, Calif. 11'51 C
HILTON, Homer, Green Pastures,
Leesburg, Va. 8'51 C
HILTON, Ordway, 15 Park Row, New
York 38, N. Y. 1'51 T
HINCHMAN, Dr. J. F., Parker, Ind.
1'48 1'48
HNCKLEY, Louis G., 21 Wigwam
Pl., Springfield 8, Mass. 5'49
HINDERER, Dr. Kenneth H., 402
Medical Arts Bidg., Pittsburgh 13, Medical Arta Blig., Pittsburgh 13, Pa. 9'51 CNT
HINDES, S. G., SO3 Market St., San Francheo, Calif. 12'42 P
HINDMAN, Boyden W., 301 Ambergate Rd., De Witt, N. Y. 10'47 P
HINDS, S. R., 204 Lawton St., Falls Church, Va. 2'49 J
HINE, Sheldon, 2338 John St., Fort Wayne S, Ind. 6'51 PT
HINDLGHS, Endi, 2531 - 14th Ave., Sall Trancheo 16, Calif. 10'47 P
HINSON, Mr. & Mrs. James, 625
Prospect Blvd., Waterloo, Ia. 11'49
28 AF HIRRESTERG, Roy, APSA, Over 710 Mais St., Richmond, Ind. 3'42 P HIVKLY, John, RFD No. 1, Algar, O. 10'46 P HIXSON, Joseph R., c/o M. S. & T. Tunas Western College, Et Paso, Tox. 10'50 P 10'30 P

RIERPE, A. E., 10015 Charles St.,
Chicago 43, Ill. 4'42 C

RIULETRORI, Myron R., 254 Church
R., Mariborough, Mass. 6'48 J

HOAR, R. Darward, Hotel Luinyette,
Marietta, O. 12'44

HOBART, Calvis R., 1490 Rosedale,
Pouthe 19, Mich. 8'49 P

ROSES, Major E. J., Beltich Consulute, 1678 Union Commerce Bidg.,
Cleveland 14, O. 7'43 P

ROSES, R. Ferrent, 32 Locust St.,
Manninged, Incl. 5'44 J

BOOA, Peter, 4'4 Harry Lambert,
R.J. 3, Ebjenkrytile, Pa. 7'50 P

HODGE, Richard, Tioga County, Owego, N. Y. 9'50 CP
HODGSON, Chester W., 2607-O St., M.W., Weshington; D. C. 2'50 P
HODGSON, Leonard S., Box 502, Cary, Ill. 8'49 P
HOERLIN, Herman, 35 Vermont Ave., Binghamton, N. Y. 6'41 T
HOFELD, Edwin A., Suite 1200, 100
North La Salle, 'Chicago 2, Ill. 12'42 M
HOFFMANN, Jance F., 1818 Handley, Saginaw, Mich. 7'51 P
HOFFMANN, Ac., 316 - 15th St., Wilmette, Ill. 2'48 T
HOFFMANN, Joseph E., 98 Shonaard Ave., Freeport, N. Y. 5'48 P
HOFMANN, Max A., 230 71st St., Guttenberg, N. J. 9'42 P
HOGAN, Chester L., The Farmers & Merchant Nat'l. Bank, P.O. Box 2177 Terminal Annex, Los Angeles 34, Calif. 6'45 CM
HOGAN, Clark H.,† 6703 Grand Blvd., Oklaboma City, Okla. 11'48 P
HOGAN, Mrs. Edith E., 6703 Grand Blvd., Oklaboma City, Okla. 11'48 P
HOGAN, John R., Hon. PSA, FPSA,† 1328 Walnut St., Philadelphila 2, Pa. 3'40 CMNFTJ
HOKE, Mrs. Frank J., Brendon Wood, 1528 Walnut St., Philadelphia 2, Pa. 3'40 CMNPTJ
HOKE, Mr., Frank J., Brendon Wood, Indianapolis, Ind. 4'50
HOKE, Harry G., 510 Lincoln St., Stillwater, Ohia. 8'50 C
HOLBROOK, Syd, 2131 - 43rd Ave., San Francisco 21, Calif. 8'51 P
HOLDEN, Theron T., APSA, Conv. Vire-Pres. Photographic Society of America, 154 Clarissa St., Rochester 8, N. Y. 10'40 T
HOLE, Alwyn G., Box 431, Corawall, N. Y. 6'51 P HOLE, Alwyn G., Box 431, Cornwall, N. Y. 6'51 P
HOLLAND, Martin G., 3927 Hepburn Ave., Loe Angeles 8, Calif. 11'51 T
HOLLAND, Sheldon C., 78 Briggs Ave., Buffalo 7, N. Y. 5'45 MTJ
HOLLANDER, Al, 3941 N.W. 1st
St., Misml, Fla. 10'51 CP
HOLLEY, Burton D., Hon. PSA, APSA, 4425 Sefley Ave., Downers Grove, Ill. 9'40 CMNPTJ
HOLLEYMAN, Mr. & Mrs. G. W., P.O. Box 984, Lake Charles, La. 6'50 CP
HOLLIDAY, Herbert A. 2870 Ida Sa O SU CP HOLLIDAY, Herbert A., 2879 Ida St., Omaha 12, Nebr. 2'49 C HOLLIDAY, William R., 2218 Park-side Ave., Los Angeles 31, Calif. 9'51 P NOS Ave., LOS Angres 31, CAIII.

9'51 P
HOLLINGER, Dr. Herbert H., Huron,
O. 8'51 CMNFT
HOLLIS, George W., 57 Whittler Rd.,
Wellesley Hills 82, Mass. 1'49 P
HOLLIS, V. P., 2526 Upton Ave.,
South, Minneapolis, Minn. 1'35
HOLLOPETRE, John B., 1202 Worton
Blvd., South Euclid 21, O. 10'41 T
HOLLOWAY, James K., 1050 San
Pablo Ave., Albany 6, Calif. 2'51 PT
HOLLOWAY, Miss Jo Anna B., 4841½
West Washington Blvd., Los Angeles
16, Calif. 11'43 C
HOLLYDAY, Robins, Easten, Md. 3'47
HOLMES, F. M. Emerson, 345 State
8t., Rocheste, N. Y. 10'40 T
HOLMES, Pic. John A., Jr.,
ER16207'45, Hgs. & Hga. Ce.
17th E.C.T., APO 7 P.M., San
Francisco, Calif. 4'31 PJ
HOLMES, Lt. Cel. L. L., T500 - Apt.
2, Fort Monroe, Va. 6'50
HOLST, Agass M., 1902 E. Willetta
St., Phoesite, Ariz. 1'39 C
HOLST, Agass M., 1902 E. Willetta
St., Phoesite, Ariz. 1'39 C
HOLST, Harold L., 1214 - 17th Ave.,
Mellas, III. 2'51 C
HOLTON, Elliott B., 50 Elmwood
Tet., Ivington 11, N. J., 1'40 C
HOLTZ, P. W., 1318 Sul Ross St.,
Hoeston 6, Tex. 7'45 CP
HOLTZ, Faul, Jr., Box 5'76, Lander,
Wye. 7'50 J
HOMAN, Clarence E., 6600 Greenwood Ave., Chicago 37, III. 10'44 CP
HOMAN, W. R., 7859 South Shere
Dr., Chicago 49, III. 1'51 M HOLLINGER, Dr. Herbert H., Huron,

Woods Apts., Scardale, N. Y. 10731
CN
HOOPER, Miss Grace, 3100 St. Paul
St., Baltimore 18, Md. 7'41 P
HOOSS, Robert C., 2849a Minnesota
Ave., St. Louis 18, Mo. 11'45 C
HOOVER, N. O., 807 N. Main,
Bloomington, Ill. 4'48 C
HOOVER, Theiner, 17 11795 Pickford
St., Loo Angeles 34, Calif. 1'48
HOPEWELL, Paul W., 6737 Murray
Ave., Cincinnati 27, O. 10'51 P
HOPKINS, A. T., \$100 E. Jeffersona
Ave., Detroit 14, Mich. 11'48 P
HOPKINS, John J., Evergreen Trail,
Linstead, Severna Park, Md. 7'45 P
HOPKINS, John O., Jr., 706 E. 10th
St., Wilmington, Del. 11'90 C
HOPKINS, John T., 1140 Wychwood
Rd., Westfield, N. J. 10'46 P
HOPKINS, W. Wylie, 635 Rowland
Ave., Bel Air, Md. 4'49 P
HOPPE, Louis J., 815 Franklin St.,
Chattanooga, Tena. 3'51 C
HORN, George, APSA, 4832 61st St.,
Woodside, L. I., N. Y. 8'46
HORNER, R. B., 848 Bradley Pl.,
Chicago 13, Ill. 9'41 C
HORNSEY, Lt. Col. William C.,
AFROTC Det., Univ. of Tulsa,
Tulsa 4, Okla, 6'51 P
HORNSTEIN, Leos., 2211 Arden Rd.,
Baltimore 9, Md. 8'49 P Tulas 4, Okla. 6'51 P
HORNSTEIN, Leos, 2211 Ardea Rd.,
Baltimore 9, Md. 3'49 P
HORTON, A. Carl, 9829 Lake Ave.,
Apt. 209, Cleveland 2, O. 11'48 P
HORTON, Mm. Clars M., Drewville
Rd., Carmel, N. Y. 10'51 PT
HORVATH, Allan, 805 Manhattan
Ave., Dayton 6, O. 1'48
HORVITZ, Ms. Beatrice, 310 E. 44th
St., New York 17, N. Y. 6'50 P
HOTCHKISS, Calvin M., 342 Madison
Ave., Suite 626, New York, N. Y.
12'50 MT
HOTCHKISS, Miss Hilds. 123 West 12'50 MT
HOTCHKISS, Miss Hilds, 123 West
13th St., New York, N. Y. 10'46 P
HOTOPP, Alfred H., Jr., 45 Hillside
Ave., Caldwell, N. J. 11'46 CMJ
HOUCK, Randell F., 53 Aberthaw Rd.,
Rochester 10, N. Y. 6'48 P
HOUSTON, H. Clay, 201 Twigg St.,
Tampa 2, Fls. 4'51 P
HOUTS, Earoy B. R., Box 1021,
Springfield, IH. 2'45 J
HOWARD. Jack. 11691 San Vicente HOWARD, Jack, 11691 San Vicente Blvd., West Los Angeles 49, Calif. 1'46 P HOWARD, John H., 25 Creekside Lane, Rochester 18, N. Y. 10'40 HOWARD, Mm. Ruth T., 408 Club Lane, Louisville 7, Ry. 10'48 HOWE, Charles Albes,† 2035 W. 183rd St., Hemewood, Ill. 7'45 CMN St., Remewood, III. 7'45 CRIN HOWE, John J., 160 E. Haseltine Ave., Kenmore, N. Y. 3'51 C HOWE, Mrs. Marion H., Dagsboro, Del. 11'51 P BOWE, Walter, 433 S. Alken Ave., Pittsburgh 6, Penna. 7'47 C PRODUITA O, Frank. 747 C
HOWELL, A. E., 41 Lynde St., Beston 14, Mass. 3'49 T
HOWELL, Edward T., APSA, 208
North Rd., Lindamere, Wilmington
274, Del. 12'41 P

HOWELL, Miss Helen E., 2531 Dana St. - Apt. D, Berkeley 4, Calif. 9'51 J
HOWELL, Hutson, 4 Oz Bow Lane,
North Randolph, Mass. 7'49 T
HOWELL, John B., Jr., 203 E. Alden
Ave., Valdosta, Ga. 8'49 P
HOWISON, Herbert M.,† 171 Stanford
Dr., Beres, O. 10'40 P
HOWLETT, Dr. J. Murice, 19352
Stansbury, Detroft 21, Mich. 3'48
HOXIE, George R., APSA, Bonham
Rd., Oxford, O. 12'39 P
HOXIE, Leslie E.,† Box 162, Ukish. Rd., Oxford, O. 12'39 P HOXIE, Leslie R.,† Box 162, Ukiah, Ore. 1'49 CP HOY, Buck, 235 W. Cermak Rd., Chicago 16, Ill. 7'46 HOYT, Doyle A., 9004 W. Shorewood Dr., Apt. 523, Mercer Island, Wash. 9'48 P Post P HOYT, Harry R., 3506 W. Roosevelt Rd., Chicago 24, Ill. 5'51 P HOYT, Norman R., 3809 Mercler, Kansas City 2, Mo. 6'45 P HUBBARD, Elmer A., 814 W. Santa Fe Ave., Flagstaff, Aris. 10'50 P HUBBARD, Frank E., 907 S. 1st St., c/o Wadhams Oll, Milwaukee 1, Wis. 5'47 C Wis. 3-47, University of the State of States o HUBER, Miss Hazel, 108-10 72nd Ave., Forest Hills, N. Y. 11'43 P Ave., Forest Hills, N. Y. 11'43 P HUBER, Walter L., 1 Montgomery St., San Francisco 4, Calif. 10'51 C HUDSON, Elmer F., Box 752, Bakera-field, Calif. 5'50 CP field, Calif. 3'50 CP
HUDSON, Oliver, 220 West Cypress
St., Santa Maria, Calif. 12'50 P
HUDSON, Roswell O., 3303 E. Ute,
Tulsa, Okla. 11'51 PT
HUFF, George D., 42 Sunset Rd,
Darien, Conn. 11'51 C
HUFFERT, Paul H., 628 North 10th
St., Reading, Pa. 4'51 P
HUFFMAN, H. M., Fayette Manors,
Fayetteville, N. Y. 4'48 M
HUGHES, Harry S., 247 Rankin Ave. HUGHES, Harry S., 247 Rankin Ave., Providence 8, R. I. 2'45 P HUGHES, Mack, 503 E. High St., Lexington, Ky. 7'46 C HUGHES, Mr. & Mrs. Robert E., Hughes Photo, 2024 Lunt Ave., Chicago 45, Ill. 10'44 2] HUGHES, Ruby P., 4839 Hart Dr., San Diego 16, Calif. 10'51 C HUGHES, William B., 1202½ Shawnee, Bartlesville, Okla. 7'51 C HULETT, Betty Henderson, APSA, 6720 Jeffery Ave., Chicago 49, Ill. 10'44 CNP HULL, E. O., 1117 North. Peorla. Ill. HUGHES, Harry S., 247 Rankin Ave., HULL, E. O., 1117 North, Peoria, Ill. 8'48 P HULL, Harry H., 624 Ayr Lane-Lin-colnshire, Crete, Ill. 7'47 T HULL, Lawrence J., 3211 North Marengo Ave., Altadena, Calif. 7'45 HULSWIT, William H., Jr., 443 Roland Rd., Grosse Pointe Farms 30, Mich. 12'44 P HULTMAN, I. N.,† Eastman Kodak Co., Kodak Park, Rochester 4, N, Y. 12'49 T HUNGERFORD, H., 2722 Douglas St., Dallas 4, Tex. 3'47 CN HUNT, Benjamin H., 27 Bay State Rd., Wellesley Hills 82, Mass. 4'47 P HUNT, Mary Alice, 204 N. Woodward St., Tallahassee, Fla. 8'51 PJ HUNT, Richard, RFD 3, Greenwich, Conn. 2'48 P HUNT, Richard A., 620 Tisdale, Lan-sing, Mich. 4'51 P HUNT, Miss Isabelle De P., Tauston Lakes, Mariton, N. J. 1243 N HUNTER, Charles W. L., 108, 2901 18SR., N.W., Washington, D. C. 18SR., 1 4'51 CP HUNTER, John J., P.O. Box 59, Crescent Lake, Ore. 9'50 C HUNTER, Vincent H., APSA, Rts. 1, Box 48, Brush Prairie, Wash. 7'46 MNJ

HUNTSMAN, Sgt. Frank A., Air Attache Branch, Pentagon, Washing 25, D. C. 7'50 CPJ d Lock & Mig. HURD, Edwin W., Hu Co., New Center Bldg., Detreit 2, Mich. 2'51 M Mich. 2'31 M HURSH, John R., 8435 Greenway Ave., Towson 4, Md. 2'43 C HURST, Francis C., 4339 N. Spauld-ing Ave., Chicago 18, Hl. 10'51 C HUSBAND, Walter J., P.O. Box 216, Hesperts, Mich. 11'47 CPT3 IUSE, Emery, 6706 Santa 1 Blvd., Hollywood, Calif. 1'36 Blvd., Hollywood, Calif. 1'36
HUT, Sydney, APSA, 119 W. 71st St.,
New York 23, N. Y. 12'41 P
HUTCHESON, Gilbert, 2343 Grant
Ave., Richmond, Calif. 2'51 P
HUTCHESON, Howard J., 2282 W.
Grand Blvd., Detroit 8, Mich. 7'51 P
HUTCHINSON, Charles F., FPSA,†
275 Ambassador Dr., Rochester 10,
N. Y. 10'35 M N. Y. 1033 M HUTCHINSON, Edward W., Sharon, Conn. 8'41 CP HUTCHINSON, Herbert L., 1620 Bellevue Ave., Norfolk 5, Va. 10'51 CM
HUTCHINSON, Robert F., P.O. Box
287, 729 N. Lebanon St, Lebanon,
Ind. 5'51 ("P
HUTCHINSON, William R.,† P.O.
Box 367, Newburgh, N. Y. 8'44 P
HUTCHINSON, C. N., 285 E. Grove
St, Clarks Green, Pa. 6'45 P
HUTCHINSON, Eckela, 247 Derbyshire Rd., Waterloo, Ia. 11'51 P
HUTTON, J. L., D.D.S., 2160 Broadway, Boulder, Colo. 2'51 P
HYATT, Homer, Box 51, Castle Gate,
Utah. 10'47 P
HYDE, H. Howard, 101 S. Wa-Pella
Ave, Mt. Prospect, Ill. 2'48
HYDE, H. Webb, 810 High St., Ded-CM HYDE, H. Webb, 810 High St., Ded-ham, Mass. 7'45 P HYNDMAN, D. E., Eastman Kodak Co., 343 Star N. Y. 7'46 T State St., Rochester 4, HYMAN, Alfred H ,† 148 San Gabriel Dr. Rochester 10, N. Y. 9'41 P HYNES, Paul, 107 Ehrman Ave., Cincinnati 20, O. 4'47 P IACOVETTI, Anthony, 55-15 68th St., Maspeth, N. Y. 3'49 CPT IGERSHEIMER, Mrs. Alice, 21 Col-

3'30 P ILES, Esque Alex, 5348 Wahash Ave., Chicago 15, Ill. 1'42 C ILIFF, John W., 13833 Cedar Rd., Cleveland 18, O. 3'50 CT Cleveland 18, O. 3'50 CT
ILLIG, Russell G., 629% State St.,
Santa Barbara, Calif. 11'51 P
IMHOP, A. H., Box 334, State College, Pa. 9'48 J
INGALLS, Harry, 1720 First Ave. So.,
St. Petersburg, Fla. 6'51 PJ
INGLIS, W. E., 825 Bristol Ave.,
Stockton, Calif. 7'46 P
INMAN, Frema B.,† Phillips St.,
Yellow Springs, O. 4'48 CP
INMAN, George E., 2004 Stanwood
Rd., East Cleveland, O. 6'45 T
INMAN, R. H. 629' State St., Santa
Barbara, Calif. 9'51 P INMAN, R. H. 679% State St., Santa Barbara, Calif. 9%1 P INSKEEP, Clem. 327 E. Green St., Pasadena 1, Calif. 6'51 P IRELAND, Capt. Robert A., Jr., Hq-7822, Scu, Ord. Div., APO 407-A, c/o Postmaster, New York, N. Y. 12'47 P
IRISE, Mrs. Oiga Emma, FPSA,† 35
Prospect Park West, Brooklyn 15,
N. Y. 5'41 P
IRVINE, Miss Eleanor, 2527 Dana St.,
Berkeley 4, Calif. 5'49 CN
IRWIN, Charles E., Sewickley, P.O.,
Edgeworth, Pa. 8'43 P
ISBISTER, Dr. John L., 324 S,
Clemens, Lansing, Mich. 6'49 T
ISHINO, Heary T., 3067 F St., San
Diego 2, Calif. 9'51 TJ
ISRAEL, Sanuel, 1106-3rd. Ave., Senttie, Wesh. 7'48 PT 12'47 P

bourne Crescent, Brookline, Mass. 3'50 P

ITZKOWITZ, Ira S., 1695 E. 21st St., Brooklyn, N. Y. 7'45 CM IVANOFF, Dr. Stephen, Stoay Point, IVANOFF, Dr. Stephen, Stony Point, N. Y. 3'50 IVERSEN, Anton A., 2215 Doswell Ave., St. Paul, Minn. 1'51 CP IVES, Charles E., APSA, Kodak Park, Rochester 4, N. Y. 10'35 T IVEY, George M., P.O. Box 1795, Charlotte 1, N. C. 9'31 CPJ

J
JABLONS, Joseph M., 825 West End
Ave., New York, N. Y. 3'42
JACCACI, Thayer, 420 Lexington Ave.,
New York 17, N. Y. 7'35
JACKSON, Blake S., Box 528, Beicher
Town, Mass. 12'47
JACKSON, Charies R., 1422 Bagley
Ave., Detroit 16, Mich. 8'50 J
JACKSON, F. M., Jr., P.O. Box 872,
Birmingham 1, Ala. 4'49
JACKSON, Harry G.,† 1005 Belmont
Ave., Long Beach 4, Calif. 8'49 T
JACKSON, Herbert, APSA,†† 406
Georgia Ave., Signal Mt., Tenn.
3'46 C 3'46 C 3'40 C
JACKSON, Ralph, 9316 Wash. Blvd.,
S.W., Tacoma 9, Wash. 10'48 CP
JACKSON, Dr. Randolph M., Pine
Camp Hospital, Richmond 22, Va. 7'51 7'51 P
JACKSON, Roland B., 527 W. Ganson
St., Jackson, Mich. 5'48 P
JACKSON, Tom C., 404 St. Rose Rd.,
Lebanon, Ry. 3'51 P
JACOBELLIS, William N., Wiljac
Photos, 224 East 41st St., New
York 17, N. Y. 3'49 CPJ
JACOBS, E. Atwood, 802 Wayne Ave.,
Wyonslesing, Pa. 5'51 CP
JACOBS, Edward, 1438 - 38th Ave.,
San Francisco, Calif. 2'51 CP San Francisco, Calif. 2'51 CP JACOBS, Dr. Fred H., Citizens Bank Bidg., Main St., Conneaut, O. 5'47 P JACOBS, Howard M., 30 Park Terrace, East, New York 34, N. Y. 1'45 P JACOBS, L. W., Jr., Fayette, Mo. 10'51 CJ JACOBS, Monroe S., 1133 Park Ave., New York 28, N. Y. 8'51 C JACOBSEN, C. Edward, 1114 No. Summit Ave., Stoux Falls, S. Dak. JACOBSON, Frank H. 5153 - Lm. verne Ave. So., Minneapolis 19, Minn. 6'49 C JACOBY, Myron, 609 Livestock Exchange Bidg., Omaha 7, Nebr. 3'51 CM JACONCELLI, Guy, 1148 S. Bilton Way, San Gabriel Village, Calif. 1'36 P JAEGER, Samuel C. A., 166 Arguello Blvd., San Francisco 18, Calif. 4'49 C Staffe, Dr. Sidney S., 1314 - 18th St., N.W., Washington, D. C. 10'44 JAGGARD, George, 1037 Park Ave., Collingswood, N. J. 9'51 C JAMERSON, Mrs. Stewart, 122 Reliafre Ct., Bellaire, Tex. 10'46 M JAMES, Thomas Howard, Bidg. 59, Kodak Park, Rochester 4, N. Y. 10'51 T JAMESON, Donald, APSA,† 152 N. Delaware St., Indianapolis 4, Ind. 1'42 P JAMESON, L. C., 1526 S. Van Buren St., San Angelo, Tex. 11'51 CP JAMESON, L. C., 1526 S. Van Buren St., San Angelo, Tex. 11'51 CP JANAS, Chet, 1514 - 2nd St., N.E., Minnespolis 13, Minn. 9'51 PJ JANDA, William C., 121 Haskell Ave., Clinton, Mass. 4'48 P JANTZEN, Mrs. Madeline W., 4 W. Main St., Esriville, N. Y. 10'48 P JARVIS, Eugene, 2231 S.E. Elliott St., Porthod, Ove. 6'51 P JASPERT, William B., 1301 First National Bank Bidg., Pithborgh 22, Pa. 9'51 CP JAVURZE, William J., 3014 So. 48th St., Cicero St., Ili. 9'50 C.
JAY, Dr. James, 340 West 57th St., New York, N. Y. 4'80 CNPT

JEANNIN, John F., 19326 Braffs, Detroit 19, Mich, 2'45 JENEINS, A. D., WOJG, 2051/ Montrose Ave., Sea Antonio 4, Ten. 8'51 M JENKINS, Ben L., 66 S. Meade St., Wilkes-Barre, Pa. 10'51 C JENKINS, Betty J., Oak Hill, O. 6'51 CMP JENKINS, Miss Charlotte B., 149 E. 36th St., New York 16, N. Y. 6'42 T 9'42 T JENKINS, J. C., 2765 Prince St., Berkeley S, Calif. 5'46 JENKINS, Lee, APSA, P.O. Box 81, Columbia, Mo. 11'44 CMNP JENKINS, Rolland L., 5480 Mosholu Ave., New York 71, N. Y. 10'51 P JENKS, Miss Stalla R., 1846 Kenny Rd., Columbus 12, O. 3'45 CP JENNER, Myron S., 419 West 42nd St., New York 18, N. Y. 11'47 T St., New York 18, N. Y. 11'47 T
JENNINGS, Arthur Gardner, c/o Hotel
Windemere, 1431 Cosan Ave., Santa
Monica, Callis. 9'49 C
JENNINGS, Dr. Cora L., 327 Main
St., Greenport, N. Y. 11'50 P
JENNINGS, George J., 3510 Miami,
St. Louis 18, Mo. 2'47 C
JENNINGS, Dr. W. P., 1204 Oak
Lane, Reading, Pa. 11'51 P
JENSEN, F. E., Rte. 5, Box 109,
Solma, Calli. 12'50 CT
JENSEN, Jens N., P.O. Box 857,
McCloud, Calli. 8'50 P
JERNIGAN, Charles H., Opelika, Ala.
4'47 N 4'47 N JOBSON, James K., 1014 Eden Ave., S.E., Atlanta, Ga. 4'46 JOESTING, Oliver F., 3219 Ashwood Dr., Cincinnati, O. 3'43 P JOHANN, George Edward, 2301 Chest-nut, Hanulbal, Mo. 12'50 C JOHANTGEN, Mrs. Elizabeth G., New Castle, N. H. 4'49 P
JOHN, Joseph N., 114 W. Gorgas
Lane, Philadelphia 19, Pa. 3'51 NP
JOHNSON, Dr. Albert C., 17435 Pontchartrain Blvd., Detroit 3, Mich.
9'51 NP 9'51 NP JOHNSON, Alden M., 319 W. Sola, Santa Barbara, Calif. 9'51 C JOHNSON, Allen Y., 103 Park Ave., W. Caldwell, N. J. 6'50 CNPJ W. Caldwell, N. J. 6'50 CNPJ JOHNSON, Aram, 308 Grove St., Providence 9, R. I. 11'51 CMNPTJ JOHNSON, Carl M., 2801 Albatross St., San Dlego 3, Calif. 1'51 T JOHNSON, Carl W., Warner-Johnson Studio, 125'/4 No. Main, Hutchinson, Kans. 11'48 JOHNSON, Carsten W., D.D.S., 386 Bedford Rd., Pleasantville, N. Y. 9'51 CN 9'51 CN
JOHNSON, Clyde E., 3609 Waverly
Pl., Tampa, Fla. 1'51 P
JOHNSON, E. LeRoy, 743 Sanford St.,
Red Wing, Minn. 11'46 P
JOHNSON, E. R. Fenimore, 90
Cricket Ave., Ardmore, Penna. 8'50
JOHNSON, Ernest G., 87 Richardson
Rd., Lymn, Mass. 4'51 CPT
OHNSON, F. Engene. 1100 St. Paul JOHNSON, F. Eugene, 1100 St. Paul St., Rochester 21, N. Y. 4'49 JOHNSON, George F., APSA,† Forestry Building, State College, Pa. 12'46 C JOHNSON, G. Lewis, Box 113, Win-threp, Ma. 4'48 C JOHNSON, Gerald A., Building 6A, Kodak Park, Rochester 4, N. Y. 10'40 T JOHNSON, H. J., FPSA, 2154 W. Concord Pl., Chicago 47, Ill. 4'40 CMNPTI JOHNSON, Junes T., 725 W. Soin St., Santa Barbara, Calif., 12'50 P JOHNSON, John J., Maintinstar, M. Y. 6'51 C 6'31 G JOHNSON, John L., 8018 31st Ave., N.W., Seattle, Wash. 11'50 CHRT JOHNSON, Lauremen L., Best 912, Labe Alired, Fin. 4'01 CP JOHNSON, L. E., c/o The Bies Best Caiseria, 644-445 Seath &ch St., Louiselle, Ey. 1'34 CP

JOHNSON, Maistee P., 4462 Reland Ave., Beltimore 10, 26d. 1'52 T JOHNSON, Orb W., 511 W. 14th St., Tyreme, Pe. 2'51 P JOHNSON, Mos. Philip, 29 North Hancock St., Lenington, Mass. 3'47 JOHNSON, Dr. Q. R., Ja., 210 N. 11th St., Loubless, Mo. 2'51 CMNPTJ 11th St., Loukinna, Mo. 2'31
CMNPTT
CMNPTT
COMPTT
COMPTT
COMPTT
COMPTT
COMPTT
COMPTT
COMPSON, Ransell, 2538 Vermont St.,
Quincy, Ill. 11'50 C
JOHNSON, Ransell, 2538 Vermont St.,
Quincy, Ill. 11'50 C
JOHNSON, Russell E., 1670 Penn
Ave., Wyomissing, Pa. 4'46 P
COHNSON, S. B., 33 No. High St.,
Columbus 15, O. 1'41
JOHNSON, V. E., 4228 North Woodburn St., Milwaukse 11, Wis. 1'35
JOHNSON, W. Russell, 154 Osark
Rd., Chattasooga, Tenn. 3'51 P
JOHNSTON, A. Burle, 3720 N. Kanses
St., El Paso, Tet. 1'45 T
JOHNSTON, Mrs. Henry R., P.O. Box
328, Pouts Vedra Beach, Fla. 11'48
JOHNSTON, Jack, OM3, Repair Shop
3, S-M Bass Navy 128, c/o FFO
San Francisco, Calif. 6'51 CP
JOHNSTON, W. Melville, 220 Ash St.,
Oznard, Calif., 10'51 CP
JOHNTRA, H. Albert, 133-14 - 158th
St. Flushins. N. V. 8'45 P Oxnard, Calif. 10'51 CP JOHNTRA, H. Albert,† 33-14 - 158th St., Flushing, N. Y. 8'45 P JONAS, John, 3203 Park Ave., New York 56, N. Y. 6'39 P JONES, Arthur H., Rte. 1, Box 235, West Heights, Los Gatos, Calif. 8'30 P JONES, Bruce, 512 Kilmer St., Chattanooga, Tenn. 11'51 P
JONES, Lt. Col. Charles S., c/o The
Air Surgeon, EADF, Stewart Air
Force Base, Newburgh, N. Y. 10'51 JONES, Elton J., 117 Harvard St., Williston Park, L. I., N. Y. 11'51 CPT JONES, Frank A., 60 Wall St., Bristol, Tenn. 2'49 P JONES, H. A., Jr., 929 Holston Ave., Bristol, Tenn. 3'47 P JONES, Henry W., 227 Haverford Ave, Swarthmore, Pa. 4'49 P JONES, H. Jack,† Dept. of Agricul-ture, 515 Dexter Ave., Montgomery, Ala. 2'43 P JONES De Tard A JONES, Frank A., 60 Wall St., Bristol, Ala. 2'43 P
JONES, Dr. Loyd A., Hon. FPSA,
Bldg. L-59, Kodak Park, Rochester
4, N. Y. 4'48 T
JONES, Myron Ross, 1927 Thirtysecond St., N.W., Canton, O. 7'45 P
JONES, Raiph E., 158 Chatham Rd.,
Columbus 14, O. 9'51 C
JONES, Shannon, Chemical Products
Dept. G. E., Nela Fark, Cleveland
12, O. 10'41 T
JONES. Sherwood. 4872 - 28th South. 12, O. 10'41 T
JONES, Sherwood, 4872 - 28th South,
Arlington, Va. 4'51 P
JOPSON, William G., 1323 Walnut
St., Williamsport 16, Pa. 9'51 CN
JORDAN, Franklin I., FPSA, 32 Endicott St., Newton Highlands, Mass.
1'34 P dicott St., Newton Highlands, Man.
1'34 P
JORDON, Min. Peggy, 174 Newbury,
Boston 16, Man. 4'47 C
JORDY, Mrs. Florence, 43 Woodcliff
Dr., Madison, N. J. 1'49 P
JOSEFH, Mrs. Ernestins, 77 - Park
Avo., New York, N. Y. 4'51 P
JOSEFH, Msz., APSA, 24 Elmanere
Rd., Mt. Vernon, N. Y. 3'42 P
JOWETT, Cliston B., Canon Rd.,
Hope Rainch Pk., Senta Barbura,
Calif. 12'43 P
JUDD, Vern M., 200 So. Chatham,
Audia, Minn. 3'48 C
JUDGE, Miss Jacquelyn; Modern Photography, 231 - 4th Reva., New
York 10, R. Y. 7'51 J

KADER, High, PRIA, 35 N. Marrist Ave., Densies, N. J. 4'40 P KAROW, Princis M., Radio Bidg., Manisolog, Whe. 9'47 P

KAGANOWICH, Marton L., 58 Conk-lin Ave., Binghamton, N. Y. 6'44 In Ave., Binghanton, N. Y. 6'44
MTJ

KACE, Kerl W., 217 Eim Tree Rd.,
Rochester 12, N. Y. 11'46 CM

KAHN, D. M., 3701 Longridge Ave.,
Sherman Oaks, Calif. 6'51 NFT

KAIGHIN, E. C., 1172 Sylvania Rd.,
Gleveland Heights 21, O. 12'44 J

KAINS, Maury, 331 N. Bundy Dr.,
Los Aageles 49, Calif. 6'51 CM

KALBFLEISCH, Miss Kathryn M.,
P.O. Box 914, Tiffin, O. 7'45 N

KALOOSTIAN, Anthony P., 75 Sorrento St., Providence 9, R. I. 4'46 P

KAMIN, Alfred, 9434 Lincolnwood
Dr., Evanston, Ill. 5'51 P

KAMINSKI, Ed., 11611 Chenault, Los
Angeles 24, Calif. 8'51 P KAMINSKI, Ed, 11611 Chenault, Los Angeles 24, Calif. 8'51 P KANDZER, Thomas A., 3041 E. 128 St., Cleveland, O. 5'51 CP KANO, Nobl, 422 - 16th Avet So., Seattle 44, Wash. 9'51 CP KANODE, J. D., 3020 Spring Rd., S.W., Rosnoke, Va. 5'51 P KANNENSTINE, F. M., 1922 West Gray, Houston 19, Tex. 11'44 KAPRELIAN, Edward K., APSA, 25 Locust Ave, Long Branch, N. J. 11'47 T KAPLOWITZ. M. 1322 P. 1445 Ca KAPLOWITZ, M., 1382 B. 14th St., Brooklyn 5, N. Y. 1'45 MT KAPLUN, Elisabetta, 1313 N. Mariposa Ave., Los Angeles 27, Calif. 10'51 C KARAM, Samuel E., 506 Union National Bank, Youngstown 3, O. 2'51 CNI KARGER, Frank S., 222 E. Chest-nut St., Chicago 11, III. 11'51 C KARNOSH, A. R. 3296 Lansmere Rd., Shaker Hts. 22, O. 2'47 Shaker Hts. 22, O. 2'47
KARPUK, Alex, 3027 N. Clifton Avenue, Chicago 13, Ill. 9'44 CP
KARSON, Walter, 5748 S. Ada St.,
Chicago 36, Ill. 10'48 C
KATCHER, Stanley A., APSA, 239
S. Country Club Rd., Tucson, Arlz. S. County Club Rd., Tucson, Ariz.
1'38 P

KATSURA, Taro S., 146 W. 65th St.,
New York 23, N. Y. 11'48 C.

KAUFMAN, Reno B., 210 Flith Ave,
Portsmouth, Va. 4'48 CT

KAUFMANN, Mrn. Dorls, 1010 Flith
Ave., New York 28, N. Y. 6'48

KAVANAUGH, Dr. Charles N., 2273

Asbland Ave., Laxington, Ky. 5'43 P

KAY, D. V., 1318 Medford Ave., Topeka, Kans. 2'48 C

KAYE, Eleanore, 617 S. Dodge St.,
Iowa City, Ie. 5'51 CP

KAYE, Frank B., 2409 S. Hayes St.,
Arlington, Va. 4'44 T

KAZUNAS, Vitaut, 9 Putnam Heights,
Hartford, Conn. 4'51 P

KRALY, William W., 15 Anderson St.,
New Rochelle, N. Y. 9'51 CM

KEATING, Mrs. Decothy S., P.O. Box

518, Mismi Spring, Fla. 6'51 C 1'38 P KEATING, Mrs. Derothy S., P.O. Box 518, Miami Springs, Fla. 6'51 C KEDZIERSKI, Robert J., 173 Rose Ava., Jersey City S, N. J. 6'51 P EREL, John H., 241 S. Central Ava., "Minishheid, Wis. 2'51 P KREMAN, Walter Cook, 290 Audubon Blvd., New Orleans 15, La. 9'42 T KREME, Frank, 776 Warren Ava., Brockton 32, Mass. 7'46 CMP Breechar. Tr. Orson. 3101 Ralla Brockion 32, Mass. 7'46 CMP
KERSLAR, Dr. Oreon, 3103 Belle
Terrace, Bakersheld, Calif. 11'48
KERSER, Charlen B., 230 Fairview Rd.,
Clarks Green, Pa. 10'47 C
KERSER, Miss Marjorie, 1008 High
St., Keckuk, In. 11'46 CM
KEITH, Robert, 6230 Ingleside Ave.,
Chicago 37, Ill. 2'50 C
KEITHLEY, Willis E., Box 864,
Madras, Ore. 11'51 C
KEILL, Ted Lt., Box 224, Salem. Ill. EELL, Ted L., Box 224, Salem, Ill. 10'50 C

cott, Unicago, III. 11'50 T KENNEDY, Joe E., 1029 Kennedy Bidg., Tulsa 3, Okla. 11'47 CP KENT, F. W., 7 E. Market St., Iowa City, Ia. 1'50 T KENT, Marville L., 4106 Castle Dr., Midland, Mich. 9'51 M KENT, Owen, 1517 E. 63rd St., Chi-cago 37, Ill. 3'51 C KENT, Robert H., 90 Longview Ave., Buffalo 11, N. Y. 3'51 P KENYON, Earl, 34 Main St., Hay-KENYON, Earl, 34 Main St., Hayward, Calit. 10'42 CP
KEPNER, Dana E., 1921 Blake St.,
Denver 2, Colo. 4'43 P
KEPFER, John C., 5100 Belle Ave.,
Baltimore 7, Md. 4'46 C
KERSZTES, L., 93 Nassau St., New
York 38, N. Y. 11'47 C
KERN, Dr. Franklin M., 330 S. 9th
St., Philadelphia 7, Pa. 1'51 CT
KERR, Stuart Duff, 3132 Montana
Ave., Cincinnati 11, O. 1'41 P
KERWOOD, Gerald C., 216 W. 111th
St., New York, N. Y. 9'50 P
KESSLER, Solomon, 87 Lancaster St.,
Portland 3, Me. 8'51 CM
KETRIRG, H. G., 409-5th Ave.,
N.W., Puyallup, Wesh. 7'47 P
KIBBE, Eugene, APSA, 1'7 Box 603,
Fairfax, Calif. 2'42 P
KIDSON, Charles B. D., 13403
Greiner, Detroit 5, Mich. 11'51 MJ
KIDWELL, O. A., 2194 Corson St.,
Pasadena 8, Calif. 2'48 C
KIDWELL, Thomas L., Apt. 3, 119
Pisocrest Bivd., San Antonio 9, Tez.
7'46 C
KEFFER, James B., 518 S. Seventh ward, Calif. 10'42 CP 7'46 C
KIEFER, James B., 518 S. Seventh
Ave., Bozeman, Mont. 12'50 NPJ
KIES, Martin B., 2200 Coolidge St.,
Lansing, Mich. 11'51 P
KIESTER, Mrs. Lucille, 1205 Pecan
Ave., Duncan, Okla. 12'47 M
KILMER, Miss Dorothy E., 31 Chestnut St., Gloverwille, N. Y. 2'49 P
KILPATRICK. J. B., 1423 Euclid KILPATRICK, J. B., 1423 Euclid Ave., Santa Monica, Calit. 4'44 P KILROY, T. E., 16 Washington St., Newton, N. J. 4'51 C Newton, N. J. 4'51 C
KILTON, Joseph M., 504 W. Forrest
Hill, Peoria S, Ill. 2'42
KIMBROUGH, W. F., 201 Market St.,
Chattanooga, Tenn. 4'51 P
KIMMEL, H. E., 17 S. 4th St.,
Youngwood, Pn. 12'50 P
KIMMELL, G. O., Jr., 3125 Virginia,
Oklahoma City 6, Okla. 11'51 T
KIMMEL, M. J., Box 281, Gardes,
Mam. 4'51 NT
KIMMEL, M. J., Box 281, Gardes,
Mam. 4'51 NT
KIMMER, M. J., Box 281, Gardes,
GHQ. FEC. APO 500, c/o P.M.
Saa Francisco, Calif. 12'50 CPTJ
KIMBERGER, Joseph X., 120 Franck,
Louisville 6, Ky. 11'51 CP KRLLER, E., Sales Mgr., c/o E. Leits, Inc., 304 Hudson St., New York 13, N. Y. 12'48 KELLER, James R., 4138 Gladys Ave., Chicago, Ri. 1'51 CP EELLER, John S., Salton Sea Rese, Westmodered, Calif. 10'51 MT

KIÑG, Barton, 1629 Teath St., Niagara Balla, N. Y. 6'40 P KIÑG, Claude B., 76 West End St., Pontinc, Mich. 10'51 CP KIÑG, Heward E., PH 3, USS Block In. Cwe. 16, 01 Div. Photo. Leb. Phila. Navai Shipyard, Phila. 12, Pa. KELLERMANN, C. R., 211 Magnolia Ave., South Pittsburg, Tean, 11'50 C KELLEY, Mr. & Mrs. Winton F., 131 S. Greina Green, Los Angeles 49, Calif. 7'51 CFT WELLSEY, Lewis L., 78 W. Englewood Ave., West Englewood, N. J. 9'51 C
KING, Miss Sarah, 120 Fenton Rd.,
Rochester 11, N. Y. 3'51 P
KINKADB, George L., APSA, 103 L
St., S.E., Auburn, Wesh. 5'43 P
KINNEAR, Cartiale W., 1875 Chapman Ava., Cleveland 12, O. 11'50
CPT 9'45 T
KELLUM, Mrs. Hesther L. 1435 19th
Ave., San Francisco 22, Cailf. 5'49 P
KELLY, Prescott V., 71 Dell Rd.,
Birmingham 9, Ala. 4'48 P
KELLY, T. L., 237 E. Delaware Pl.,
Chicago 11, Ill. 11'51 C
KELSON, Cariale W., 694 Main St.,
Box 261, Dalton, Mass. 10'50 CPJ
KEMP, William B., 9236 Geneasee
Ave., Detroit 6, Mich. 1'35 CP,
KEMPF, Milton. 908 Greenwood Ave., KINNEAR, Thoburn W., 1875 Chap-man Ave., Cleveland 12, O. 3'46 KINSBURY, Francis A., Ponca, Neb. KEMPF, Milton, 908 Greenwood Ave., Jackson, Mich. 11'47 KENDLEHART, Ann M., 111 Wood-11'51 CP KINSLEY, Charles A., APSA, 423 Colebrook Dr., Rochester 12, N. Y. KENDLEHART, Ann M., 111 Wood-haven, Pittsburgh 16, Pa. 1'48 C KENDLEHART, Joseph D., 454 W. Middle St., Gettysburg. Pa. 11'48 P KENDRICK, A. M., P.O. Box 167, Ritsville, Wash. 1'49 CNP KENN, Stanley, 175 Besupre, Grosse Pointe Farms, Mich. 1'51 CPT KENNEDY, Dr. Clyde R., 1540-6th Ave., San Diego 1, Calif. 3'44 KENNEDY, James P., 7360 N. Wol-cott, Chicago, Ill. 11'50 T KRNNEDY. Joe E., 1029 Kennedy 11'44 C 11'44 C.

KINZLER, Robert G., 721-8th Ave.,

Belmar, N. J. 9'51 CNP

KIRBY, F. C., APSA, 9757 Highway

99. St. Louis 21, Mo. 8'45 P KIRBY, Richard A., 111 So. Washington, Butte, Mont. 1'50 C
KIRCHENBAUM, Saul H., 475 Longview Rd., South Orange, N. J. 12'49 KIRCHNER, William T., 11019 Western Ave., Cleveland 11, O. 4'46 CNP KIRKLAND, Marie R. & R. O, Bountiful, Utah. 5'51 CP
KIRKLAND, James L., 45 W. Monroe
St., Chicago 3, Ill. 6'46 C
KIRKPATRICK, John A., 122 West
Beaver Ave., State College, Pa. 6'47 KIRKPATRICK, W. A., 49 W. Thomas Rd., Phoenix, Aris, 2'51 P KIRMAYER, Francis D., 33 Pearl St., Bridgewater, Mass. 4'50 P KISH, Frank, 4481 W. Sist St., Cleveland, O. 5'51 M KISLING, Vernon N., 2527 Creighton Ave., Baltimore 14, Md. 8'49 P KISSINGER, Paul T., 1421 N. 13th St., Reading, Pa. 5'48 KITCHEN, Pfc. Dick D., ER 15234434 Reproduction Plant, The Armored School, Fort Knor, Ky. 7'51 P KLEBAN, Bernard, 1807 Market St. 7'51 P
KLEBAN, Bernard, 1807 Market St.,
Wilmington, Del. 5'51 CP
KLEE, James, 4011 Red Bank Rd.,
Cincinnati 27, O. 10'48 T
KLEMAN, Jack M., 4008 Underwood
St., University Park, Hyottsville,
Md 1'40 P KLEIMAN, Jack M., 4003 Underwood St., University Park, Hyottaville, Md. 149 P
KLEIN, A. C., APSA, 4467 N. Morris Blvd., Milwaukee, Wisc. 7'40 C
KLEIN, Dr. Julius, 2141 Wyoming Ave., N.W., Washington, D. C. 1'47
KLEINHANS, Robert J., RFD 2, Dunbury, Mass. 5'47 T
KLICK, Valentine, 724 Rending Ave., West Rending, Pa. 10'51 CP
KLINE, John H., 312 Raymond St., Hyde Ville, Rending, Pa. 12'50 CN
KLINE, Will M. Jr., 44 Western Ave., Mansfield, O. 1'51 P
KLINEJELTER, Loe M., 1800 La Salle Ave., Norfolk, Va. 6'40 P
KLINGLER, Charles H., 1745 W. Dean Rd., Milwaukee 11, Wis. 11'51 P 11'51 P KLINKOW, William, 107 Vley Rd., Scotia 2, N. Y. 6'51 P KLINTWORTH, C. Verne, 420 West Platt St., Tampa 9, Fla. 12'48 P KLYNN, Maurice L., 19990 Briarcliff, Detroit 21, Mich. 4'48 ENAGGS, Nelson S., 3130 Ferguson Rd., Cincinnati 11, O. 3'49 M ENAPP, Willis G., North Rose, N. Y. 10'50 T 10'30 T

KNAUERHASE, Dr. Otto, 133 W.
72nd St., New York, N. Y. 9'50 P

KNAUTZ, Harry A., 3941 Eastwood
Ave., Calcago 25, Ill. 3'50 C

KNEE, J. C., 4917 Baptist Rd., Pitts-burgh 27, Pa. 9'51 CNP

KNEHANS, Irwin N., 4811 Kimbark
Ave., Chicago 15, Ill. 5'50 M St., Philadelphia 33, Pa. 6'46 P & KNIGHT, Leo, 19435 Geiggs, Defroit 21, Mich. 11'51 P KNIGHT, Ray Roberts, 3245 Park Ave., Minneapolis, Minn. 4'42 C KOHN, Ms. Carole G., 729 Gayley Ave., No. 204, Los Angeles 24, Calif. 4'45 P ENOWLES, Thomas, Lamp Div. General Electric Co., Nelo Park, Cleveland 12, O. 11'51 T land 12, O. 11'51 T

KNOWLTON, Harry R., 331 N.
Clemens, Landing, Mich. 11'51 C

KNUTSON, Ben M., Box 153, Rts. 2,
Alamosa, Colo. 7'45 NP

KOCH, A. F., 126 Rosebud Ave.,
Waterioo, Ia. 8'49 P

KOCH, Mrs. Arthur C., Jr., 2918 La

Branch, Houston, Tex. 10'51 CF

KOCH, Denals W., Jr., 867 Beryl St.,
San Diego 9, Calif. 7'51 C

KOCH, Heary 1821 Lafayette Rd.,
Lima, O. 11'51 CP

KOCH, Richard R., 864 Quaint St.. Lima, O. 11'51 CP
KOCH, Richard R., 864 Quaint St.,
Maplewood Park, Holmes, Pa. 6'51 C
KOCH, Robert, 2636 N. Lakeview
Ave., Chicago 14, Ill. 12'39 P
KOCH, Mrs. Sarah, 2636 N. Lakeview
Ave., Chicago 14, Ill. 12'39 P
KOCH, William H., 802 College
Highway, Evansville, Ind. 10'51 P
KOEHLER, John 2506-30th Dr., Astoria, L. I., N. Y. 9'48 P
KOEHN, R. E., 3762 E. Squire Ave.,
Cudahy, Wis. 2'51 CT
KOEHN, Reginald R., Exeter, Nebr.
2'51 CP
KOENIG, E. W., Burnsville, N. C. KOENIG, E. W., Burnsville, N. C. 6'48 P 6'48 P

KOENIGER, E. Hugo, 111 Enola
Ave, Kenmore, N. Y. 5'44

KOEPPL, Carl G., 2 Adrian Ave.,
New York 63, N. Y. 1'51 NP KOHLER, Conrad L., Hq. USFA, G-2, APO 168, c/o PM, New York. 11'51 CN KOHLER, Miss Helen D., 30 West 59th St. - Apt. 3B, New York 19, N. Y. 12'43 N. Y. 12'43
KOHLER, Otto P., Apt. 3 T514, Fort Monroe, Va. 6'50 P
KOHLMETZ, Miss Deloris, 3207 Lake Ave., Rochester, N. Y. 12'50 CNP
KOHN, Chester, Oak Lane Manor, Meirose Park, Pa. 1'34
KOHN, William, 1322 Sixth Ave., New York, N. Y. 4'50 C
KOLAR, Wm. Feirs, 6346 - 26th St., Berwyn, Ill. 10'47 C
KOLARIK, Mrs. Blanche, APSA, 2824
S. Central Park Ave., Chicago 23, Ill. 1'41 CN III. 1'41 CN KOLLERTZ, Miss Naoimi, 3039 Grape St. San Diego 2, Calif. 8'51 CP KOLLEWIJN, Pleter H, 527 Coven-try Rd., Berkaley 7, Calif. 9'51 P KONKLE, Janet, 819 North Otilila St. S.E., Grand Rapids, Mich. 2'51 P KOPLE, Monte, 2226 East 70th St., Chicago 49, Ill. 3'48 CP CRICAGO 49, III. J'45 CF KORAN, Joseph, 1906 S. Loomis Ave., Chicago, III. 3'45 KORBEL, William, Jr., 17A Sunny-side, Lawrence, Kans. 11'51 P KORN, Henry P., 5 Beakman St., New York 7, N. Y. 10'47 C York 7, N. Y. 10'47 C
KORTHALS, Enno F., 11689 Kentucky Ave., Detroit 4, Mich. 4'49 F
KOSS, Lawrence D., 453 Beach 68 St.,
Arverne, L. I., N. Y. 3'51 F
KOSSUTH, George J., 807 Main St.,
Wheeling, W. Va. 11'50 CP
KOTTMAN, Mrs. Mary F., 7 South
Morningside Dr., Binghamton, N. Y.
2'50 C 2'50 C

KOWAL, Gary, 75 A Sterling Ave.,
Jeney City, N. J. 3'51 P

KRAFT, Richard J., 3 Ludwig Pk.,
Rochester 21, N. Y. 7'51 PT

KRAKER, Dr. Erwin J., 1241 N.
Howard St., Ahron 10, O. 12'44 C

KRAMER, Arsold, 20 N. Hasver
Ave, Margata, N. J. 9'51 C

KRAMER, Ludwig, Cottage School,
Pleasantville, N. Y. 7'50 CNP

10'47 C

RRAUSE, Peter, APSA, c/o Pavelle
Color Inc., £33 W. 57th St., New
York 19, N. Y. 6'41

RREBS, Laster J., 21'70 South £7th
St., West Allin 14, Wis. 5'48 P

KREIS, John L., 1531 Pythlan Ave.,
Springfield 51, O. 11'48 T

KREM, Edward W., P.O. Box 366,
Drayton Plains, Mich. 4'51 P

KREPS, James Ferguson, De Forest,
Wisc. 10'46 P

KRESGE, Martin L., 92 Bond St. winc. 1U40 F KRESGE, Martin L., 92 Bond St., Rochester 20, N. Y. 7'51 P KRETSCHMER, Mrs. Mary H., 630 S. 55th St., Omaha 6, Nebr. 10'51 CMPT **CMPT** KRIETE, Russell A., 4949 Byron St., EXICIE, Kussell A., 4949 Byron St., Chicago 41, Ill. 9'45 C KRIMMEL, John A., 1540 S. Milwau-kee St. Denver 10, Colo. 11'48 C KROEGER, Richard Vincent Paul, 4633 McNeil, Norwood 12, O. 11'51 P 11'31 F KROEKER, N. K., 2619 E. 74th St., Chicago 49, Ill. 7'46 C KROGER, Rob't., c/o Kroger Noble Lumber Co, 155 No. Main St., Kallspell, Mont. 2'51 P KROWICKI, Robert B., 344 Grier Ave, Elizabeth 2, N. J. 8 51 CTJ KRUEGER, David E., 100 Pierrepont St., Brooklyn 2, N. Y. 4'51 CPJ KUEHL, Fred H., 2001 - 46th St., Rock Island, Ill. 8'51 P Rock Island, Ill. 8'51 P
KUHAGEN, Robert H., 3645 Clinton,
Berwyn, Ill 10'50 T
KUHFUSS, Mayme, P.O. Box 1525,
Wichita Falla, Tex. 2'49 CP
KUHLMAN, Mm. Harold E., 2805
NW 31, Oklahoma City, Okla.
6'51 P
KUHN A. P. 1005 W Wiggen St. N W 31, Oklahoma City, Okla.
6'51 P
KUHN, A. P., 1003 W. Winona St.,
Austin, Minn. 8'48 P
KUHS, Dr. Milton L., 816 Shawano
Ave., Green Bay, Wis. 2'50 P
KULZE, Mra. Sally J., 2210 N.E.
Wiedler, Portland, Ore 11'51 C
KUFPER, John B., 1831 McDonald
Rd., Lexington 1, Ky. 10'47 P
KUNKEL, Arthur, RFD 1, Little
Falls, N. J. 9'51 CNPTJ
KUNKEL, Karl F., 326 East 30th
St. New York 16, N. Y. 4'49 P
KUNZ, Charles J., 79 Ayer St.,
Rochester, N. Y. 11'51 T
KUPER, Frank R., 1335 Tyrell Ave.,
Park Ridge, Ill. 5'45 P
KURTZ, Charles E., 235 Van Emburgh
Ave., Ridgewood, N. J. 11'51 CPJ
KURTZ, John P., 9 Circle Lane,
Albany, N. Y. 11'48 C
KURTZNER, Hugo A., 26 Village
Lane, Rochester 10, N. Y. 10'35 M
KUSCHKE, Miss Mary-Caron, 181
N. Franklin St., Wilkes-Barre, Pa.
6'46 P
KUSTER, Gordon, APSA. Columbes 6'40 F KUSTER, Gordon, APSA, Columbus Dispatch, Columbus, O. 9'41 J KUZMICH, Victor Baden, 4817 Gar-denville Rd, Baldwin, Pittaburgh 27, Pa. 8'50 P EVETON, Norman J., 7423 Clyde Ave., Chicage 49, Ill. 11'45 C EYLE, Min Marguerite, APSA, 1981 Indianole Ave., Columbus 1, O. 3'43 CM KYLLINGSTAD, Henry C., 1419 Santa Crus Dr., Santa Fe, N. Mez. 2'SO C

L

LAATSCH, Theodore, 406 Clovernock Lane, Milwaukee 9, Whee, 5'47 LABBEE, Mitchell G., 1418 E. 73rd St., Chicago 19, IR. 9'48 P. LA CLAIRE, Meurice C., P.O. Box 97, Grand Rapids, Mich. 11'51 C. LAIRD, Dr., Rayesond L., 506 S. Wil-lett St., Memphis, Teon. 2'51 P.

LARR, Thomas P., 1500 Wilson St., Rau Claice, Wisc. 6'41 C LA LONDE, Thomas K., 800 Fractic Rd., Glencos, Ill. 4'50 T LAMB, Miss Beatrice, 30 Sutten Pl., New York, N. Y., 10'51 CPJ LAMB, Miss Gence F., 335 E. 41st St., New York 17, N. Y., 12'39 LAMBERT, Cpl. Densid S., 420 South Second St., Washington, Is. 6'51 CPT LAMBERT, Phillip, 747 Carter St., Rochester 21, N. Y. 10'51 PJ LAMMENEN, Felix W., 44 Douglas LAMBERT, TRUES, V. 10'51 FJ
Rochester 21, N. Y. 10'51 FJ
LAMMINEN, Fellx W., 44 Dougles
Ave., Waterbery 8, Conn. 8'51 P
LAMONL Bob, 1615 W. Saginaw St.,
Lansing, Mich. 7'51 P
LAMPERT, Mrs. Eugenie N., 252
Landon St., Buffalo 8, N. Y. 11'46 F
LANCASTER, Daniel J., Apt. 52,
Spartan City, San Jose 12, Calif.
6'47 J LAND, Edwin H., FPSA, 163 Brattle St., Cambridge, Mass, 11'48 T LANDAU, Argo E., 4466 Westminster Pl., St. Louis 8, Mo. 4'51 C LANDESS, Mrs. Eugene S., 113 Franklin Ave., Fayetteville, Tess. 11'44 P LANDOW, Dr. B., Ansco, Binghamton, N. Y. 5'46 T LANE, Gerould, Asst. Manager, East-man Kodak Co., Rochester 4, N. Y. LANE, Howard W., 36 Romaine Dr., Sauta Barbara, Calif. 10'51 P LANE, Warner D., M.D., Romeo, Mich. 1'49 P Mich. 1'49 P
LANG, Edward J., 163 Addison Rd.,
Riverside, Ill 7'41 CMP
LANGE, Albert, 85-35 - 66 Road,
Rego Park, N. Y. 3'48 P
LANGE, Rev. Melvin S., P.O. Box
926, Staunton, Va. 8'49 P
LANGER, Harry A., APSA, 2407 N.
Orchard St., Chicago 14, Ill. 9'43 CP
LANGLOTZ, J. Robert, 4111 Welington Ave., Cleveland 29, O. 8'49 J
LANGSNER. Major Adolah. 2640 ton Ave., Cleveland 29, O. 8'49 J LANGSNER, Major Adolph, 2640 Coyle Ave., Chicago 45, Ill. 12'48 LANKES, Richard L., Eastman Kodak Co., Rochester, N. Y. 10'40 LANN, Alpert D. W., 1809 E. 2nd St., Apt. F, Long Beach, Calif, 2'49 J LAPELLE, Dr. Raymond R., APSA, 5141 Oakland St., Philadelphia 24, Pa. 11'46 P LAPPAN, J. T., Photo Dept. Mercy Hospital, Pittsburgh 19, Pa. 2'51 C Hospital, Pittsburgh 19, Pa. 2'51 C LA ROCQUE, Rod, 719 North Foothill Rd., Beverly Hilla, Calif. 3'50 PJ LARSEN, J. C., 215 N. Homewood Ave., Pittsburgh 8, Pa. 1'36 P LATHAM, Hareld S., 17 Pleasant Pl., Arlington, N. J. 11'44 P LATIMORE, David, 527 Chestnut St., Chattenoger Tenn 10'50 P. LATIMORE, David, 527 Chestnut St., Chattanooga, Tenn. 10'50 P LATTUADA, Henry P., M.D., 101 W. North St., Danville, Ill. 10'51 CP LAUBER, John C., 4649 East Lake Harriet Bivd., Misnespolis 9, Minn. Ave., Wauwatesa 13, Wac. 8'49 P LAUFFER, Miss Sophie L., 10 Westminater St., Harbour Green, Massa-poqua, L. I., N. Y. 1'34 P LAURENSON, Arthur Stuart, 28-25 33 St., Long Island Cky 2, N. Y. 5'49 T 33 St., Long Island City 2, N. Y.
3'49 T
LAURIDSEN, Erik, 1718 N. St. Louis
Ave., Chicago, Ed. 11'50 P
LAUSTEN, A. C., c/o The American
Bask, Fort Cliaton, O. 9'51 C
LAUTER, Welfgang, 1909 State St.,
Santa Barbarz, Callf. 4'50 P
LAUTERER, Miche Helen Forrest,
Faculty Enchange, University of
Ckiahotas, Norman, Okia. 11'47 M
LAVINE, James M., 4041 Bigslow
Bivd., Fitisburgh 13, Pa. 9'51 P
LAVILER, Timothy M., Jr., 7430 28th
Ave., Kanesha, Wh. 6'50 Chf
LAWLES, Dr. Theodow K., ft 4321
South Phry., Chicago 15, Re. 5'44
LAWRENCE, Inniel J., 127 Chicaton
Ave., Spancesport, N. Y. 50'30 T

LAWRENCE, James A., o/o Justes A. Lastroper Studies, Back Chark Ranch, Gardantville, Mov. 7'41 LAWRENCE, James 57 Westwool Dr., San Functico, Calif. 27'44, C LAWRENCE, Man. Kay. Sident Dinel Rd., P.O. Bert 181, Falmotch, Man. 2'51 CMP Rd., P.O. Ber 181, Fakaseth, Mag. 2°51 CMP
LAWRISKI, John, 1310 N. Fancher, Mt. Pleaset, Mich. 11'47 J
LAYNE, Daniell T., 3018 Pausin Dei Sol Rd., Santa Berbara, Calif. 3°51 P
LAYNE, Lou. 455 East 166th St., New York 56, N. Y. 9°51 CFJ
LAYTON, D. J., Yen Baq., Georgetown, Del. 4'51 C
LAZAROW, William J., RD 1, Reia, Pa. 3°51 J
LAZENBY, Raymend, 2910 N. Mildred Awa., Chicago 14, III. 11'31 C
LEACH, Karl S., 92 Estella Ava., Pittiburgh 11, Pa. 9°51 P
LEACH, V. G., APSA, 1545 E. 60th St., Chicago 37, III. 5'43 CP
LEACH, Walter J., 2730 N. Albany Ave, Chicago, III. 2'49
LEARNED, Kanneth D., 206 Myrtle Rd., Burlingama, Chif. 1'48 P
LEATHEM, Mrs. Janet McNaul, 5806
Bescon St., Pittiburgh 17, Pa. 3'49
LEATHERMAN D. C. A. 418 S. Bescon St., Pittsburgh 17, Pa. 3'49 LEATHERMAN, Dr. C. A., 413 S. Jefferson St., Muncie, Ind. 11'47 LEBERMAN, Mrs. Virginia, 1306 Colorado St., Austin, Tez. 12'40 MP LE BLANC, Raymond J., 234 South Quaker Lane, West Hartford, Conn. 10'50 P LE CRON, J. D., 2700 Belrose Ave., Berkeley S, Calif. 1'35 LEDERMAN, Morris D., 29 Alex-ander Ave., White Plains, N. Y. 11'51 C LEE, Ira Guilford, 813 Michigan Ave., Wilmette, Ill. 11'51 P LEE, John A., 2229 E. Sherman, Tacoma 4, Wash. 11'51 P LEE, Weilington, APSA, c/e Weilington Lee Studio, 44 Mulberry St., New York 13, N. Y. 1'50 P LERS, Wayne G., 1433 E. Market St., Akron S, O. 11'51 P LEERMAKERS, Dr. J. A., FPSA, 494 Sagamore Dr., Rochester 12, N. Y. 10'48 10'48
LEFEBER, C. George, 1311 20th St.,
Galvaton, Tez. 4'51 P
LEFF, Lou H., 4701 N. Monticello
Ave, Chicago 25, Ill. 5'49 C
LEFFERTS, Orville D., 1013 Chittock
Ave., Jackson, Mich. 4'51 P
LEFTWICH, Robert N., P.O. Box 305,
Laguna Beach I, Calif. 9'51 CP
LEHMAN, Edward H., APSA, 5923
N. Hermitage Ave., Chicago 26, Ill.
6'40 P 16'40 P
LEHMAN, Louis, 21 Jarvis PL, Trenton, N. J. 10'50 P
LEHMAN, Saul, 722 W. 168th St., New York, N. Y. 10'50 C
LEICTIRE, William E., 121 Wasteland Ave., Rochester, N. Y. 11'44 P
LEIDY, Thomas W., 42 E. Third St., Boyertows, Funn. 11'50 M
LEIFESTE, August R., 3012 Frankfort St., El Fano, Test. 10'50 CP
LEIGH, Albert J., 125 So. 7th St., Minnespolis 2, Minh. 4'42
LEIGH, Do. Ted F., 340 Robin Bood Rd., Athanto, Go. 8'50 C
LEIGHTON, Henry, 2115 R. 4 St., Dubuth, Minn. 5'51 CNP
LETTER, Moc I., 204 Calls Mannesulta, Senta Barberis, Calff. 6'51 P
LENTER, Moc I., 204 Calls Mannesulta, Senta Barberis, Calff. 6'51 P
LENTER, Moc I., 204 Calls Mannesulta, Son, Grant Falls, Moon. 8'49 P
LENTER, Marjoriel S., 1717 10th Ars., 50., Grant Falls, Moun. 8'49 P
LENTER, Mr. & Alba, Marthe W., APEA, 250 S. Milyolas Asto., Wicklin, Kanal, 12'41 CP
LECHAM, Edulis, 10'51 C
LECHAM, Fallson, 10'51 C 6'40 P LEHMAN, Louis, 21 Jarvis PL, Tren-

THE PARTY OF THE P 128 18-7. See Leek W. 1300 Elver Da., Newport How, Vs. Fil. F. LE SAGE, Devel. AFEA, Jou Yeath Ave., Hunthspirel J. W. Vs. Fay P. LESIAK, Ernest F., [47 Reflective Ave., Editorile Ave., Editorile J. M. J. \$40 P. LESICH, Dust J., 1533 Frest, Developed, In. \$11 Rusky St., Developed, In. \$11 Rusky St., Developed, In. \$15 C. LESIARD, Howard H., Jr., 1030 S. Eggleston Ave., Chicago Si, Ill. 1151 P. LESSARD, Low W., 25 Chadwick Rd., LESSARD, Howard H., Fr., 7030 S.
Ergiston Avi., Chicago H., III.
11'51 P
LESSLER, Lew W., 28 Chadwick Rd.,
Blaghamton, N. Y. 6'41 T
LESTER, Edward T., 7518 Woodrow
Wilson Dr., Los Angeles 46, Calif.
8'46 C
LESTER, Henry M., FPBA,† 101
Park Avi., New York, N. Y. 10'89 M
LETORNEAUX, Philip J., 100 Rast
Ohio Ava., Chicago 10, IE. 11'50 CT
LETTS, Mias Evelya, 5'4 - 24th Ave.,
San Francisco 21, Calif. 6'48 P
LEUSZLER, W. P., 17 Woodlawa
Ave., New Rochelle, N. Y. 9'46 P
LE VAHN, Bruce A., 4326 Karnes N.,
Mianeapolis, Minn. 1'51 P
LEVIN, Merton, 109 Main St.,
Romeo, Mich. 3'50 P
LEVISON, John G., 511 Howard, San
Francisco, Calif. 11'43 P
LEVITAN, L. Jules, 280 First Ave.,
New York 9, N. Y. 5'51 T
LEVY, Isaac O., 456 Parkwood Dr.,
Los Angeles 24, Calif. 1'44
LEVY, Michael H., 1819 Broadway,
New York 23, N. Y. 4'22
LEVY, Milton F., 731 Arnow Ave.,
Bronr, N. Y. 1'51 C
LEVY, Samuel L., Box 65, Harristown,
III. 7'49 CP
LEW, Elmer, 1321 Tulsre St., Fresno LEVY, Sanuel L., Sor 63, Harristown, Ill. 7'49 CP
LEW, Elmer, 1321 Tulare St., Franco 1, Calif. 8'47 P
LEWIS, A. W., Odebolt, Ia. 11'50 P
LEWIS, Carl B., Box 484, Grand
Coulee, Wash, 7'45°P
LEWIS, Floyd A., 199-06 104 Ave.,
Holls, N. Y. 4'50 C
LEWIS, James B., 7756 Neckel Ave.,
DEWIS, John J., 701 S, Rutan Ave.,
Wichita 17, Kans. 8'49 T
LEWIS, Walter, 131 So. Avenue 60,
Los Angeles 42, Calif. 2'45 III. 7'49 CP Los Angeles 42, Calif. 2'45
LEWIS, Warren W., APSA, Little
Acres, Rts. 1, Genon City, Wis.
11'47 P Acres, Rts. 1, Genon City, Wis. 11'47 P.
LICHTEN, Earl B., 744 Sc. Central Park Ave., Chicago 24, Ill. 1'49 P.
LICKELL, Miss Charlotte, P.O. Box 745, G.P.O., New York 1, N. Y. 7'48 C.
LIGHTBODY, Mr. and Mrs. Alva, Box 1045, Eitswille, Wash. 11'50 CP.
LILIENSTEIN, Adolf, 2126 Benson Ave., Brocklyn 14, N. Y. 5'51 P.
LIMBORG, Thomas, 2749 Blackstone Ave., Minniespille 16, Minn. 8'48 C.
LINCOLM, John H., 2404 S.W. 104th St., Seattle 56, Wash. 5'43 MP.
LINDARIS, Roy E., P.O. Box 355, Drayton Plains, Mich. 12'48 P.
LINDARIS Roy E., P.O. Box 355, Drayton Plains, Mich. 12'48 P.
LINDARIS Roy E., P.O. Box 355, Drayton Plains, Mich. 12'48 P.
LINDENNERGER, Cant. 9'41
LINDENNERGER, Cant. 9'41
LINDENNERGER, Th. 6. Nashobs Pl., Worsatts, Miss. 6'40 P.
LINDENNERGER, D., T. M., APRA, 119 South Plans B., Tray, G. 2'50 P.
LINDERLEM, Galleys, IE. 10'30
LINDONERGER, Calcoupt, IE. 10'30
LINDONERGER, Mat., Wallace E., 276
LINDONERGER, Mat., Wallace E., 276 CM
LINDOUGHT, Mrs. Wallers E., 376
Randold B., North Ablanton, Moss.
1/10 CM
LINDSAY, Mrs. 1988, 3745 Wester
B., Sechalar S. Calif. 4171/P
LINDARY, George, The Dalles, Oct. LUMBAY COME 2 144 5 Sale

EMBELET, Mrs. E. S., 3507 E: 17
Ava., Denver 7, Colc. 4°51 C
LINGWALL, Carton L., 118 1st
Ave. So., Great Falls, Messt. 8'46 F
LINTEGUM, Mrs. Dorothes, 1928 S.
14th St., Chickasha, Okla. 2'49
LIPOVAC, Joseph J., Div. B. USS
Columbus C.A. 74, c/o Flast Put
Offics, New York, N. Y. 10'51 P
LIPSON, Matthew, 74 Penbroke Ave.,
Randall Manor, States Island 1,
N. Y. 8'49 C
LIPTON, Norman C., APSA, 1480 LIPTON, Norman C., APSA, 1480 Ocean Ave., Brooklyn 80, N. Y. 3'42 TJ LISANTI, Vincent George, 1472 N. Sedgwick St., Chicago 10, Ill. 11'46 CPT
LISKIN, Soloman, 854 Ocean Ave.,
Brooklyn 26, N. Y. 3'47
LITCHFIELD, Philip A., Bedford
Hills, N. Y. 8'47 C
LITTEN, Waiter, 343 State St.,
Rochester, N. Y. 3'50
LITTLE, Rev. Boyd A., 18 Cayuga
St., Homer, N. Y. 11'45 P
LITWILLER, Duane, 16 Exeter St.,
Apt. 4, Boaton 16, Mass. 5'51 P
LITZEL, Otto, 5 W. 63rd St., New
York 23, N. Y. 2'48 N
LIUNI, Col. Frank, Hon. PSA, 10769
109th St., Richmond Hill 19, N. Y.
1'35 1'35 1735 LIVELY, J. Frank, P.O. Box 4036, Baytown, Tex. 8'51 PT LLOYD, John J., 355 Colorado Pl., Long Beach 14, Calif. 6'51 P LLOYD, Raymond W., Weisel, Pa. 2'51 C
LOCKWOOD, Fredmont D., Dearborn
St., Waverly, Penna. 8'50 P
LOCKWOOD, Lawrence B., 2224
Clarkwood Rd., Cleveland, O. Clarkwood Rd., Cleveland, O.
11'50 P
LOEB, Alfred M., 2215 North 33 St.,
Philadelphia 32, Pa. 5'51 CPT
LOEDING, John F., 2238 - 8th St.,
Wyandotte, Mich. 10'51 N
LOEFFEL, Fred A., 91 Zabriskie St.,
Jeney City 7, N. J. 6'51 C
LOEL, Wayne, 808 Subway Terminal
Bldg., Los Angeles 13, Calif. 12'44 C
LOESSEL, Edward, 60 Lathrop Ave.,
Binghamton, N. Y. 6'41 T
LOFF, William, 823 S. Ardmore Ave.,
Los Angeles B, Calif. 11'51 P
LOLLAR, William Burns, Sr., Box
2622, Birmingham, Ala. 11'46
LONDON, Dan E., St. Francis Hotel,
San Francisco 19, Calif. 3'48
LONERGAN, Miss Grace, 3039 N.
Janssen Ave., Chicago 13, Ill.
11'51 P
LONG, Rev. Fred, 9 North 7th St., 11'50 P LONG, Rev. Fred, 9 North 7th St., Paterson 2, N. J. 3'51 CMP LONG, Meredith D., 114 Bradford St., Charleston, W. Va. 1'51 CMP LONG, William A., Box 143, Boulder. Charleston, W. Va. 1'51 CMP
LONG, William A., Box 143, Boulder,
Mont. 5'49 N
LONGWELL, L. H., APSA, 169
Geneva Ave., Eimhurst, Ill. 1'34 CP
LOCEANOFF, Dr. Victor A., 17145
FEERING, Detroit 21, Mich. 7'50 P
LOOMIS, Ray, 717 Lind, Casper, Wyo.
6'44 CP FERRAL, Detroit 21, Mich. 750 P.
LOOMIS, Ray, 717 Lind, Casper, Wyo.
6'44 CP
LOOMIS, Rager C., P.O. Box 74,
Suffeld, Conn. 3'51 PJ
LOFUCH, Anthony J., 517 Fifth Ave.
No., Great Falls, Mont. 8'46 P
LORD, Denaid M., 306 N. Monroe St.,
Butler, Pa. 11'50 CP
LORD, Robert A., Bedford Rd.,
Armonk, N. Y. 9'49 P
LORENCE, Gene E., 1797 Clinton St.,
Buffelo S, N. Y. 8'48 CPT
LOTEROP, C. W., 1010 Molling Ave.,
Long Beach 4, Califf. 3'47
LOUGHNEER, John N., 4713-5rd Ave.,
Detroit 26, Mich. 11'48 M
LOUS, Maurice E., APSA, 353 West
56th St., New York 16, N. Y. 4'41 P
LOUGHNEER, Co., Bechester 4, N. Y.
18'46 T.
LOVENG, Don., FPSA, 217 E. 43rd
St., Indianageth, 39, Ind. 1'37
Chimpel

LOVELL Edward L., Pacific Tele-phone & Telegraph Co., 2709 MacDonald Ave., Richmond, Calif. 7'41 C 7'41 C
LOWE, Dr. Edmund W., APSA, Rts.
1, Lake Geneva, Wis. 5'40
LOWENSTINE, James R., 3000 W.
51st St., Chicago 32, Ill. 10'51 CNP
LOWENTHAL, Arthur E., 1400 East
Ave., Rochester 10, N. Y. 5'46
LOWERY, Melvin M., c'o Acme
Photo Supply, 207 W. High St.,
Lima, O. 11'51 CMPT
LOWMAN. Hubert A. 3332 N. Cor-Lima, O. 11'51 CMPT
LOWMAN, Hubert A., 3332 N. Corrida Dr., Covina, Calil., 11'51 C
LOWN, Major Wilbour, Signal Corps
Photographic Center, 35-11 35th
Ave., Long Island City 1, N. Y.
9'42 M 9'42 M
LOWRY, James W., 27 Hamilton St.,
East Orange, N. J. 2'49
LOWY, Royal, 222 West 59th St.,
New York, N. Y. 11'51 C
LUBIN, Henry M., 107 Martense St.,
Brooklyn, N. Y. 1'51 CM
LUBITSH, A. Cypen, 910 Orange St.,
Wilmington, Del. 9'59 J
LUBY, Thomas J., M.D., 14 Bainbridge Rd., West Hartford 7, Conn.
9'51 C LUCE, Cortlandt F., Jr., APSA, 517 Trust Co. of Georgia Bidg., Atlanta 3, Ga. 12'44 3, Ga. 12'44
LUDGATE, H. J., 4230 Garretson
Ave., Sioux City, Ia. 1'50
LUDLAM, Eibert M., APSA, 476
Wood Ridge Ave., Wood Ridge, N. J. 3'41 T 3'41 T
LUGG, E. Curtis, 2007 S. Menlo Ave.,
Sloux Falls, S. Dak, 10'46 NP
LUHN, Kurt W., Windy Hill, Armonk,
N. Y. 1'40
LUHRSEN, Richard W., 945 N. Inglewood Ave., Inglewood 3, Calif.
9'51 C 9'51 C
LUKE, James L., Jr., 801 Edgehill
Rd., Wilmington 79, Del. 6'48
LUND, William G., 15 Queen Anne
Rd., Bogota, N. J. 10'50 C
LUNDBERG, Rudolph A., 9 Lobbell
Ct., Bloomfield, N. J. 2'41 P
LIBLEN Edward A 183 Hunnagell LUNDEERG, Rudolph A., 9 Lobbell
Ct., Bloomfield, N. J. 2'41 P
LUFIEN, Edward A., 352 Hunnewell
St., Needham Heights, Mass. 2'48
LUSCRE, Joseph, 21 Mar Hill,
Youngstown, O. 11'51 CP
LUSTIG, Adrian J., 19344 Appoline
Ave., Detroit 35, Mich. 5'51 M
LUTES, Dr. Harold, Bex 187, Alhambra, Calif. 2'50 T
LYMAN, D. F., 333 State St., Rochester 4, N. Y. 4'48 M
LYNCH, Kenneth, Rm. 15 - 114½ E.
22d, Tulsa, Okia. 9'45 CNP
LYNDE, George C., 2'00 Boston Ave.,
Muskogea, Okia. 10'48 C
LYNDES, Byron A., 2717 East 75th
St., State College, Pa. 4'50 CN
LYNDE, George C., 2'00 Boston Ave.,
Muskogea, Okia. 10'48 C
LYNDES, Byron A., 2717 East 75th
St., Scattle 5, Wash. 8'42 MPTJ
LYNN, Herb, 188-30 87th Dr., Hollia,
L. I., N. Y. 2'S1 P
LYON, Howard H., Jr., Plant Path.
Dept., Cornell University, Ithaca,
N. Y. 11'51 CNT
LYONE, Glann, 2940 N.E. Fremost,
Partimol 12, Orn. 6'51 T LYONS, Glenn, 2940 N.E. Fremont, Portland 12, Ore. 6'51 T

v

MAC DANIEL, Dr. Donald I., 403
W. 32nd St., Connersville, Ind.
2'51 P
MACDONOUGH, Herbert A., Rte. 3,
Binghamton, N. Y. 6'41 MT
MAC ELROY, Arch, P.O. Box 218,
Selma, Calif. 3'51 C
MAC GILL, Miss Chris, P.O. Box 591,
The Associated Press, Tallahansee,
Fin. 2'51 P
MAC ILREATH, Miss Katherius G.,
1041 Lake Points, Grosse Peints 30,
Mich. 5'45 C
MACK, Geo. W., 184 W. Fourth St.,
Wattelo, Ia. 7'51 CMPT
MACK, R. J., 3117 Addisgn St.,
Chicago 18, IR. 4'49 P

MACK. S. Miller, 7811 Mill Ed., Bikins Park, Phila. 17, Pn. 1144
MAC KAY, Dr.. Hunter J., 1317
Marion St., Seattle 4, Wash. 1149
MACKEY, E. Scudder, Stone Enad, R.D. 2, Binghamton, N. Y. 1247
MACKEAN, Miss Dorothy J., Getlinburg, Tenn. 4151 CP
MACKG, Dr. Joseph J., 1444 E. 105th
Sty., Cleveland 6, O. 511 M
MAC LEOD, Charles N., 2735 Sepulveda Bivd., Los Angeles 64, Calif. 8150 P
MACMILLAN, Robert S. 6115 Miller. veda Blvd., Lee Angeles 64, Calif. 8'50 P

MACMIELAN, Robert S., 5135 Hillard Ave., La Canada, Calif. 3'49 MT

MAC MULLIN, Smith, 3000 W. 30th St., Inglewood, Calif. 11'50 C

MACNAS, Dr. John A., 416 E. 3th, The Dailes, Ore. 7'51 P

MACNELLL, E. Francia, 349 Lessington St., Auburdale 66, Mass. 1'48 PTJ

MADDOX, Julian A., 109 Waddell St., N.E., Atlanta, Ga. 2'49 P

MADIGAN, Robert E., 528 State St., Madison, Wis. 4'48 CMT

MADSEN, J. F., 1825 Sonoma, Berkeley 7, Calif. 11'48 CN

MAGEE, John H., Hon. PSA, APSA,†
262 E. 197th St., New York 38, N. Y. 11'40 P

MAGLIOZZI, Joseph, 331 Titus Ave., Rochester, N. Y. 1'51

MAGOONIS, James J., 220 York St., Vallejo, Calif. 4'51 CMP

MAHAFFY, Bert E., 3769 San Anseline, Long Beach 8, Calif. 6'48 P

MAHLENBROCK, Henry J., 310

Sherman Ave. Tanasat V. AMERINE, Long Beach 8, Calif. 6'48 P

MAHLENBROCK, Henry J., 310
Sherman Ave., Teaneck, N. J. 8'48 J

MAHON, Ralph L., APSA, 260 Forest
Ave., Elmhurst, Ill. 12'42 P

MAHONEY, Lealie J., P.O. Box 1828,
Phoenis, Aria. 10'48 CM

MAHONEY, Martin J., 452 Cahal St.,
Manchester, N. H. 4'49 CMNPTJ

MAIDES, Fred A., 12'16 Belmont Ed.,
Grand Forks I, N. Dak. 8'48 N

MAJOR, Ross O., c/o Major Equipment Co., Inc., 4603-19 Fullerton
Ave., Chicago 39, Ill. 8'51 P

MAKER, Edwin, 7754 Calumet, Chicago 19, Ill. 5'46

MALCOMSON, Richard O., 105 E.
Bellows, Mt. Plessant, Mich.
11'51 N

MALLARDI, Antonic J., 928 East 5th MALLARDI, Antonio J., 928 East 3th St., Brooklyn 30, N. Y. 11'51 P MALLAS, Wm., 448 Highland Ave., Newark 4, N. J. 11'48 P MALLORY, Miss Ruth H., 81 West St. Dischard Constitution St., Danbury, Conn. 2'42
MALLY, John P. 27 Lincoln Pl., Glen
Cove, L. I., N. Y. 1'41 T
MALONEY, Tom, U. S. Camera, 420
Lexington Ave., New York 17, N. Y.
5'51 J MANNES, Leopold, FPSA, 120 E. 75th St., New York 21, N. Y. 6'47 CMNPTJ CMNPTJ
MANNING, Bert W., 430 Huntmere
Dr., Bay Villags, O. 11'49 T
MANNING, Edward P., Jr., 3337
Hunter, Royal Oak, Mich. 8'50 CPJ
MANOVILL, Martin B., 5311 Lindenwood Pl., St. Loub 9, Mo. 3'49 M
MANSFIELD, Catl, FPSA, Bloomingdate, O. 9'43 P MANZER, Charles W., APSA,† 10 Sheridan Sq., New York 14, N. Y. 2'44 P MANZER, Helen C., APSA,† 10 Sher-idan Sq., New York 14, N. Y. 2'44 CP MAPLE, Alpheus Fuller, \$502 Johnson Ave., Bethesda 14, Md. 4'51 CP

Ave., Betheada 14, Md. 4'51 CP
MAPLES, Philip B., 29 Spring St.,
Breckport, N. V. 1'51 P
MARAE, Capt. George E., 1104 S.
25th St., Colorado Springs, Colo. 9'51
CMT
MARINUS, Dr. C. J., APSA,† 303
David Whitney Bidg., Detroit, Mich.
1'39 P
MARJON, J. L., 215 W. Walnut Lane,
Phili. 44, Pa. 11'51 CP

MARISCH, A. A., 320 Plainfield St., Westbury, L. I., N. Y. 12'50 MARKUSON, Mm. Laurie, Box 92, Tariffville, Conn. 3'49 P MARLIN; H. H., Box 265, Blooming-ton. Ind. 2'46 MARLIN; EL. EL., DONE DE LA STANDARD, Ind. 7'49
MARS, John H., 675 Shady Dr. East,
Mt. Lebanon, Pittsburgh 28, Pa. MARSH, Kenneth P., 9515 Wayburn Ave., Detroit 24, Mich. 2'42 MARSHALL, Harry M., 3685 Lindgate Rd., Shaker Heights, O. 11'50 C MARSHALL, Maj. & Mrs. Joseph W., 112 E. 112th St., Scattle 55, Wash. 0'48 NP MARSRALL, Wesley D., 2049-5th St.,
La Verne, Calif. 4'48
MARSTON, Edgar J., P.O. 1063, Colo.
Spen. Colo. 11'48 NT
MARSTON, Hunter S.,† 151 E. 79th
St., New York 21, N. Y. 3'48 P
MARTENSON, R. B., c/e Sylvania
Electric Prod., Inc., 1740 Broadway,
New York, N. Y. 12'50
MARTIN, Boyce, Jr., 200 S. 18th St.,
Conicana, Tez. 4'48 P
MARTIN, Clair L., 6411 Spring Mill
Rd., Indianapolis 20, Ind. 7'44 P
MARTIN, Clarence A., Jr., 144
Colonial Rd., Summit, N. J. 11'51 C
MARTIN, George L., 1419 Schilling
Ave., Chicago Heights, Ill. 7'47 P
MARTIN, Ira W., 14 Grace Church
St., Rye, N. Y. 11'51 P
MARTIN, J. Bowie, Whitehead Bidg.,
Atlanta 3, Ga. 4'42 MARSHALL, Wesley D., 2049-5th St., Atlanta 3, Ga. 4'42 MARTIN, Joseph H., 1001 Peoples National Bank Bldg., Grand Rapids 2, Mich. 4'47 P
MARTIN, Keot C., 1521 East Eighth
St., Michigan City, Ind. 6'51 CNP
MARTIN, Robert H., 1206 Camino
Cacto, Santa Fe, N. Mex. 8'43 CTJ
MARTIN, Willard C., 681½ Wabash
Ave., Terre Haute, Ind. 4'47
MARTIN, W. W., 4753 Broadway,
Chicago, Ill. 4'51 C
MARTINSEN, William L. M., 1375½
S. Kelton Ava. Los Angeles 24 2. Mich. 4'47 P S. Kelton Ave., Los Angeles 24, Calif. 7'45 T MARVIN, John R., , 560 N. 16th St., MARYIN, John R., 560 N. 16th St., Phila. 30, Pa. 2'50 P MASLOW, Alan J., 1077 Beacon St., Brookline, Mass. 6'51 T MASON, Charles E., 642 Edmonds Ave., Drexel Hill, Pa. 4'48 M MASON, D. Gardiner, 37 Brett Rd., Rochester, N. Y. 12'50 T MASON, Harold A., 23 Clinton St., Delhi, N. Y. 1'50 P MASON, H. James, 424 So. New Hampehire, Los Angeles, Calif. 11'50 CP
MASSERMAN, Theodore, 800 Lawyers
Bldg., Detroit, Mich. 8'51 P
MASSEY, Harold C., 2992 Eighth St.,
Riverside, Calif. 7'50 P
MASSINGHAM, H. J., 716 Standish
Ave., Westfield, N. J. 10'47 T
MASSOPUST, Leo C., 2931 N. 46th
St., Milwaukee 10, Wis. 3'48 P
MATSUED Forces. St., Milwaukoe 10, Wis, 3'48 P
MATHER, Leroy A., Route 1, Box
424D, Greensboro, N. C. 12'49 CTJ
MATTA, Michael, 2732 E. 92nd St.,
Cleveland 4, O. 7'48
MATTHEWS, Glenn E., Hon. PSA,
FPSA,† 55 Stoneham Rd., Rochester
10, N. Y. 10'35 MT
MATTHEWS WILLIAM E. L. 200 MATTHEWS, William F., Jr., 280 Upper Mountain Ave., Upper Mont-clair, N. J. 8'46 CM MATTSON, Mary Elizabeth, 1739 W. Sist St., Los Angeles 62, Calif. 4'51 MAU, Jack, 4746 Hickory, Hammond, Ind. 5'51 T MAUGERI, Ruso,† 34-31 - 81st St. MAUGERI, Hugo,† 34-51 - 81st St., Jackson Heights, L. I., N. Y. 6'45 C MAURER, John A., 6356 Greenwood Ave., Chicago 37, Ill. 6'44 CT MAURER, John A., 37-01 - 31st St., Long Island City 1, N. Y. 6'47 M MAURER, Walter, So. Main St., Newtown, Conn. 5'51 P MAYOR, James E., 527 M, & M Bidg., Houston 2, Tex. 3'46

MAWHINNEY, A. S., FPSA,† 259 Storer Ave., New Rochelle, N. Y. 4'39 P MAWHINNEY, Mrs. Katherine Ho 259 Storer Ave., New Rochelle, N. Y. 6'50 N
MAKEY, B. T., 2360 E. Broadway,
Tucson, Arls. 11'48 P
MAYER, Mrs. Emily, Grays & Elbow
Lanes, Haverford, Pa. 6'46 P
MAYER, Glibert E., 2665 N. 3rd
St., Milwaukee 12, Wis. 3'47
MAYER, Henry M., FPSA, 3438 W.
150th St., Cleveland 11, O. 10'43
CNT MAYER, H. Frederick, 1450 Mouroe Ave., Apt. 26, Rochester 18, N. Y. 9'47 C MAYO, Lawrence E., P.O. Box 56, La Mesa, Calif. 11'51 CP Mc ALEXANDER, Mrs. Nina, 1607 Grove Pl., Birmingham 9, Ala. 6'40 McALISTER, James D., 73 E. State St., Columbus, O. 10'41 P McALPIN, David H., 24 W. 55th St., Apt. 10-D, New York 19, N. Y. 1'48 Mc AMIS, William T., 18 Orlando Dr., Chattanooga, Tenn. 8'50 P Mc ARDLE, Lewis, 7233 Sarah St., Maplewood 17, Mo. 11'51 P Mc ARTHUR, Denning D., Jr., 107 Live Oak Dr., Ventura, Calif. 8'50 P McARTHUR, Miss Dorothy I., 835 Bush St., San Francisco 2, Calif. 7'46 McBAINE, Clifford K., 1720 E. Walnut Ave., El Segundo, Calif. 9'51 CPJ ic BRYER, Miss Grace E., 5814 Cedarhurst St., Philadelphia 43, Pa. Mc CAFFERY, Robert, A.P.O. 187 Mc CAFFERY, Robert, A.P.O. 187
HOW, c/o Postmaster, San Francisco, Calif. 7'51 P
McCAIN, Ralph H., 805 West Wayne,
Ft. Wayne 2, Ind. 1'51 P
Mc CALEB, Dr. T. M., Rt. 3, Box
287, Memphis, Tenn. 7'50 C
McCALL, Basii, 1805 Grand Ave.,
Santa Barbara, Calif. 11'51 P
Mc CALL, Mise Mildred, 2221 Rosedale Houston A. Ter. 10'51 C Mc CALL, Miss Mildred, 2221 Resedale, Houston 4, Tex. 10'51 C
McCALLUM, Robert, 20 Avenus E,
Rochester 4, N. Y. 10'40 P
Mc CAMY, Miss Louise, 43 Dallas
Manor, Chattanoga, Tens. 10'50 Tj
Mc CARTHY, Wm. J., c/e John R.
Mc Carthy, 563 Sheltan Rd., Ridgewood, N. J. 9'48 P
McCAY, Miss Helen, 847 Roanoke Rd.,
Cleveland 21, O. 4'46 C
McCLANHAN Wm. G. c/o Mac'a Cleveland 21, O. 446 C
McCLANAHAN, Wm. G., c/o Mac's
Camera Shop, 922 Ryan St., Lake
Charles, La. 9'49 P
Mc CLEARY, William N., 10 Raymond St., Rochester 20, N. Y. 4'48 Mc CLELLAND, Robert C., Martin Rd., West Hearietts, N. Y. 1'49 T McCLELLAND, Robert T., 221 Laws-McCLELLAND, Robert T., 221 Lawndale, Wilmette, Ill. 1'48 P
McCLOUD, Edgar, 1604 - 24th St.,
Detroit 16, Mich. 11'51 CP
McCLUNEY, Flois, Jr., 714 Raysolds
Circle, Gadsen, Ala. 11'47 P
Mc CLURE, Frank A., Jr., Varnville,
S. C. 3'46 CJ
Mc CORMICK, Clyde M., 43 Blair
Ava., Rock Springs, Wyo. 6'51 PJ
McCORMICK, Frank, Box 312, Greenwood, Mis. 12'46 CMPJ
Mc CORMICK, Lt. Col. H. D., HQS.
JUSMAG—APO. 206 c/c P.M., New
York, N. Y. 7'51 PT
Mc COY, J. L., APSA, c/c Argus,
Inc., Am Arbor, Mich. 4'42 C
McCULLOCH, Grayden, 86 - 22 Dangan St., Elmburst, L. I., N. Y. 5'51
Mc CURDY, Betty Louisa, 26
Academy Ave., Mt. Lebanon, Pittsburgh, Ps. 12'45 C
Mc DADE, Neil, Rivermont Octobe,
P.O. Box 831, Chattanooga, Essa.
10'50 CN
Mc DANIEL, R. M., Rt. 1, Box dale, Wilmette, Ill. 1'48 P Mc DANIEL, R. M., Rt. 1, 1 147-B, Somerton, Ariz. 4'50 CPT

McDANIEL, Roy S., 1256 Rarriet St., Beaumott, Tex. 11'45 P
Mc DONALD, Elmo, 16 Chauncey Ave., New Rechelle, N. Y. 5'48 J
McDONALD, Erwin L., Director, Public Relations, Furman University, Gressville, S. C. 9'51 CJ
McDONALD, George W., 46 Websuh Ave., Kenmore 17, N. Y. 5'47 P
McDONALD, James J., 2306 Waverly Pl., Oakland, Calif. 11'50 T
McFARLANE, John W., FPSA,† 343
State St., Rochester 4, N. Y. 10'38 T
McFARLAND, Jny, Petroleum, W. Va. 7'48 CPJ 7'48 CP)
McFERRAN, Robert L., AFSA, P.O.
Box 893, Fort Wayne 2, Ind. 2'40
Mc GEE, Miss Florence M., 303 Agate
St., Houghton, Mich. 5'46 P
McGGHEE, J. E.,† c/o Eastman Kodak
Company, Rochester, N. Y. 10'40
Mc GLONE, E. D., c/o Cate & McGlone, 6060 Sunset Blvd., Hollywood
28, Calif. 3'49 M
Mc GOVERN. Paul S. 5406 Dec. GIORE, OUDU SURBET BIVG., Höllywood 28, Calif. 3'49 M
MC GOVERN, Paul S., 6406 Dorchester Ave., Chicago, III. 4'51 P
MC GRAW, Frederick, 2217 Penobacot
Bidg., Detroit 26, Mich. 7'47 P
MC GUIRE, Ray C., 1417 E. 11th St.,
The Delles, Ore. 10'51 C
MC INTOSH, Douglas B., U. S.
Camera—420 Lexington, New York,
N. Y. 4'51 J
McINTYRE, Robert L., 1822 Leland
Ave., Chicago 40, III. 10'47 CMTJ
MC INTYRE, Capt. William D., 5
Quinn Rd., RD 4, Binghamton,
N. Y. 3'48 CMP
MC KAY, Henry E., P.O. Box 1351,
Church Street Annex, New York,
N. Y. 7'50 CPTJ
MCKAY Herbert C. Bee 240 Feet. Church Street Annex, New York, N. Y. 7'50 CPTJ McKAY, Herbert C., Box 849, Eustis, Fla. 5'51 C Mc KEAGUE, Robert I., Sr., 6816 S. Merrill Ave., Chicago 49, Ill. 6'51 CNDT! CNPTJ
McKECHNIE, Mac, 718 S. Second
Ave., Sioux Faiis, S. Dak. 12'45 P
Mc KEE, Charles B., APSA, 5030 Del
Rio Dr., Sactamento 18, Calif. 7'43 C
Mc KEE, Walter V., APSA, 24 Garden
Rd., Pelham Maner, N. Y. 3'43 P
Mc KEON, M.Sgt. Theodore, Post Signal Office, Camp Stoneman, Calif.
8'47 CT CNPTI 8'47 CT
Mc KEOWN, A. C., 3001 W. Saginaw
St., Lansing, Mich. 8'51 CP
Mc KINLEY, H. Evan, 112 Main St.,
Morristown, Tenn. 9'46 J
Mc KNIGHT, James Ian, Jr., 365 San
Jose Ave., San Francisco 10, Calif.
9'51 P Mc LAUGHLIN, Eugene R., 310 - 3rd Ave., N.E., Brainerd, Minn. 8'51 CPTJ Mc LEAN, Arthur J., 201 W. 6th St., Cincinnati 2, O. 1'35 Mc LEAN, James D., Rydal Rd., Rydal, Pa. 9'51 C McLEAN, Robert K., 1068 W. Eldo-McLEAN, Robert K., 1068 W. Eldorado, Decatur, Ill. 9'48 P
Mc LENDON, Raymond, 128 W. 5th
St., Montgomery, Ala. 8'49 P
Mc LEOD, Ethel May, 2240 Golden
Gate, San Francisco, Calif. 8'46 CM
McLEOD, John H., APSA, 1447 St.
Paul St., Rochester 4, N. Y. 10'40 McMASTER, Donald FPSA,† 52 Sandringham Rd., Rochester 10, N. Y. 1'40 CPT N. Y. 1'40 CPT
Mc MASTER, John, APSA, Brookwood, Huntington Hills, Rochester 9,
N. Y. 10'41 C
Mc MATH, Dr. Robert R., FPSA, e/o
Mc Math—Hubbert Cheevatory, 901
Lake Angelus Rd., N. RFD 4,
Funtiac, Mich. 1'45 T
Mc MEMEMENY, Mrs. Elizabeth T., 77
Mountain Dr., Santa Barbara, Calif,
11'49 CMFT Mountain Dr., Santa Barbara, Calif., 11'49 CMPT
Ma MILLAN, Br. James R., 350 First
Ave., New York, N. Y. 3'49 CP
McMillEN, Belle, 7'16 Community
St. Lansing 6, Mich. 3'47 CMNPTJ
Mc MillEN, Bect A., Shapherd,
Tum. 2'51 N

Mc MILLION, Mrs. With, Quantum 160 A 3, Government Island, R. Y. 9'50 P 9'30 P
McMURTRY, Edward P., E23A, P.D.
Ber 2174, Carmel, Call. 1'36
Mo NAY, Brace E., 15 Kingsbury Dr.,
Belleville, II. 9'46 C7
Mc QUARRIE, Dr. Donald G., c/o
The Bigelow-Sauford Carpiet Co.,
Inc., Thempsonville, Com. 5'46
Mc RAB, Connell C., 656 East Within
St., San Jose 12, Calif. 11'47 P Mc RAE, Council C., 655 RAE WHINE St., San John 12, Callf. 11747 P Mc SHEKETY, Mr. & Mrs. Brendan, 83-43 118th St., Apt. 3A, Eaw Gar-dens 15, N. Y. 8'51 CP dens 15, N. Y. 8'51' CP

Mc TAMANSY, Louis S., 185 Propect St., Nawburgi, N. Y. 8'49 P

MEATH, Harold F., 107 Afron Ave.,

Norfolk S. Va. 5'40 P

MECUM, C. Lesile, 1506 28th Ave.,

Oakland 1, Calif. 4'49 P

MEDBERY, Mrs. Harold L., APSA,†

Oakland, Armington, Ill. 5'43 CMN

MEDVED, Edward H., 788 E. 222nd

St., Euclid 25, O. 2'50 P

MEEKS, Paul, Phg., USNR, Radio &

Television PiO, U. S. Navy, 1165,

c/o F.P.O., San Francisco, Calif.

5'51 J

MEERS, Wilms Burt, 518-61st, Ken
oahn, Wisc. 6'49 C oshs, Wisc. 6'49 C
MERS, Dr. C. E. Kenneth, Hon.
FPSA,† Kodak Park, Rochester 4, FPSA,† Kodak Fark, Rochester 7, N. Y. 8'36 M MEISER, M. D., APSA, 819 N. Main St., Elkhart, Ind. 3'42 P MEISTER, Frank, APSA, 3840 Olive St., Kanssa City 3, Mo. 12'42 P MELCHER, Cyril, Bally, Pa. 11'51 CMN
MELLETT, J. E., Jr., 46 Montclair
Dr., N.E., Atlanta, Ga. 3'51 P
MELLMANN, Richard P., 120 West
Domiatck St., Rome, N. Y. 10'51 CMNPTJ CMNPTJ
MELLOR, Albert E., Sc., 262 W. 3rd
St., Moorestown, N. J. 4'46
MELVIN, Dr. A. M., 9751 S.W. 63
Court, Miami, Fla. 4'51 P
MENAPACE, Francis E., 612 E.
Logan Ave., Gallup, N. Mex. 3'49
CNPT
MENDERSON MENDELSON, Bernis, 4862 N. Clark St., Chicago, Ill. 10'51 C MENGEL, lat Lt. John B., 548 Recos. MENGEL, 1st Lt. John B., 548 Recon.
Tech. Sq., A.P.O. 328, c/o P.M.,
San Francisco, Calif. 10'42 CP
MENHART, John, 1057 S. Patricia
St., Detroit 25, Mich. 10'51 C
MENTCH, Glenn, 343 State St.,
Rochester 4, N. Y. 8'47 M
MERCEN, Frank C., 3950 North
Oakland Ave., Shorewood 11, Wis. 7'48 C MERCER, Armistead L., 616 N. Stratford Rd., Winston-Salem, N. C. 8'50 P. Earl, Navasota, Tex. 11'47
MERCUR, Dave, 436 Wood St.,
Pituburgh, Pa. 5'42
MEREDITH, Mrs. Toumis Jett, 109
Pens St., Cynthiane, Ey. 4'50 P.
MEREEN, Donald K., 3034 N. 47th
St., Milwaubte 10, Wis. 10'44 P.
MERLING, Joseph J., 99 Colin St.,
Yoshers, N. Y. 4'50 P.
MERRITT, D. E., 2531 Truman Ave.,
Oakland 5, Calif. 12'51 C J.
MERTENS. Robert H., APSA. Roaring 8'50 P MERRITT, D. E., 2331 Truman Ave.,
Gakland S, Calif. 12'51 C J
MERTENS, Robert H., APSA, Roaring
Brook, R.F.D. 1, Feskahill, M. Y.
10'43 P
MERTLE, J. S., FPSA,† 901 Hermins
Ave., Cincinnati, G. 5'43 J
MERWIN, Mrs. T. K., 2525 Hidden
Valley Rd., Le Jolle, Calif. 5'45 P
MESSICE, William, 990 Gerticon
Ave., Tenneth, N. J. 9'31 M
MESTOR, Hervey, e/e Meston's
Travels, Inc., 2818 N. Phorne, E
Proc., Tex. 4'31 C
METCALF, Min. Madelsiam, 1 Onturle Rd. Jacknows, N. Z. 7'44 P
METCALF, Mrs. Madelsiam, 1 Onturle Rd. Jacknows, N. Z. 7'44 F
METCALFE, R. L., 312 Rion: St.,
Braintens M., 1000: Sun Diago St.,
E Phie, Tex. 2'49 F METE, Robert J. 587 1985 Ave.,
New Tork 17, 26, 27, 11, 42 J
MEWHERTER, Bloward, 1609 Liganler
26. Latrobs, Pa. 1816
MEYER, Da. Herbert, 3358 La Rada
Ave., Los Aspelas, Calif. 5'30
MEYER, Miss Mildred G., 404 N.
Pilmore, Edwardwille, Ill. 5'51 P
MEYER, Miss Mildred G., 404 N.
Pilmore, Edwardwille, Ill. 5'51 P
MEYER, Miss Frances E., 633 Trentos Pl., Huntington, W. Va. 5'30 CP
MEYERS, Miss Frances E., 633 Trentos Pl., Huntington, W. Va. 5'30 CP
MEYERS, Philip D., 4654 N. Warnock,
Phila. 40, Pa. 10'48 P.
MEYERS, Walter S., Hon. PSA,
APSA,† 44 Oliver St., Rochester 7,
New York 10'33 P
MEYERSON, Dr. Larsel M., Livingston Manor, N. Y. 9'51 P
MICHAEL, George, Jr., 532 Fowler-St.,
Waterlook. 15'11 CP MICHAEL, George, Jr., 532 Fowler St., Waterloo, Le. 7'51 CP MENAFRA, Anthony, 34 - 51 86th St., Jackson Heights, L. I., N. Y. 4'51 MP MP MICHAEL, O. L., 5281 E. 4th St., Long Beach, Calif. 9'51 CNPTJ MICZEK, Walter C., 1513 Fry Ave., Chicago 22, Ill. 8'51 C MIDDLETON, William L., Jr. Box 4225 Walker Station, Tules, Okla. MIDGLEY, Stanley W., Jr., 4555 Encinas Dr., La Canada, Calif. 12'45 MIESEN, Walter P., 832 Montgomery Ave., Narberth, Pa. 5'48 C MIESS, Ray, APSA,† 1800 No. Far-well Ave., Milwaukee, Wis. 9'41 CNP
MIHALYI, Joseph, Camera Works,
Eastman Kodak Company, Rochester
4, N. Y. 10'41
MILES, C. F., 222 N. 21st St., Kanass City 2, Kans. 3'48
MILES, Miss Kay Burkit, 757 Covington Dr., Detroit 3, Mich. 7'51
CMNPI MILES, Miss Kay Burkit, 757 Covington Dr., Detroit 3, Mich. 7'51 CMNPJ

MILGRAM, Joseph B., Jr., 3960 Pine St., Phila., Pa. 11'50 CP

MILLAR, William C., 107-23 Monterey St., Queens Village 9, N. Y. 9'51 CT

MILLARD, G. E., Jr., 2235 Spain St., Baton Rouge, La. 7'50 P

MILLARD, John A., 403 Academy St., Watertown, N. Y., 10'50 P

MILLER, Albert C., 703 Napa St., Vallejo, Calif. 11'48 P

MILLER, Alfred H., c/o Alfred H. Miller Company, Inc., 23 William St., New York 5, N. Y. 3'49 CPT

MILLER, Alfred H., c/o Massachusetts Ave., Boston 15, Mass. 2'51 CNP

MILLER, A. R., 139 Colonial Boulevard, N.E., Canton 4, O. 12'47 N

MILLER, Dr. Carl G., 1311 Market Ave., N., Canton 4, O. 9'51 CT

MILLER, Dr. Carl G., 1311 Market Ave., N., Canton 4, O. 9'51 CT

MILLER, Dr. Donald H., 167 Retadillo Ave., San Leandro, Calif. 9'46

MILLER, Dr. F. M., Jr., 293 Genesee St., Utica, N. Y. 3'40

MILLER, H. G., Box 418, The Dalles, Ore, 11'50 J

MILLER, Henry E., 2202 Kennedy Dr., Show Chy 17, Ia. 6'50 P

MILLER, Heward, 7 1043 Senecs Rd., Wisseits, IIL 9'50 CP Dr., Steps Chy 17, Ia. 6'50 P MILLER, Howard, 7 1043 Senson Rd., Wilmatte, III. 9'50 CP MILLER, Howard L., 6 Orchard St., Hillerut, Spring Valley, N. Y. 3'51 MULER, Irving, 423 Pine St., Phile., Pa. 12'45 C Ph. 1245 C
MILLER, James E., 320 N. 12th St.,
Municase, Chie, 744 S
MILLER, James E., 326 N. 12th St.,
Municase, Chie, 744 S
MILLER, J., Munice, 139, Stoth Shath
Ave., In. German, IR. 946 P
MILLER, Law W., 1101 S. Michigan,
South South Its Ind. 946 P
MILLER, Lawis E., 3215 Morgan St.,
Chicago St., Lawis S., 575 Morgan St.,
Chicago St., Th. 751 F
MILLER, Phill S., 7 Resignate Dr.,
Changalon Hills, IR. 271 MJ MOLIN, Earl 7.,7 905 Berkeley Rd., Wilmington, Del. 10'16 T

MILLER, Lowell N., 99 Parkwood Rd., Rochester 13, N. Y. 8'49 P. MELLER, Luther F., Wayne Ave., Stony Feint, N. Y. 6'49 P. MILLER, Paren L., 3927 S. 46th St., Lincohe, Nebr. 7'51 P. MILLER, Paul B., 1114 Proquels St., South Bend 17, Ind. 4'47 P. MILLER, Paul L., 290 Granada Rd., West Palm Bench, Fin. 7'47 CP. MILLER, Paul L., 411 N. 63rd St., Sentile 3, West. 11'51 CM. MILLER, Paul S., 5475 Cabanne Ave., St. Louis 12, Mo. 11'51 C. MILLER, Lt. Peter S., P.O. Box 143, San Diago 12, Calif. 12'48 San Diego 12, Calif. 12'44

MILLER, Ralph A., The Chalfonto,
Apt. 343, 1601 Argonne Pl., N.W.,
Washington, D. C. 11'50 CT

MILLER, Richard H., Box 34, Clarksville, Md. 9'51 C

MILLER, R. R., † 4045 Fulton St.,
Dayton, O. 11'46 C

MILLER, Thomas H., APSA, 343
State St., Rochester 4, N. Y. 10'41 T

MILLER, Tony, Jr., P.O. Box 441,
Santa Barbara, Calif. 11'51 P

MILLER, Mrs. Vera Edith, † 1045
Seneca Rd., Wümette, Ill. 9'50 P San Diego 12, Calif. 12'44 MILLER, Mrs. Vera Edith,† 1043
Seneca Rd., Wilmette, Ill. 9'50 P
MILLER, Walter H., 427 Scotland St.,
Williamsburg, Va. 7'50 P
MILLER, William F., 501 Domer Ave.,
Apt. 203, Takoma Park, Md. 4'51
PTJ
MILLIGAN, Frank R., 2911 E. 53rd
St., Seattle S, Wash. 5'49 P
MILLINGTON, Carl A., Box One,
Bingen, Wash. 10'50 CP
MILLS, Charles Philip, Jr., 407 Station Ave., Haddonfield, N. J. 6'44 C
MILLS, Glenn E., 4200 E. 9th Ave.,
Denver 7, Colo. 5'44 MT
MILLS, Harold J., 141 W. Jackson MILLS, Harold J., 141 W. Jackson Blvd., Rm. 3805, Chicago 4, Ill. 2'43 C MILLS, Lt. Col. John V., 9469 Tsu Sig C, Intel, Agency, Wash., D. C. 5'50 P MILNER, William S., 10 East Park-MILNER, William S., 10 East Parkwood Dr., Tipp City, O. 3'49 PMILSTEIN, M. G., 3336 Lawrence, Detroit 6, Mich. 9'51 MT
MINDEL, Isldore Mathis, 761 E. 45th
St., Brooklyn 3, N. Y. 2'47 CF
MINER, Henry C., Jr., Box 862,
Cld Greenwich, Conn. 4'51 CP
MINK, George W., Box 1663, Los Alamos, N. Mex. 11'51 CP
MINTEL. Miss Amy A 24 Mannes mos, N. Mex. 11'51 CP
MINTEL, Miss Amy A. 25 Moarce
Pl., Brooklyn 2, N. Y. 4'49 C
MIRUS, Albert F., 3897 Florence
Ave., Ciucinnati, O. 1'41
MISENER, Garland C., c/o Ansco,
Charles St., Binghamton, N. Y. 12'47
MT MISHLER, D. V., Smithville, O. 5'43 P
MISRAHY, Dr. G., 5514 Blackstone,
Chicago, Ill. 10'51 CMNFT
MITCHELL, Carleton, Sharps Point,
Annapolis, Md. 1'48
MIENCHELL, Charles H., CPO, GHQ,
FEC, A.P.O. 500, c/o P.M. San
Francisco, Calif. 10'51 PT
MITCHELL, David R., 485 E. 9th
St., Evokhyn 18, N. Y. 4'48 P
MITCHELL, Miss Gaye, 10 Cochato
Rd., Braintres 84, Mass. 3'51 C
MITCHELL, Harry G. 7455 N. Greense MITCHELL, Harry G., 7455 N. Green rw Ave., Chicago 26, Ill. 8'48 C MITCHELL, Harry J., Hibbacus Motel, 1311 Simonton, Key West, Fla. 11'47 P Fig. 11'47 F
MITCHELL, Isaac, 709 Silliman Ave.,
Lewrence Pt., Erle, Pa. 9'45 P
MIYAKE, Henry H., 668 Jackson St.,
Seattle 4, Wash. 9'51 P
MODDEJONGE, John C., APSA,†
444 Manhattan Ave., Cleveland 29,
0.1'27 C MCERI, Reac W., 4205 Raymond Ave., Brookfield, Ill. 4447 TJ MCEE, Elmer W., 3111 N.E. Shever St., Portland, Ore, 1151 CNPT MCREE E.

MOLYNEAUX, Duane L., Camera Dept., Erie Dry Goods Co., Erie, Pa. 9'51 MP MORLEY, William M., 3204 Stephen-fin Pl., N.W., Washington 15, D. C. 3'51 C 9'51 MP
MONETT, N., 11682 Darliagton Ave.,
Los Angeles 49, Calif. 10'50 PJ
MONNER, Alfred A., 5009 N.E.
Brondway, Portland 13, Ore. 4'44 P
MONTEVERDE, James F., 19 Bond
St., Trenton 8, N. J. 2'49 J
MONTGOMERY, Hugh N., 1027 S.
28th St., Birminghem 5, Als. 10'42 P
MONTGOMERY, J. B., Kiamen'Rd.,
Route 1, Marshallton, Del. 10'51 P
MOONEY, Mark, Jr., APSA, 2906 Oak
Hill Ave., Baltimore 7, Md. 1'41
CMNPTJ
MOORE, A., 3819 N. Nora Ave., MORRIM, Dr. Paul S., 32616 N. Main, Austin, Minn. 4'50 P MORRIS, Charles, Jr., 250 S. Highland Rd., Springheld, Del. Co., Pn. 10'46 JORRIS, Frank, 3360 Mayfield Ave.,
La Crescenta, Calif., 12'48 T
MORRIS, Herman, 933 Garfield Ave.,
Beloit, Wis. 3'51 P
MORRIS, Howard K., 15 Cross
Gates Rd., Madison, N. J. 9'51 J
MORRIS, Robert R., 1025 E. 2nd St.,
Brooklyn, N. Y. 7'41 J
MORRIS, S. W., 517 Montana Ave.,
N.R., Apt. 4, Washington 17, D. C.
5'46 P CMNPTJ
MOORE, A., 3819 N. Nora Ave.,
Chicago 34, Ill. 11'51 P
MOORE, Mrs. Catherine, Washington
Farms, Wheeling, W. Va. 7'51 P
MOORE, C. Bennett, 18 E. Walnut
St., Alexandria, Va. 7'51 CP
MOORE, Francis A., 88 Park Ave.,
Port Washington, N. Y. 6'51 PJ
MOORE, Dr. George A., National
Bureau of Standards Div. 8, Washington 25, D. C. 12'47 C
MOORE, Miss Grace, 314 Royal St.,
New Orleans 16, La. 3'51 CP
MOORE, J. D., Arkansas A. & M. Col-MORRIS, V. C., 140 Meiden Lane, San Francisco 8, Calif. 11'48 C. MORRISON, A. Q., 1934 Ridge Rd., Homewood, Ill. 2'48 MORSA, Vincent, 65-51 Clinton Ave., Maspeth, N. Y., 9'51 CPT MORSE, Harry G., 326 Riverside Dr., Binghamton, N. Y. 5'49 T MORSE, Kenneth, Jr., 1135 Ridgeway Rd., Dayton 9, O. 1'51 C MORSE, Dr. Raymond C., 143 4th Ave., N.W., Puyallup, Wash. 11'46 P MOORE, J. D., Arkansas A. & M. Col-lege, College Heights, Ark. 10'51 CPTJ MOORE, Leo S., 3833 Westwood Blvd., MORSE, Richard F., 2039 Craig St., Winston Salem, N. C. 3'43 P MORSE, Walter H., Box 884, Ther-mopolis, Wyo. 2'48 N MORSMAN, Wm. P., 2311 Stone St., Falla City, Nebr. 11'51 P MOORE, Leo S., 3833 Westwood Blvd., Culver City, Calif. 4'48 P MOORE, Miss Marian G., 4412 Innes Ave., Cincinnati 23, O. 2'48 P MOORE, Merle W., M. D., Medical Arts Bldg., Portland, Ore. 5'50 MOORE, Robert P., 813 Telephone Bldg., Omaha 2, Nebr. 12'49 P MOORE, Robert S., 311 Moyer St., Alma, Mich. 11'51 C MOORE, Sara, 438 E. 28th St., Erle, Pt. 12'48 P MOORE, Walter B., 944 Cambridge MORTON, Mrs. Allyson Painter, 1113 Glendora Ave., Oakland, Calif. 4'49 CMJ
MORTON, M. Bowen, 49 East Lane,
Madison, N. J. 12'42 P
MOSES, C. Everett, Eastman Kodak
Co., Bidg. 65, 1st Fl., Rochester,
N. Y. 11'47
MOSTOVOY, Sheldon, 7601 South
Shore Dr., Chicago 49, Ill. 9'51 PT
MOTE, Oacar L., 4613 Calvert Rd.,
College Park, Md. 11'47 N
MOUDRY, Ray J., c/o Revere Camera
Co., 320 E. 21st St., Chicago 16, Ill.
8'49 Pa. 12'45 P
MOORE, Waiter B., 944 Cambridge
Rd., Cosbocton, O. 12'39
MOORHOUSE, Dr. I. K., 601 American Nat'l Bank Bldg., Beaumont,
Tex. 8'43 P
MOPANY Me. Tex. 8'43 P
MORAN, Mrs. Mabel, 911½ 2nd Ave.,
N.W., Great Falls, Mont. 6'49 P
MORCOM, Miss Elale Jane, 2601
Calvert St., N.W., Apt. 100, Washington 8, D. C. 7'50 CP
MOREHEAD, Dr. D. Edison, 805 S.
Elm St., Owatonna, Minn. 8'49 C
MORELAND, B. A., 2148 Laketon
Rd., Wilkinsburg, Pr. 5'47 P
MORELAND HEATT, 30 Reference MOWAT, Miss Jean, Hotel Pearson, 190 E. Pearson St., Chicago 11, Ill. 12'43 P MOY, Sgt. Norman W., 1692 East Market St., Long Beach 5, Calif. MORELAND, Harry T., 39 Edge-wood Rd., Asheville, N. C. 12'50 P MORELAND, William, Jr., 1206 East Oldtown Rd., Cumberland, Md. 7'46 8'51 P MOYER, Foster E., †† 7 Margaret Dr., Wyomissing Hills, West Lawn, Pa. 10'43 C MOYES, Norman, 702 N. Front St., Wheeling, W. Va. 9'51 J MOYES, V. J., c/o Rastman Kodak Co., 343 State St., Rochester 4, N. Y. 8'46 T P MORENO, F. F.,† P.O. Box 854, Kingaville, Tez. 9'48 T MORGAN, Clifton W., Chesapeake City, Md. 4'50 PJ MORGAN, Franklin M., 500 Warbur-ton Ave., Yonkers 3, N. Y. 5'43 MORGAN, 1st Lt. George K., Camp Polk, La. 11'49 J MORGAN, George T., 125 Mansion MOZO, Raiph H.,† 116 N. Bsnum St., Wilson, N. C. 1'49 P MUDD, John P., APSA, c/o Midvale Co., Nicetown, Philadelphia 40, Pa. 1'35 MORGAN, George T., 125 Manaion St., Consackie, N. Y. 5'51 CJ MORGAN,
St., Cozzackie, N. Y. 5'51 CJ

MORGAN, Gilbert, c/o Morgan's
Camera Shop, 6262 Sunset Blvd.,
Hollywood, Calif. 8'48

Handd. 3315 Cherokee 1'35
MUEHLER, Lowell E., 155 Hoover
Rd., Rochester 17, N. Y. 10'41 T
MUELLER, Frederick E., 600 Moaroe
Ave., Grand Rapids, Mich. 10'51 CP
MUELLER, Dr. F. W. H., FPSA,
106 Vincent St., Binghamton, N. Y. monywood, Cant. 8'48
MORGAN, Harold, 3315 Cherokee
Ave., Tampa, Fiz. 11'50 PJ
MORGAN, Dr. Harold E. & Philip,
314 E. 3rd St., Newton, Kans. 11'42 6'45 T
MUELLER, George A., 403 Avenue E,
San Antonio 6, Tex. 2'51 P
MUELLER, Dr. George J., 21 Little
John Lane, Cocoa, Fis. 11'50 C
MUENCH, Emil, 27:29 Puesta Del Sol,
Santa Barbara, Calif. 3'50 C
MUENCH, Josef, FPSA, 819 MissionCanyon Rd., Santa Barbara, Calif.
3'44 2P MORGAN, John L., c/o E. I. Du Pont De Nemoura, 664 Driving Park Ave., Rochester 3, N. Y. 10'42 T MORGAN, Mary, 2936 North 58th St., Lincoln 5, Nebr. 10'50 P MORGAN, S. L. Box 129, Bedford, O. MUIR, Bruce, 917 E. 10th St., The Dalles, Ore. 11'50 P MUIRHEAD, Miss Helen L., 410 Stuart St., Boston 16, Mass. 10'44 CN MORGAN, Willard D., APSA, Righ Point Rd., Scandale, N. Y. 12'40 MORGAN, Wm. L., P.O. Box 174, MORGAN, Wm. L., P.O. Box 174, Montecey, Calif. 3'50 C MORRHIRO, George, 508-20th Ave., Sentile 22, Wash. 12'50 P MORLE, Richard P., 1921 69th Ave., Oakland, Calif. 6'51 P MULDER, John G., Hen. PSA. FFSA.† Kodak Park Bldg. 26, Rochester, N. Y. 10'42 CMNPTJ

MULDER, Mrs. John G., 662 Rock Reach Rd., Rochester, N. Y. 11'41 C MULFORD, Dr. J. W., 1820 Carew Tower, Cinchansel 2, 0. 11'48 C MULLER, Dr. Arnold, 500 Madhon Ave., New York 22, N. Y. 10'51 P MULLER, Eric H., 12 Keene St., East Lynn, Mass. 5'50 PT MULLER, E. R., Box 109, Mancelona, Mich. 11'51 P MULLER, Henry T., 614 Dela Vista MULLER, Henry T., 614 Dela Vista Ave., Santa Barbara, Calif. 7'50 P MULOCK, Lt. Richard B., U. S. Naval Ammunition Depot, Earle, N. J. 2'48 P MULVENA, Hugh A., U. S. Camera, 420 Lexington Ave., N. Y. 17, N. Y. 5'31 J MUMMA, Roy R., R.D. 9, Brookside Farms, Pittsburgh 16, Pa. 1'45 CP MUNDAY, Dr. Perry L., 258 W. 22nd St., New York, N. Y. 1'49 CM MUNN, Raoul Alfred, R.F.D. 1, Box 155-A, East St., So. Hadley, Mass. 10'46 P 10'46 P
MUNRO, C. A., 141 Blaine St., Detroit, Mich. 2'50 CP
MUNZ, George J.,† 37 Homestead Pl.,
Bergenfield, N. J. 7'49 P
MURAKAMI, Kay, 604 Jackson St.,
Seattle 4, Wash. 10'51 P
MURDOCH, Dr. J. Clifford, 130 N.
Bellefield Ave., Pittsburgh 13, Pa.
9'51 CP 9'51 CP
MURIELLE, Miss D'Zama, 49 S.W.
1st Ave., Portland 4, Ore. 11'51 P
MURPH, D. Bentley, 1139 Briscoe,
Dallas, Tex. 2'50 CP
MURPHY, Carroli J., 1409 Indiana
Ave., Filat 6, Mich. 6'47 J
MURPHY, Lt. Col. George E., U. S.
Army Hospital, Fort Jackson, S. C.
10'48 C MURPHY, James N., Box 118, Mexico, N. Y. 3'50 P N. Y. 3'30 P MURPHY, J. Michael, 514-3 Airport Rd., West Lafayètte, Ind. 11'47 P MURPHY, Nelson L.,†† 445 Allison Ave., Washington, Pa. 1'49 P MURPHY, Paul M., 2009 Chamberlain, Chattanooga, Tenn. 11'51 P MURPHY, Russell N., 300 Virginia, Hannibal, Mo. 12'48 PJ Hannibal, Mo. 12'48 PJ
MURRAY, Alexander, APSA, 444 River
Heights, Rochester, N. V. 10'35 T
MURRAY, Chester A., Jr., 519 Forest
St., Oakland 9, Calif. 5'49 NP
MURRAY, David A., 262 N. Grove
St., East Orange, N. J. 7'47
MURTHA, John J., 161 Bergen Ave.,
Jersey City 5, N. J. 3'49 P
MURTHA, Joseph, 215 E. 26th St.,
New York 10, N. Y. 2'44 C
MUSIAL, Walter, 20'33 Edgewood,
Dearborn 8, Mich. 5'48
MYERS, Alfred H., 4012 Leland St., MYERS, Alfred H., 4012 Leland St., -Chevy Chase 15, Md. 7'48 P MYERS, Paul F., 446 W. King St., Lancaster, Pa. 3'51 P

NACHOD, Carl P., 3123 Orlole Dr., Louisville 13, Ky. 7'45 P NADELMANN, Solomon S., 25 Lefferta Ave., Brooklyn 25, N. Y. 12'45 NALVEN, Mrs. Friede, 38 North Wood NALVEN, Mrs. Frieda, 18 North Wood Lane. Woodmere, N. Y. 12'49 P NANTKE, Paul H., 692 Falls Blvd., North Tonawanda, N. Y. 10'51 PJ NARRIE, Walter J., c/o Ansco, 229 E. 6th St., Cincinuati 2, O, 3'47 T NASH, Evan R.,† Rt. 5, Box 246, Han-lord Coll. 10'28, 25 ford, Calif. 10'50 P ford, Callf. 10'50 P
NASH, Kenneth G., 111 Brookside
Ave., Caldwell, N. J. 2'50
NASLUND, Paul T., 24 W. 13th St.,
Jamestown, N. Y. 8'50 CP
NASVIK, Hariand P., 5625 Fremont
Ave., So., Minnespolis 9, Minn. 2'40 NATALE, William A., 114 Pleasant St., Winthrop, Mass. 11'35 CJ NAUTH, Edgar K., 101 Wabsah Ave., Kesmore 17, N. Y. 6'49 NAVY, Thada Kheti, Bresse-wood, Monkton, Md. 11'51 CMP

NEAL, Herbert C., 22209 McCastey Rd., Cleveland, O. 1°51 C NEAL, Richard W., 722 Olive St., Pase Robles, Calif. 4°51 T NEBLETTE, C. B., FPSA,† 48 Colonial Rd., Rochester 9, N. Y. 10'35 T
NEELEY, Albert V., 1606 East Oabland Ave., Bloomington, Ill. 8'51 P
NEIS, Richard A., 226'9' Feerl St.,
Burlington, Vt. 4'49 C
NEJILSEI, Leo, 23 S. Mountain Ave.,
Montclair, N. J. 11'51 P
NELSON, A. M., 806 Alberta Ave.,
Oceanaide, Calif. 7'50 P
NELSON, Alex., 3'15 Shelden Ave.,
Houghton, Mich. 5'48 P
NELSON, Donald E., Apt. 2-D, 50
Watson Ave., Elizabeth, N. J. 1'48
CP NELSON, Harold R., P.O. Box 21, Beaver Dam, Wisc. 3'49 CP NELSON, Harold R., 2027 Cullom Ave., Chicago 18, Ill. 11'41 Ave., Ch NELSON, Dr. J. J., Jr., 255 S. 17th St., Philadelphia 3, Pa. 12'47 J NELSON, John W., 1917 N. Main St., NELSON, John W., 1917 N. Main St., Hutchinson, Kana. 8'50 M NELSON, Miss June M.,† 407 Kingston Ter., Deerfield, Ill. 6'49 CP NELSON, R. F., 1335 N. Vista St., Hollywood 46, Calif. 4'49 P NELSON, Robert R., 1335 Birch St., Denver, Colo. 2'50 CN NELSON, Walter C., Building 42, Kodak Park, Rochester 4, N. Y. 10'41 T NELSON, William L., Wynantskill, NELSON, WHIRM L., Wynastekii, N. Y. 9'51 J NERSES, John Wilson, 270 – 89th St., Brocklyn 9, N. Y. 11'44 T NESHEIM, Norman J., 1940 Fair-mount Ave., St. Paul 5, Minn. 9'51 CP
NEU, Oscar, 330 W. 42nd St., New
York 18, N. Y. 8'47
NEUBAUER, Fred, 79 Woodruff Ave.,
Brooklyn 26, N. Y. 3'51 T
NEUHAUS, H. K., 357 Berkeley Rd.,
Orange, N. J. 3'48
NEUMAN, Lt. Col. Bernard A., 348
W. 214: St. Tenche Fan., 348 W. 21st St., Topeka, Kans. 3'49 CPJ
NEVITT, Jas. B., 4707 Willow St.,
Bellaires, Tex. 2'44 P
NEWELL, George M., 200 Picacho
Lane, Santa Barbara, Calif. 5'44
NEWHALL, Beaumont, APSA, George
Parlamen House, Inc., 900 East Ave., REWHALL, Beaumont, Arsa, George Eastman House, Inc., 900 East Ave., Rochester 7, N. Y. 1145 NEWHALL, Eibridge G., APSA,† 47 Rincon Vista, Santa Barbara, Calif. 6'45 P NEWKIRK, W. B., 204 Sunset, La Grange, Ill. 11'50 P NEWKIRK, William T., 1034 E. 36th St., Baltimore 18, Md. 1'43

St., Baltimore 18, Md. 1'43
NEWMAN, A., 670 — 60th St., Oakland 9, Calif. 12'43 C
NEWMAN, Albert H., 120 S. Sheridan
Rd., Lake Forest, Ill. 11'43
NEWMAN, David W., 481 Church St.,
West Chicago, Ill. 3'51 P
NEWMAN, Isaac, 715 W. 147th St.,
Gardena, Calif. 4'48 C
NIBBELINK, Don. D., APSA, 3496
Culver Rd., Rochester 9, N. Y. 3'41

NICHOLS, Milton C., P.O. Box 197, Bacon St., Westminster, Mass, 11'47 CPT

NICHOLS, R., P.O. Box 377, East Liverpool, O. 11'47 CMNPTJ NICHOLS, R. H., R. R.-1, Concord, Mich. 3'50 P

NICHOLS, Ted, Rt. 6, Box 685, Tucson, Aris. 12'48 M NICHOLAGN, Robert A., 906 N. Moore, Chattanoga, Tenn. 2'51 P NICOL, Rath J., 2811 Floral Blvd., Butte, Mont. 7'51 C

NIEDERSTADT, Aftert W., 1973 och Rd., Meplevood, N. J. 750 CF NIELSEN, Dunne O., 1724 Eynne St., Lincoln, Nebr. 4'31 FJ

MIKOLAI, Martin, 15 Calle Pale Cole-ndo, Santa Suphera, Calif. 2'55 P NILL, Daniel Ernest, 2666 Wheaten Rd., Wasten Silver Spring, 364. 3'47 MILSON, Vania, 2501 Gough St., Sain Franciaco, Calif. 3'48 P.

NILSON, Vania, 2501 Gough St., Sain Franciaco, Calif. 3'48 P.

NINALTOWEKI, Cpl. Chester H.,

A. F. 12309774, Hq. Hq. Sq. 55cd Air Base Gp., Otts A. F. B., Falmonth, Mass. 10'50 CP.

NIPKOW, Paul, c/o Nickow & Kobelt, Inc., 465 Fourth Ava., New York 16, N. Y. 3'51 CP.

NIPPE, Leonard, M. D., 316 Michigan St., Toledo, O. 11'51 CNP.

NISSEN, Walter E., 1023 Ecobury Rd., San Marino, Calif. 1'50 M.

NITKA, Dr. Charles B., 2700 W. 15th Pl., Chicago, III. 3'51 P.

NITSCHE, V. C., P.O. Box 6032, Mid City Station, Washington 5, D. C. 9'51 T.

NIKON, Joseph, 1175 Colvin Ava. 9'51 T
NIXON, Joseph, 1175 Colvin Ave.,
Kenmore 23, N. Y. 8'50
NIXON, J. Stanley, 89 Somerton Ave.,
Kenmore 17, N. Y. 12'45 P
NOBLE, George A., 1429 Parkway
Blvd., Alliance, O. 10'51 CMTJ
NOBLE, Joseph L., 370 Clover Hills
Dr., Rochester, N. Y. 10'40 T
NOBLE, Dr. Thomas B., Jr., 1008
Hume-Mansor Bldg., Indianapolis 1,
Ind. 12'39 Ind. 12'39 NOBLE, Dr. Wm., 219 S. Hanson St., Easton, Md. 5'48 C NOEL, Edward B., FPSA, 881 Mont-ford Rd., Cleveland Heights 21, O. NOFTSINGER, Frank A., APSA, 112 NUFISINGER, Frank A., APSA, 112
Albemarie Ave., S.W., Apt. 4,
Roanoke, Va. 4'41 P
NOLAN, Frank, 71 - 66 Parsons Bivd.,
Flushing, N. Y. 11'49 P
NOLL, Charles M., 1 East Central
Ave., South Williamsport, Pa. 10'51
CMN
NOMA Washin Ad Washington NOMA, Yoshio, 86 Virginia St., Seattle

NOMA, Yoshio, 86 Virginia St., Seattle
1, Wash. 648 P
NOOTBAAR, Robert F., 1110 Jefferson, Toledo 2, O. 2'51 CP
NORBURY, Alfred S., 3526 Harrison
St., Kansas City 3, Mo. 1'45 CMT
NORGAARD, Floyd L., 206 S. Lake
St., Los Angeles, Calif. 2'50 C
NORLING, J. A., APSA, 245 W. 55th
St., New York 19, N. Y. 6'46 CMT
NORONA, Charles J., P.O. Box 426,
Vernon Station, Los Angeles 38,
Calif. 2'45 CN
NORRIS, Dorothy Louise,† 55 E. 72ad

Call'. 2'45 CN

NORRIS, Dorothy Louise,† 55 E. 72nd

St., New York 21, N. Y. 7'45 P

NORMAN, B. C., 1213 Revell Ave.,
Rockford, Ill. 4'46

NORTH, Ernest C., 6209 Frederich
Rd., Baltimore 28, Md. 8'49 P

NORTON, Mrs. Clarice L., 143-50

Hoover Ave., Kew Gardens, Long
Island, N. Y. 7'51 TJ

NORTON, Guy, 2562 Kingston Rd.,
Cleveland Heights 18, O. 7'49 P

NORTON, N. M., Forrest City, Ark.
6'47 P

NORTON, N. M., Forrest City, Ark. 6'47 P
NOTHAFT, Frank, 509 E. 77th St.,
New York 21; N. Y. 4'51 CT
NOWERS, Eardley F., P.O. Bex 393,
Sharon, Mass. 5'42 P
NUSINOFF, Willy, 455 East Chester,
Long Beach, L. L., N. Y. 4'50 C
NUTT, Howard M., 170 Boumant Tex.,
Kannacc, N. Y. 11'50 P
NUTT, Marshall D., 110-35 — 72nd
Rd., Forest Hills, Queens, N. Y. 9'51
CMNT

0 OAKBERG, Eugene F., 105 Ultim Lane, Oak Ridge, Tone, 10'50 P. OBAL, John, 1944 1th Ave., Greeley, Cole, 11'90 P. OBERHART, Jack C., 4935 Wadding-ton Sivel., Gilesgo 24, IR. 11'47 P. OBERLEN, Howard, Lake Gobb ED: 5, N. Custon, O. 12'51 P OBERT: East T., 1921 Castille St., Sunta Barbam, Calif. 4'46 F

CHRRWISE, Lyb M., 461 E. 18th St., Mileschen J. Fr. 443 F. ORidd, Edgar L., APRA, Chair Stadies, Dedgerdie, Wat. 2'44 F. O'RRIGN, Frank L., 2700 Mint St., Pecia S. El. St., PRIM, 770 Fourth Ave., Durange, Cole. 1'35 CAR Modiands, Calff. 978: P
ORHJ., Art H., 182 Feiller Lane, Winnetka, Id. 11'48 P
OELMAN, P. H., Hon, PSA, FPRA, †
Exec. Vice-Pres. Photographic Society of America, 2505 Mourman
Ave., Cinchnati 6, O. 1'41 P
OFFICER, Robert, APSA, 355 Dester
St., Denver 7, Colo. 9'48 P
OFFT, Mins Betty, 114 Westview Rd.,
Upper Montclair, N. J. 11'51 CP
O'FRAYNE, Farrell, 140 W. 69th St.,
New York 23, N. Y. 1'51 P
OGARA, Henry, Jr., 6330 Richardson,
Detroit 11, Mich. 8'31 M
OGAWA, Einer, 1308 E. Terrace St.,
Seattle 22, Wash. 9'51 J
OGDEN, Ralph E., Mountainville,
N. Y. 9'51 CP
OGG, Ernest L., RFD 5, Richmond,
Mo. 10'50 C
OGILVIE, Dr. Walter E., 3rd, Methe-OGILVIE, Dr. Walter E., 3rd, Metho-dist Hospital, Brooklyn 15, N. Y. 11'40 O'HARE, Hugh A., 341/2 N. Center Oring, Hugh A., 347, N. Center St., Corry, Pa. 9'51 C OHM, H. D., APSA, P.O. Box 331, San Antonio 6, Tex. 8'43 P OKANO, Tom K., Rt. 2, Box 87, Madera, Calif. 5'51 M OKANO, Tom K., Rt. 2, Box 87,
Madera, Calif., 5'51 M
OLER, Garth, 950 S. 22nd St., New
Castle, Ind. 11'48 P
OLIN, Edward L., 3900 S. Michigan
Ave., Chicago, Ill. 10'51 CP
OLIVER, Miss Jean R., 5116 Pastura
Pl., Albuquerque, N. Mez. 6'48 P
OLMSTEAD, E. H., 212 E. 2nd St.,
The Dalles, Orc. 6'51 P
OLMSTEAD, Dr. L. B., 815 Thurston,
Manhattun, Eans. 1'48 P
OLMSTEAD, Melvia E., 1021 West
10th St., The Dalles, Orc. 10'51 C
OLMSTEAD, Miss F., 107½ Oakwood Ave., Ypallanti, Mich. 11'51 C
OLMSTEAD, M. J., 1021 Sc. Oakcrest
Rd., Arlington, Va. 7'40 P
OLSAN, H. Raymond, 222 W. Jackson
Blvd., Chicago, IE. 12'50
OLSON, Dr. A. Milen, Laurens, Is.
6'51 C
OLTERSDORF, Bernard, Jr., 145'4 OLTERSDORF, Bernard, Jr., 14514 Williams St., Maple Heights, O. 4'50 T Williams St., Maple Holphis, O. 450 T.
O'NELL, Edward G., M.D. 16, Newbergh, N. Y. 13'4E, P.
O'NELL, Edward G., M.D. 16, Newbergh, N. Y. 13'4E, P.
O'PPECHERIS, Mins Resulted, 45'15
16th St., Jamesica S., H. Y. 26'8
ORMSTON, John J., Er., 312 Third
St., Liverpool, N. Y. 1'47 C.
ORMSTERN, Dr. A. M., 2009 Dolanouy Pl., Philadelphia S., Pa. 3'46
ORR, Dr. Henry D., 67 Hickory Pl.,
South Coventry, Code. 1'51 C.
ORTON, Rashy G., 436'8' Chilar May.
P.O. Bus SEI, Prodicion, Ohla
1930 PT.
OROCKO, E. F., 364 & Bannick St.,
OROCKO, Mar. Standard R., APAL, 323
Windows Avh., Chilage 46, 32

CHAMBOR, G. L., 138 W. Chaple B., Morde, H. Nel CSMUND, Matthew, 78 Nathrin Ave., Baldrin, N. V. 1145 M. CSTOSH, Walter, 3445 University Ave., San Diogs 4, Cold., 1146 C OSTROM, Carl J., Common Falls, Mina. 747 P. CTREEM, Marver L., Crealey, M. Bals. OTHERM, Harvey L., Cresby, M. Dak. OTHEIM, Harvey L., Closby, W. Bak.
951 P
OTTS, Carrell V., Mile, 4A, Kockt.
Fark, Rochaster 4, N. V. 10'41 CNT
OTTWINN, Hareld P., c/o Remmey
Motor Ledge, 784 W. M. Temple,
Salt Lake City, Utah. 3'42 C
OVERHOLT, Ralph, 133 N. 3rd St.,
Ritman, O. 9'51 MN
OVERHOLTZER, Chas. E., 1743 4th
St. La Verna, Calif. 4'47 P
OWEN, Mrs. Ethel P., 228 Shenstone
Rd., Riverside, Ill. 4'48 CN
OWEN, J. R., 1815 S. Dewey, Bartlesville, Okla. 5'51 P
OWENS, F. J., 1058 N. Rowan Ave.,
Los Angeles 63, Calif. 8'49 P
OWENS, John M., 964 Madison, Denver 6, Cole. 11'48 P
OZAKI, Milton K., 6756 West Chio
St., Chicago 10, Ill. 7'51 P

P PACHMAN, Leonard S., 306 C St., Lincoln, Nebr. 9'51 P PACHOLKE, Fred, 10611 South Bell, Chicago 43, Ill. 11'41 CN PACK, Harry, Milheboro, Del. 11'50 C PACKO, Robert, 1902 Front, Toledo, O 2'51 J PADDOCK, Harry E., Building 26, Kodak Park, Rochester 4, N. Y. 10'40 Tr PADDOCK, Harry E., Beilding 26, Kodak Park, Rochester 4, N. Y. 10'40 T
PADUA, Inocencio E., 1122 Georgia St., Los Angeles, Calif. 2'50 CNP
PAGE, Edgar J., 55 Chapel St., Putnam, Conn. 5'46 CNT
PAGE, Logan E., B Trumbull. St., New Britain, Conn. 12'48 C
PAGE, Ralph S., 926 East 76th Ter., Kansas City 5, Mo. 7'49 CP
PAINE, G. G., 1335 Madrone Ave., Everett, Wash. 4'44 CP
PAINT, W. D., 113 Diamond Hill Rd., Berkeley Heightt, N. J. 3'47 C
PAIST, James F., 1865 Columbus Ave., Apt. 2, Boston, Mass. 5'49 CPTJ
PALEY, Capt. James E., 8104th Army Unit, APO 331, c/e PM, San Francisco, Calif. 9'51 J
PALMER, Andy, 7146 Telegraph Rd., Deurborn, Mich. 11'51 J
PALMER, Edward C., 2902 Jackson St., Sioux City 18, In. 9'47 P
PALMER, Edward C., 2002 Jackson St., Sioux City 18, In. 9'47 P
PALMER, Miss Iva, 1212 Central St., Evasaton, Ill. 10'50 CN
PANE, Cal, 211 East Diamond Ave., Hasleton, Pa. 2'51 NF
PANSE, Walter 4167 Bedford Rd., Detroit 24, Mich. 3'43 P
PAOLANTONIO, Alphonse, 2465 Bartford Ave., Johnston 9, R. I. 6'51
PAPE, Heion E., 5854 N.E. 30th Ave., Portland 11, Ore. 10'51 CPT
PAPER, Arthur W., 4106 Gilbert Ave., Weatern Spring, Ill. 2'49 C
PARES, Robert Todd, 71 Hampton St., Bedigston, N., J. 7'49 C
PAREER, Aibur W., 4106 Gilbert Ave., Weatern Spring, Ill. 2'49 C
PAREER, Arthur W., 4106 Gilbert Ave., Weatern Spring, Ill. 2'49 C
PARES, Robert Todd, 71 Hampton St., Bedigston, N., J. 7'49 C
PAREER, Aibur J., 54 Hinkleyville Rd., RD 2', Spancoupert, N., Y. 1'47 C
PAREER, Raft R., 505 Tanas Raph Bidg., Ballas J., Tan., 8'55 CP 1'47 C
PARKER, Rart R., 806 Terra Bank
Bide, Balke 1, Ten. 5'40 CP
PARKER, George W., En. 310, 112
Sant R., Albany, N. E., 745 P
PARKER, George W., Elecanington,
III., 11'41 CN PARTER, Thomp L., 116-17 Perman Rivel, Sai Albany 12, N. Y., 1974; T PARTER, Maymort S., APA, Wash-tagan Mai Pilotoni, N. Y. 1973; T

PARKER, Lonis J., ARGA, 200 Farm-basian Rd., Rochester, M. Y. 946 P. PARKER, Mrs. Marien E., 5217 Indiana Area, Datrois, Mich. 12'50 C. PARKER, Regar G., 3716% Kanneth, Dalles, Tex. 10'51 P. PARKER, Welsey E., 6213 Woodinwn Ave., Chicago 37, Hz. 6'AS C.P. PARLIN, Robert G., 1507 Kaltern Lane, Minnespolis 5, Minn. 7'51 CP. PARSONS, A. B., 72 E. Bivd., Harrington, Del. 4'51 CP. PARSONS, L. J., 1318 Marin Ave., Albany 6, Calif. 10'51 P. PASCHALL, A. L., 606 Ridge Ave., Troy, O. 11'47 CP. PASCHEL, Herbert P., APSA, 4306 53rd St., Woodside, L. L., N. Y. 7'49 T. PASOTTI, F. George, 3015 Euclid Sird St., Woodside, L. I., N. Y.
7'49 T
PASOTTI, F. George, 3015 Euclid
Ave., S., Muncle, Ind. 11'43 P
PATCHIN, Herbert, 430 Pasade, Lexington, Va. 5'51 P
PATTEV, L. P., 152 Nilsson St.,
Brockton 41, Mass. 11'51 P
PATTERSON, Frank, 441 Summit
Ave., South Orange, N. J. 7'51 CP
PATTERSON, French, RFD No. 4,
Box 132, Cynthiana, Ky. 11'43 P
PATTERSON, Gayle D., 3500 - 13th
St., N.W., Washington, D. C. 8'49
CPTJ
PATTERSON, Mrs. Gertrade, c/o Conrad Lumber Co., Inc., Beach St. &
Columbia Ave., Philadelphia, Penna.
4'50 CPTJ 4'50 CPTJ PATTERSON, Jack M., 1832 El Cerrito Fl., Apt. 2, Hellywood, Calif. 2'50 C PATTERSON, Jack W., 456A North Oakhurst Dr., Beverly Hills, Calif. 12'50 M 12'50 M.

PATTERSON, John E., 9111 - 6th
Ave., Inglewood 4, Calif. 9'51 CPT
PATTIST, Erwin J., 346 Oswego St.,
Park Forest, III. 4'51 P
PATTON, Weadell L., 6 Monroe Ave.,
N.E., Grand Rapids 2, Mich. 7'46 CM CM
PAUL, August J., Rts. 1, Box 28,
Hales Corners, Wisc. 1'46 M
PAUL, Clifford B., APSA, 1838½ 9th
St., Moline, Ill. 12'40 CNP
PAUL, 1st Lt. Robert L., 1525 Empire
St., Fairdeld, Calif. 9'51 P
PAULSEN, Walter George, 339 North-PAULSEN, Walter George, 339 Northfield Ava., West Orange, N. J. 9'50 J
PAULUS, Robert C., c/o Paulon Bros.
Packing Co., Salem, Ore. 11'48 CMP
PAVELLE, Leo S., APSA, Pavelle
Color Inc., 533 West 57th St.,
New York 19, N. Y. 3'40 T
PAYNE, Elmer R., 5204 West 51st
St., Minsion, Kans. 9'43 P
PEABODY, Mrs. Anita,† 1525 North
State Phww., Chicano 10. III. 1'46 State Pkwy., Chicago 10, Ill. 1'46 PEABODY, Patrick H., 275 N. First St., San Jose, Calif. 12'44 J
PRACOCK, John R., High Point,
N. C. 9'48 P PRACOCK, John R., High Point, N. C. 9'48 P
PRAK, Rowland H., Jr., Rm. 6, Union Station, New Orleans 13, Lz. 1'45 CP
BLAK, William A., c/o Holcomb Shidio, Galesburg, Ill. 5'46
PRALER, Robert B., Freedom St., Garretsville, O. 1'42 P
PRABSON, Dick, 37 Hiswaths Circle, Madison, Wis, 2'51 P
PRASSON, R. H., 1851 Grove, Quincy, Ill. 12'50 P
PRASE, D. Ward, FPSA, 922 Oak St., Wismeths, Ill. 1'35 P
PRASE, Robert L., 536 Engle Ava., Alamsda, Calif. 11'51 P
PECK, Predmont C., 18., Binghamton 43, N. Y. 2'47 T
PECK, Predmont C., Locust Valley, Long Island, M. Y. 12'40 CP
PECK, Dr. Fredmont C., 374 W. 255th St., New York, N. Y. 12'50 C
PECK, Albe C., Rt., 1610 South Linnsteins St., Lanington, Ky. 6'50 PC
PECK, Trad B YPSA 1147 Sensition

PREL, Fred. P., FPSA, 1167 Standiford Ava., Louisville 13, Ky. 1°35 PRIJERIN, Lionel, 345 Linkon, Low-leben, Mo. 9°51 C

PETIET, Verson E., 420% State St., Sants Barbara, Calif. 4751 P
PETIY, R. Hamitn, Sr., APSA, 201
N. Wells St., Chicago 6, III, 7'40 P
PEVEAR, Theodore F., 343 State St.,
Rochester 4, N. Y. 10'40
PFAHL, Wilbert C., 3112 Highland
Dr., Silver Lake, O. 12'50 P
PFANNEEUCHEN, Otto, Ritsvile,
Box 277, Wesh, 8'48 C
PFEIFF, Robert L., USS New JerseyBR-62, c/o FPO, San Francisco,
Calif. 7'48 J
PFEIFFER, E. Curtis,† Box 101,
Waverly Sta., Baltimore 12, 16d.
1'42 CP
PFILE, Leroy E., 864 E. Main, FELLETIER, Camille, U. S. Camera, 420 Lexington Ave., New York 17, N. Y. 5'51 J PENBERTHY, Mins Ruth, Rt. 1, Box 336, Cupertino, Calif. 11'47 PENDLETON, Philip R., 710 Wynd-hurst Ave., Baltimore 10, Md. 8'49 CN
PENDREY, W. K., 1284 - 38th Ave.,
San Prancisco 22, Calif. 2*51 CP
PENICK, Mark A.,† 385 Rast Ave.,
Qulacy, Ill. 4*40 P
PENNINGTON, M. E., 1617 Fillmore
St., Deaver 6, Colo. 12*49 C
PEPPER, Markley L., 3620 Newton
St., Deaver, Colo. 3*50 M
PERCY, Charles H.,† Praident Bell &
Howell Company. 2100 McCormick Wavery St., Baltimore 14, Md. 142 CP
PFILE, Leroy E., 864 E. Main,
Decatur 6, Ill. 4'43 T
PFILE, Wm. H., 403 E. Washington,
Springdeld, Ill. 10'50 CPT
PFISTER, A. E., P.O. Box 669,
Dover, Del. 3'46 P
PFISTERER, Charles A., 607 Glendale
Ave., Glen Ellyn, Ill. 2'51 P
PHEGLEY, M. M.,† 320 W. Riverdale
Dr., Glendale 4, Calif. 2'43 P
PHELPS, Mm. C. B., Jr., Hon, PSA,
Sec'y Photographic Society of Amercia, 1034 Blabop Rd., Groupe Points
30, Mich. 11'40
PHELPS, Charles B., III.,† 1034
Blabop Rd., Grosse Points 30, Mich.
3'49 P Howell Company, 7100 McCormick Rd., Chicago 45, Rl., 7'50 M PERGANDE, Mildred C., 2112 N. Sawyer Ave., Chicago 47, Ill. 4'51 CP PERKEL, Louis L., M.D., 135 Jewett Ave., Jeney City 4, N. J. 10'45 P PERKINS, Sgt. Paul M., AF 19325693 68th Recon. Tech. Sqdn., Leck-bourne, AFB, Columbus 17, O. 4'51 P bourse, AFB, Columbus 17, O. 4'51 P
PERRIGO, Mrs. Evelyn, R.R. 1,
Payetta, Idaho. 7'50 P
PERRY, Aubray E., 355 E. Kearney
St., Bend, Ore. 12'47 P
PERRY, Charles, P.O. Box 1468,
Santa Barbara, Calif., 10'40 CT
PERRY, Col. Charles J., 7'431 Ryan
Rd., El Paso, Tex. 3'42 P
PERRY, Col. Charles J., 7'431 Ryan
Rd., El Paso, Tex. 3'42 P
PERRY, E. C., 1252 Mentor Ave.,
Mentor, O. 10'41 T
PERRY, Harry, 874 Woodbine Blvd.,
Jackson, Mich. 9'47 P
PERRY, Horace, 1111/4 Bibb St.,
Mongtomery, Ala. 8'51 P
PERRY, Jack, Jr., 1817 Dorland Dr.,
Whittier, Calif. 10'51 C
PERRY, Mrs. Marion B., Rt. 1, Burbank, Fla. 3'48 P
PERRY, Mrs. Marion B., Rt. 1, Burbank, Fla. 3'48 P
PERRY, Paul B., 3017 So. Clinton St.,
Fort Wayne, Ind. 3'50 P
PERSCHON, Erich, Young America,
Minn. 10'50 M
PERSING Ellia C.. West 93 & Wil-State N., Great Feater 50, Mich. 3'49 P
PHELPS, C. G., 449 Chesice Dr.,
N.E., Grand Rapids 5, Mich. 3'49 C
PHILLIPS, H. L., 20 Puritan Rd.,
Watertown 72, Mass. 6'47 T
PHILLIPS, James T., Dept. of Pathology, Univ. of Oregon Medical School,
Portland i, Ore. 7'47 CP
PHILLIPS, Louise and Towner, 5936
N.E. 42nd Ave., Portland 13, Ore.
11'51 CP
PHILLIPS, Richard, 1107 S. Florida PHILLIPS, Richard, 1107 S. Florida Ave., Lakeland, Fla. 5'51 P PHILLIPS, Thomas P., 520 San Leandro Lene, Santa Barbara, Calif. 10'50 C PIAZYA Lennard Lane, Santa Barbara, Calif.
10'50 C
PIAZZA, John Philip, 500 West
Broadway, Paternon 2, N. J. 3'46 C
PICKANDS, James, II, Old Orchard
R4., North Haven, Conn. 11'39 P
PICKERING, Donne Turner, Jr., 2026
Sewell St., Lincola, Nebr. 4'51 P
PIDGEON, Mr. and Mrs. Delbert, Box
776, Bartlesville, Okla. 8'50 2P
PIERCE, John E., 613 Dartmouth
Dr., Gastonia, N. C. 6'51 P
PIERSOL, George A., Post Box 426,
Summit, N. J., 3'51 TJ
PIERSON, S. C., Jr., Monroeville,
Ala. 1'50 J
PIETSCHMANN, Walter J., APSA,7
7337 Third St., Detroit, Mich. 9'41
PJ
PICRON Walter V. 244 Ac. A. Minn. 10'50 M
PERSING, Ellis C., West 93 & Willard Ave, West Tech., Cleveland 2, O. 2'49 CMJ PERTZOFF, Dr. V. A., Keelona, Carter's Bridge, Va. 9'51 P PESTRECOV, Konstantia, FPSA, 635 Saint Paul St., Rochester 2, N. Y. 10'41 T PETERICH, Mins Gerda, APSA, 63 Pinnacle Rd., Rochester 20, N. Y. 2'43 PI PETER, David C., R. D. No. 1, P.O. Box 107-B, Norristown, Pa-P.O. BOX 107-B, MISTERIOWE, 2006 147 P
PETERS, C. A., 35 Stark St., Manchester, N. H. 11'51 CMNPTJ
PETERS, Dr. Leo J., Box 128,
Schulenburg, Tex. 12'49

Schulenburg, Tex. 12'49 PJ PIGEON, Walter J., 816 - 9th Ave., S.E., Minneapells 14, Minn. 3'51 C PILPPO, Ernest E., 848 Summit St., Hancock, Mich. 6'49 P PIKE, K. W., 195 W. St. Charles Rd., Elmhurst, Ill. 1'34 PILCHER, Miss Heles Lucille, 'Trails Trail's Vinnia Gardam, Ark. 11'42 C PETERS, Raiph C., 415 Lumber Ench. Bldg., Minneapolis 1, Minn. 3'51 PJ PETERSON, Cpl. Frank, 3329th Squadron, Box P14, Scott Field, Ill. 7'51 CP PILCHER, Miss Helen Lucille, 'Trails End' Eureka Springs, Ark, 11'48 C PILGER, Claude, 2 Duffy Court, Binghamton, N. Y. 11'51 CT PINARD, Miss Marjorie, 931 — 32nd Ave., Tampa, Fla. 5'51 C PINEAS, Joseph A., 2646 North 35th St., Milwaukee, Wis. 1'51 PJ PINSON, Bert, 1519 Ave. Q, Lubbock, Tex. 6'50 P 7'51 CF
PETERSON, Glen R., 24-79 First St.,
East Mendow, L. I., N. Y. 1'50
PETERSON, Lealle E., 517 W. 103rd
Pl., Chicago 28, Ill. 8'50 CP
PETERSON, J. Robert, 518 So. Elm
St., Owntonna, Minn, 4'51 P Tex. 6'50 P
PINTAR, Edward J., 18228 Northlawn,
Detroit, Mich. 11'51 CN PETERSEN, Roy E., APSA, Midwest Photo Service, 639 Main St., Grand Junction, Colo. 3'42 CMP Detroit, Mich. 11'51 CN
PIPER, Floyd G., 301 W. Morrell St.,
Streator, Ill. 4'44 P
PITCAIRN, Raymond, 1616 Wainut
St., Philadelphia 3, Pa. 11'43 C
PITTMAN, Lesnard H., 2800 Glenarm
Pl., Denver, Colo. 10'50 CT
PIZZINI, A. J., 420 Lesington Ave.,
New York 17, N. Y. 9'51 PJ
PLANT, William A., 35 James St.,
Tallassee, Ala. 7'49 TJ
PLIETZ, Lestee E., 5569 N. Kent
Ave., Milwaukee 11, Wis. 9'50 CP
PLOCK, H. G., 292 W. Fremont Ave.,
Empfurst, IR. 8'47 PETERSON, Warren A., 1685 Ridge Rd., Highland Park, Ill. 1'36 C RG., Highland Park, Ht. 1750 C PSTERSEN, William, Box 239, West New York, N. J. 11'48 F PETRICK, Edward L., P.O. Box 25, Belemp, Md. 9'51 CP PETRICHI, Victor L., 214 Cedar Ava., Sharen, Pa. 10'51 CP Sharon, Pa. 10'51 CP PETROSIUS, Kiem, 1703 N. Kimbe Ave., Chicago 47, Ill. 5'48 CP PETT, Dennis W., 51 Bonsler Court Apt. 5, Bloomington, Ind. 4'47 C

FLOTIN, Lawrence, 175 West Verlage Ave., Burbank, Calif. 1'50 CT & FOLAKOFF, Irwin L., 175 Common-walth Ave., Mt. Vernon, N. Y. 3'44 F 3'44 P POLE, H. E., 2533 McKinney, Dallas, Tex. 6'51 P POLE, Martin, APSA, 902 Broadway, New York, N. Y. 12'41 POLLAR, Walter G., 30 Broad St., Rm. 2008, New York 4, N. Y. POLLEY, Dr. Theo. Z., 108 Scott St., Joliet, Ill. 10'51 CM POLLOCK, Dr. Lelah K., Watrous Bldg., Forest Grove, Ore. 10'51 CN POLTRONE, Andrew W., 334 12th St., Lorain, O. 11'50 T POMEROY, Dr. Richard B., 18 Fox Meadow Rd., Scarsdale, N. Y. 2'50 CN PONSY, Karl W., 120 N. Hollenbeck St., Covina, Calif. 12'44
POOL, Gordon A., 1628 Mariposa Ave.,
Palo Alto, Calif. 4'51 C
POOLEY, Edward G., Inter. Silver,
169 Colony St., Meriden, Conn. 5'50 POPE, Frank H.,† South Carrollton, Ky. 2'42 J POPP, Harold R., c/o Popp Rexall Drugs, Hutchinson, Minn. 1'51 M PORADO, J. C., 1370 Chalmette Dr., N.E., Atlanta 6, Ga. 4'39 PORCH, Richard P., 608 Bigelow Rd., Mansfield, O. 10'51 CN PORTER, Mrs. Byron H., 45 Spadina Pkwy, Pittsfield, Mass. 10'49 PORTER, Elbert E., PO. Box 124, San Francisco, Calif. 1'44 CP PORTER, H. P., 40 Worth St., New York 13, N. Y. 7'46 T York 13, N. Y. 746 T
POSTLETHWAITE, Hermann, 1821
Jefferson Pl., N.W., Washington 6,
D. C. 4'45 CJ
POTAMIANOS, Alex G., c/o 4007 21D. S.W., Seattle 6, Wash. 10'48 C
POTTER, R. S., FPSA, 27 Linwood
Ave., Newton, N. J. 10'54 CPT POTTER, W. B., 343 State St., Rochester 4, N. Y. 6'46 POTTS, Robert W. L., Bureau of Plant Quarantine, Agr. Bldg. Foot of Mission St., San Francisco, Calif. 8'50 CN POULIN, Allen R., Rt. 1, Box 127, Utica, Mich. 4'49 Utica, Mich. 4'49
POULSON, Clair C., 2009 South 23rd
St., Lincola 2, Nebr. 12'50 P
POWELL, Jack, FPSA, P.O. Bex 95
M, Pasadena 1, Calif. 4'40
POWELL, John W., 8123 Long Beach
Blvd., South Gate, Calif. 2'49
POWELT, Paul 238 Re Ver App. Bivd., South Gate, Calif. 2'49
POWELL, Paul, 323 Bo Var Ave.,
Louisville 6, Ky. 2'48 NP
POWER, Eugene B., 313 N. First St.,
Ann Arbor, Mich. 1'44
POWERS, James L., 1978 W. Cheltenbarn Ave.,
Philadelphia 38, Pa.
2'43 P 2'43 P
POWERS, Leverett F., APSA, 4450
Vermans Ave., Toledo 12, O. 5'43 P
POWIS, Russell T., 245 W. State St.,
Trenton, N. J. 5'42 P
POZZESI, Mrn. Phyllis, 3320 Alemany
Blvd., San Francisco, Calif. 5'51 CP
PRATHER, Rodney E., 124 S. Main
St., Mitchell, S. Dak. 8'48 CMTJ
PRATTE, Paul K., PPSA, 5741
Winona Ave., St. Louis, Mo. 13'41 C
PRAY, Thomas E., Jr., 1370 Lydis
Lane, Concord, Calif. 8'48 C
PREISEL, Edward A., 99 Lafayette
Ave., Brooklyn 17, N. Y. 11'47 T
PREMO, Clarence E., 25 Main St., PREMO, Clarence E., 25 Main St., Potsdam, N. V. 10'50 P PRESTON, Paul D., 933 Stanyan St., San Francisco, Calif. 10'51 C PRETTY, George E., St. Clair Ext. R. 2, East Liverpool, O. 12'50 CM PREUCIL, Frank, 735 Sheridan Rd., Evenston, Ill. 2'44 T PRICE, Joe D., Star View Farm, Bartlesville, Ohle. 5'51 J PRICE, L. C., 7 Carlton Rd., Welles-ley 81, Mass. 3'47 T

PRICE, Min Nadia, 187 So. Coopet,
Mamphis, Tenn. 4'47 P
PRICE, William A., 78 Elbert St.,
Ramsey, N. J. 10'30 CPJ
PRINDLE, K. E., 524 E. Fesler,
Sants Marie, Calif. 11'50 P
PRIOLEAU, Dr. Phillip F., 1614 N.
Atlantic Ave., Daytona Beach, Fia.
3'47 CMNPTJ
PRIYCHARD, Dayto A., General Elec-2'47 CMNPTJ
PRITCHARD, David A., General Electric Co., Lamp Div., 215 Eactid Ave., Cleveland 14, O. 10'50 T
PROBERT, Edward, 1811 South Yerktown, Tulsa 4, Okin. 9'45 P
PROCTOR, C. Oliver, 4221 Oglethorpe St., Hyattaville, Md. 11'46 P
PROCTOR, Frank, P.O. Box 1454, Phoenix, Arix, 10'44 C
PROCTER, Lawrence, Frankin Ave. PROCTER, Lawrence, Franklin Ave., Oakland, N. J. 3'51 CP PROCTOR, Oden, 968 Linda Vinta Dr., Banning, Calif. 2'45 P PROROK, Brune, 35 Woodland Dr., Norwich, Conn. 8'45 C PROTZMAN, David C., 1968 Hen-drickson St., Brooklyn 10, N. Y. 3'47 P PRUSMAN, Clyde A., 869 Shannon Rd, Los Gatos, Calif. 1'42 P PRUSSNER, H. E., 1091 Broad St., Newark, N. J. 9'51 CM PUGGARD, Louis A., 4320 Balfour Rd., Detroit, Mich. 11'44 P RG., Defroit, Mich. 11'44 P PUGH, Arthur, 3011 Grace Rd., Kala-maroo, Mich. 5'50 P PUILLING, Nathan H., 8 Evans Rd., Brockline 46, Mass. 5'45 PT PURIN, Leonard, 3245 W. Franklin Blvd., Chicago 24, Ili. 3'49 P PURRINGTON, F. L., 203 W. Prairle Ave., Wheaton. Ill. 11'43 P Ave., Wheaton, Ill. 11'43 P
PURNELL, Harold W., Georgetown,
Del. 12'47 CMN PURVES, Bernard G., 826 E. Alosta Ave., Glendora, Calif. 11'48 CN PUTNAM, Miss Ann, 130 E. Fourth St., Mt. Carmel, Ill. 11'48 C St., Mt. Carmei, III. 1748 C
PUTNAM, John F., 3269 N. Summit
Ave., Milwauker, Wis. 1150 C
PUTNAM, f. Wilcon, 224 Barclay
Ave., N.E., Grand Rapids 3, Mich. 2'47 C 2'47 C
PYEATT, Lloyd M., Box 13176,
Houston 19, Tex. 4'47 CP
PYLE, Fred L., Box 68½ West
Beach, Blioxi, Miss. 6'48 P

0

QUACKENBUSH, Raymond, R.F.D.
1, Chester, N. Y. 11'51 CP
QUAINTANCE, Ivan, 666 S. 9th St.,
Columbus 6, O. 7'51 P
QUAM, G. N., Chem. Dept. Villanova
College, Villanova, Pa. 1'47
QUELLMALZ, Fred, Jr., Hon. PSA,
APSA,† Kutstown, Penns. 1'34
CMNPTJ
QUIGGLE, Milton Donald, c/o Moody
Rible Institute 153 Institute Pt. QUIGGLE, Milton Donald, c/o Moody
Bible Institute, 133 Institute Pl.,
Chicago, Ill. 10'50 CP
QUIGLEY, Albert J., 2970 Avenue T,
Brocklya 29, N. Y. 9'51 C
QUIL, Howard Y., 7019 Hamilton
Ave., Pittsburgh &, Pa. 3'49 J
QUILLEN, Ralph O., McCabe St.,
Selbyville, Box 143, Del. 3'48 P
QUILLINAN, James T., 100 East Ohio
Ave., Chicago 10, Ill. 11'50 CT
QUINN, George, Jr., 4920 Western
Hills Ave., Cincinnati 5, O. 11'47 P
QUINN, Robert W., 61 Detweat Ave.,
Verona, N. J. 2'51 CNPT
QUITT, Louis, 838 Tonswanda St.,
Buffale 7, N. Y. 1'43 N

R

RABIDOUX, Norman A., 151 East St., Woonsocket, R. I. 2'45 J RACH, Lt. Robert A., Test Facilities, AFF BD 4, Fort Biles, Tex. 9'51 P RACHLIN, Miles Carol, 8 Inlet Tex., Belmer, N. J. 11'44 P RACKLEY, Newton, 8316 Olennder, Houston, Tex., 10'30

RADCLIFFE, William T., The Meri-ner's Museum, Newport News, Vs. 4'42 T RADANT, Earl A., 416 Superior Ave., Parchusini, Kalamasoo 61, Mich. 6'48 P 6'48 P
RADEMAKER, F. R., D.S.C., Box
435, Knilapell, Mont. 2'51 FJ
RADON, Harry C., 795 Fifth Ava.,
New York 21, N. Y. 12'45 C
RADZINSKY, Harry, 52 Vanderbilt
Ave., New York 17, N. Y. 10'43 J
RAFALSKY, Lloyd A., 2058 20th
Ave., So., Birmingham, Als. 4'50 P
RAHE, Rolland A., 4645 W. Chicago
Ave., Chicago 51, Ill. 5'40 CMN
RAHE, Mm. Rolland A., 1590 Mill
Rd., Deerfield, Ill. 4'46 C
RALPH, S. Alton, APSA, 24 Itendale Rd., Deerfield, Ill. 4'46 C
RALPH, S. Alton, APSA, 24 Itendale
St., Springfield, Mass. 2'41 C
RALSTON, Wallace, 4519 Arcady,
Dallas 5, Ten. 7'42 P
RAMMING, William, 633 Sherwood
Dr., Webatar Groves, Mo. 4'43
PAMSEY B. M. 4200 S AMSEY, P. M., 6200 S. Kenwood Ave., Chicago 37, Ill. 11'48 C RAMSEY, William A., 2633 Chester-field Ave., Charlotte, N. C. 1'48 P RANDALL, B. B., Orinda, Calif. 8'50 CP
RANDALL, Floyd C., 1603 Central
Ave., Indianapolis 2, Ind. 9'47 C
RANGER, Hubert O., 85 Pennaylvania
Ave., Binghamton, N. Y. 3'51 T
RANKIN, Albert I., 3509 Powhaton
Ave., Baldmore 16, Md. 10'47 M
PANYLYM Author. Ave., Baltimore 16, Md. 10'47 M
RANKIN, Arthur L., Jr., 217 Flora
Circle, Chattanoga 5, Tenn. 6'51 P
RAPHALS, Victor, 2643 Eates Ave,
Chicago, Ill. 1'51 P
RATHBUN, Lt. Col. Darrell T.,
0362339, Pio Sect., Hq. IX Corps,
APO 264, c/o PM, San Francisco,
Calif. 10'51 CM
RATSCH, Charles G., 1606 - 77th St.,
North Bergen, N. J. 4'49 P
RATSEP, Rudolph, 346 W. 45th St.,
New York, N. Y. 12'45 C
RAUCH, Ben, 2138 Cameron Ave. New York, N. Y. 12'45 C
RAUCH, Ben, 2138 Cameron Ave,
Norwood 12, O. 7'48 P
RAXWORTHY, W. K., 2741 S. 59th
Ave., Cicero 50, Ill. 8'40 C
RAY, W. C., 315 W. Twohig Ave.,
San Angelo, Tex. 10'51 CP
RAYNOLDS, Edward Fuller, APSA,
Central Valley, N. Y. 3'40
RAYSPIS, W. J. 2104 Gunderson. RAYSPIS, W. J., 2104 Gunderson, Berwyn, Ill. 9'41 P REAM, Jane Margaret, 22 Wildwood Ter., Glen Ridge, N. J. 11'50 CPT REAM, Dr. William J., 523 Second National Bank Building, Akron, O. 1'35 P REARDON, Miss Anna Joyce, Woman's College of the University of North Carolina, Greensboro, N. C. 7'45 M 7'45 M RECKNAGEL, Theresa, 454 - 74th St., Brooklyn 9, N. Y. 10'51 CP REDDEN, James B., 70 Park Ter., West, New York 34, N. Y. 6'48 P REDELINGS, Dr. L. H., 1915 Sunset Blvd., San Diego 3, Calif. 12'47 P REDELL, Mrs. Betty, 2068 Meac-mines River Dr., Wauwatosa 13, Wis. 9'48 C 9'48 C
REDFIELD, Walter S., 676 Buchon
St., San Luis Obispo, Calif. 7'51 CM
REDKEAD, J. H., Lake City Malleable Co., 5000 Lakeside Ave.,
Cleveland, O. 6'50
REED, Ary M., 15 West 44th St.,
New York 14, N. Y. 12'45 T
REED, Mn. Elsie M., P.O. Bez 421,
El Cajon, Calif. 9'50 C
REED, Lewis T., APSA,† 500 Beuth
Mais St., Mt. Prospect, Ill. 11'45 P
REED, Restrett F., Jr., 2039 Niegara
Ave., Niegars Falls, N. Y. 10'48 CP
REED, Norman B., 10 Manour St.,
Lowell, Mass. 9'51 CP
REED Grant, Sontheid Rd., Lake
Flacid, N. Y. 1'30 P
REESE, CHECK E., 79 West Hasslaon
St., Hagerstown, Ind. 5'42 CP]
REESE, Harry S., 3119 Grace Ave.,
Baltimere 19, Md. 11'51 CNPT] REDFIELD, Walter S., 676 Bucl

RESURS, William F., 4611 Engl. Stat., Dallas 4, Tex. 5'46 REFOWICH, David L., 2504 Win-chetter Ave., Margate City, N. J. 5'51 C REGENSBURG, John, 16 Harding Ave., Eriton, N. J. 4'40 CP REICH, Harry R., APSA, 206 Schendl Ave., M. Tonewauda, N. Y. 6'45 CNP CNP
REICHARD, Harold B., 508 West
Unica Bivd., Sethlehem, Pz. 11°50 C
REID, Clair, 2126 Devonstire, Ann
Arbor, Mich. 1°44 P
REID, Wesley L., 3141 18th Aye., S.,
Minnespotis, Minn. 6°50 P
REIERSON, Wilbur T., 104 El Redondo, Redondo Beach, Calif. 9°51
NPT NPT REILLY, Mrs. Dubels, 603 E. Broad St., Westheld, N. J. 2'48 REILLY, Thomas F., Jr., 481 No. Main St., Woonsocket, R. I. 4'48 P. REINHARD, Gene, L. B. 226, Pelin, Ill. 2'42 P. REISER, Miss Irene K.,† 5349 N. Sheridan Rd., Apt. 1264, Chicago 40, Ill. 12'45 C III. 12'45 C
REISER, W. G., 1235 Glenview Rd.,
Glenview, III. 5'50 CP
REISINGER, Joseph H., 849 Tatum
St., St. Paul 4, W. Minn. 9'51 CN
REISMAN, Dr. Jerome H., 1901 Main
St., Peekskill, N. Y. 9'50 P
REITZ, Thomas E. H., 118 Reynolds
Ave., Dubols, Pa. 8'51 CM
REMDE. Lock. 7813 W. Rosedsie REMDE, Jack, 7813 W. Rosedale Ave., Chicago 31, III. 4'48 CNP REMICK, Frank E., The Somerset Hotel, Commonwealth Ave., Boston, Mers. 12'50 P Mars. 17'50 P
RENFRO, Alfred, Rte. 3, Box 340,
Bellevue, Wash. 3'50 CN
REPANES, Nicholas, 230 East 78th
St., New York 21, N. Y. 3'51 P St., New York 21, N. Y. 3'31 F REYNOLDS, Perry J., 1314 Penobacot Bldg., Detroit 26, Mich. 11'48 C REYNOLDS, Robt. J., Box 26, Trot-wood, O. 3'51 CP RHAMY, Gene, 1701 E. Second St., Defiance, O. 2'49 P Photo Unit 2, Federal Office Bldg., San Francisco, Calif. 10'51 PTJ RHEA, Ruíus F., 904 N. Main, Adrian, Mich. 10'51 NP Adrian, Mich. 10'51 NP
RHOADS, J. Edgar, Box 71, Wilmington 99, Del. 5'42
RHODES, Lt. George H., 01950246,
154 Port Co., APO 973, c/o FM,
San Francisco, Calif. 1'51 C
RHODES, Vance J., 1103 N. Second
St., West Monroe, La. 1'51 CNP
RHYNE, J. H., Jr., 1924 East Seventh
St., Charlotte 4, N. C. 1'51 P
RICCI, Edward T., 10 Park Terrace
E. New York 34, N. Y. 11'48 C
RICCI, M/Sgt. Nicholas A., Hqco. Hq.
BN, 9329T.S.U., Ft. Belvoir, Va.
3'51 CP
RICE, A. B., 1414 J - St., Tekamah, 3'51 CP RICE, A. B., 1414 J - St., Tekamah, Nebr. 6'45 RICE, Borden P., 2140 Peachtree Rd., N.W., Atlanta, Ga. 5'47 RICE, Dr. Frank R., APSA, 307 North Michigan Ava., Chicago 1, III. 7'44 Michigan Ava, Chicago I, Ill. 744
CN
RICE, Mrs. Doris M., 450 Chestrut
St., Chillicothe, O. 6'50 P
RICE, Mrs. Richard, 535 East, Oak,
Hillshore, Ore, 11'51 CN
RICE, Richard B., 239 Cangress Ave.,
Rocheste, M. Y. 3'47
RICHARD, Roper E., 1833 Higheley,
Desthorn, Mich. 11'31 N
RICHARDS, L. S., 11 Midland Ave.,
White Pichan, N. Y., 11'45 P
RICHARDSON, J. P., 4403 St., Clair
Ave., Cleveland 3, O. 11'45
RICHARDSON, Max., 3411 Burton,
Fort Worth 5, Tac. 9'51 CMFTJ
RICHDALE, Frenk Leb., 6103 Welnut
Ave., Marchantville, N. J. 4'43
RICHTER, Fred T., 19509 St. Hanne, Ave., Retensiville, N. J. 445 RICHTER, Fred T., 19500 St. Henne, Clicage 43, Ht. 2751 CP RICHTER, George Au, Jc., 1442 Hunt-lugion Rd., Ablugion, Fp. 3'49 P PSA JOURNAL, Vol. 18, Jan. 1952

RICHIERKESING, Frank, APSA, 1919 Leland Rd., Linewille 7, Ky. P45 M RIDDICK, James, 5207 Kimbark, Chi-caso 15, IR. 12'47 P RIDGWAY, Lee, P.O. Box 147, Wil-Hamstown, Mass. 5'44 CP RIEDINGER, Raymood E., 3873 Kirkup Ave., Cinchnati 13, O. 3'49 P RIEMENSCHNEIDER, Otto E., 4021
Bengenline Ave., Union City, N. J. Beigenine Ave., Control City, N. J.

2'50

RIES, Carroll W., 1511 Sheldon St.,
Austia, Minn. 8'45 P

RIGDEN, Duncan L., 651 Santa Ray
Ave., Oakland, Calif. 7'50 CNP

RILEY, F. S., 314 Ferguson Ave.,
Hilton Village, V., 6'51 CP

RILEY, Robert S., 2761 Park St.,
Berkeley 2, Calif. 3'51 C

RILEY, Thomas R., 909 Foater Ave.,
Chicago 40, Ill. 6'51 P

RINDELL, Robert M., 5228 Lyman
Ave., Downers Grove, Ill. 2'51 C

RING, Paul F., APSA, 1112 Conter
Dr., Richmond Heights 17, Mo.
3'41 P

RINKER, Mrs. Eva Sell, 2972 York-RINKER, Mrs. Eva Sell, 2972 Yorkshire Rd., Cleveland Hts. 18, O. 3'49 P RINNE, Horst,† 902 South Fountain Ave., Springfield, O. 9'47 T RIPPEY, John R., 806 Insurance Bldg, Omaha 2, Nebr. 4'44 P RISLEY, Sheldon, 1112 Ambassador Bldg, St. Louis, Mo. 2'42 RISSLER, Harold D., 1720 East 70th St. Chicago, Ill. 11'51 CP RITGER, Marcus F., Jr., 3 Hudson Circle, Hilton Village, Va. 5'49 P RITTENHOUSE, Paul L., 151 East 33rd St., New York 28, N. Y. 2'47 ROACH, Charles J., 820 Belvedere Blvd., Rosewood, Silver Spring, Md. 7'48 P RINNE, Horst,† 902 South Fountain 7'48 P ROBB, M. G., Apt. 8 - 333 S. 13th St., Harrisburg, Pa. 9'51 C ROBBERSON, J. Shepherd, 201 Bird St., San Angelo, Tex. 9'51 P ROBBINS, Miss Evelyn M.,† 2417 So. 11th St., Springfield, Ill. 3'47 P ROBELLO, Manuel, 484 17th Ave., San Francisco, Calif. 5'51 P ROBERT, Mrs. Alma B., 7607 Cregier Ave, Chicago 49, III. 7'48 ROBERTS, Alfred J., Jr., 2229 N. Commonwealth Ave., Los Angeles 27, Calif. 1'46 NP Calif. 1'46 NP
ROBERTS, Dr. Chester L., 1021 Matilija Rd., Gleadale 2, Calif. 4'49 CP
ROBERTS, Edward L., 2211 Harrison
St., Amarillo, Tex. 10'44 P
ROBERTS, Erwin, Wilmington, R 4,
Arden, Del. 4'47 C
ROBERTS, H. Armstrong, Jr., 4203
Locust St., Philadelphia 4, Pa. 7'48
ROBERTS, Joseph D., Northern Life
Tower, Seattle 1, Wesh. 5'48
ROBERTS, Lawrece, Rie. A. The Tower, Seattle 1, Wash. 5'48
ROBERTS, Lawrence, Rte. 4, The
Dalles, Ore. 10'51 C
ROBERTSON, Elroy C., 159 St. Paul
St., Brookline 46, Mass. 9'51 C
ROBERTSON, Henry B., APSA,†
R. D. No. 1, Wilmington, Del.
1'41 P ROBERTSON, H. F., Bakelite Divi-sion, 30 E. 42nd St., New York 17, N. Y. 1'38 P N. Y. 1738 P
ROBERTSON, Lynn B., 404 Lookout
Ave., Charlerol, Fa. 6'47 CP
ROBERTSON, Sent. 57 E. Jackson
Blvd., Chicago 4, Ill. 12'48 J
ROBINSON, Mm. Andree, P.O. Roz
1818, Misuni, Ariz. 3'46 P
ROBEY, R. L., Box 565, Fairmont, W.
Va. 2'51 C ROBINSON, Dr. F. Louin, 217% E. HORINGON, Dr. F. Logen, 11756 E. Grace St., Richmond'19, Vo. 5'48 P ROBINGON, Livyd, R., 9'40 Calle Miramar, Hellywood Riviers, Re-donds Beach, Call. 5'48 C ROBINSON, Maynesd, 430 King Cir-cia, Tumble, Tur. 9'31 CJ ROBINSON, W. P., 38 S. 9th St., 'Philabelphis' 7, Pa. 6'35 P

MORSON, Arthur D., 50 Central Park
W., New York 23, N. Y. 7'48 C
ROBSON, Man Edith M., 49 Johanson
Ph., Buthlo 1, N. Y. 4'48 CN
ROCHE, John P., 32 Cedars Rd.,
Caldwell, N. J. 7'50 N
ROCKWELL, H. P., Jr., APSA, 4063
N. New Jeney Ave., Indianapolis,
Ind. 7'41 T
ROE, Arthur C., 219 Pitcairn Rd.,
Turtle-Creek, Pa., 9'51 CT
ROEGER, Rev. William Coley, Park
Ave., Chalfont, Penna. 10'50 CM
ROEHM, Louis W., 5507 White Buig.,
Seattle 1, Wash. 1'48 P
ROGERS, Ciarune A., 320 E. Pedre-ROSEHM, Louis W., 5507 White Budg., Seattle 1, Wash. 1'48 P
ROGERS, Clarence A., 320 E. Pedregosa, Santa Barbara, Calif. 11'51 C
ROGERS, Harris W., 38 Maple Ave., Hamilton, ·N. Y. 6'47 P
ROGERS, Hasseyh B., 1425 Sumter St., Columbia, S. C. 6'51 J
ROGERS, Sgt. Louis, Solat M.P. Co., Ft. Hood, Tex. 9'51 P
ROGERS, Paul A., 4311½ 22nd St., Sacramento, Calif. 12'47 P
ROGERS, R. H., P.O. Box 36, San Angelo, Tex 3'51 P
ROGERS, Willard W., Alasworth, Nebr. 9'51 CM
ROHL, Elvira, 414 West 121st St., New York 27, N. Y. 10'51 PJ
ROKOS, Edward F., 533 S. Scoville Ave., Oak Park, Ill. 6'49 CP
ROLL, Michael J., APSA,†† 3614 N. Carfax, Long Beach S, Calif. 11'40 P
ROLLINS, Joseph R., 142 Little Lane, Haussfert De ROLL, Michael J., APSA,†† 3614 N. Carfax, Long Beach 8, Calif. 11'40 P ROLLINS, Joseph R., 142 Little Lane, Haverford, Pa. 4'47 ROMACKER, Edward, 2617 Olive St., St. Louis 3, Mo. 9'51 CP ROMAINE, Karl, 220 Jones St., San Francisco, Calif. 5'50 ROMIG, O. E., APSA,† 425 Olympia Rd., Pittsburgh 11, Pa. 5'43 CPT ROMSTEDT, C. R., P.O. Box 324, Ottawa, Kans. 11'47 P RONDA, Edward, 215 Harrison St., Midland, Mich. 5'51 P RONDY, Richard C., 20044 Alcoy Ave., Detrolt 5, Mich. 6'47 P RONNING, Reidar, Rt. 1, Box 155, Forest Grove, Ore. 11'51 P ROOD, Harvey William, Jr., Rt. 5, Box 65 S. Akron, O. 7'51 PT ROSEVELT, Theodore, Jr., Old Orchard, Oyster Bay, N. Y. 3'44 ROOT, Loren M. APSA,† 7007 Sherldan Rd., Chlcago 26, Ill. 5'40 P ROPER, Ralph B., 225 Linwood Ave, Waterloo, Ia. 8'50 P ROSCUP, Helen, 10134 Britain, Detroit, Mich. 11'50 C ROSCUP, William M. 16018 Manning Ave., Detrolt, Mich. 10'50 C ROSCUP, William M. 16018 Manning Ave., Detrolt, Mich. 10'50 C ROSE, Arthur, 17 Mapes Ave., Newark, N, J, 11'51 P ROSENBERG, Edwin C., 1001 E. Grove St., North Sacramento, Calif. 7'41 P ROSENBLOOM, David, M.D., 2058 7'41 P ROSENBLOOM, David, M.D., 2058 Outpost Dr., Hollywood 28, Calif. #249 #OSENKRANTZ, Marvin, 921 Great Plain Ave., Needham 92, Mass. 6'51 CP

CSENTHAL, Murray, 1522 S. 19th

St., Birmingham, Ala. 10'51 J

ROSENZWEIG, Jesse, 1700 Longfellow

Ave., New York 60, N. Y. 6'45 T

ROSHER, Charles, AFSA, 1782 North

Orango Dr., Hollywood 28, Call.

1'48 M 1'48 M
ROSIN, Florence, 3715 W. Highland
Blvd., Milwaukee 8, Wisc. 7'48 P
ROSS, Frank Howard, 407 S. Plymouth
Ave., Rochester 3, N. Y. 11'46 T
ROSS, Grant D., 15 Mertle St., Everett
49, Mans. 3'51 T
ROSS, H., 81 Willoughby St., Brocklya 1, N. Y. 10'51 CMNPTJ
ROSS, James G., 1027 Malberry St.,
Resding. Pa. 11'51 T
ROSS, Mishel, 78 I St., Salt Lake City,
Utah. 11'50 C
ROSS, Mish. Marie, Bloudell Kaell,
Grussman Ave., Norwalk, Conn. 2'43

ROSS, Ralph A., 2207 Pine St., St. Louis 3, Me. 11'46 P ROSS, Richard M., Box 959, Columbus 16, O. 2'42 P ROSS, Richard M., Rex 959, Columbus
16, O. 2'42 P
ROSSIER, Mrs. Mury E., 31 Park
Drive, Suite 32, Boston 15, Mass.
6'51 CFJ
ROSSMAN, Clarence A., 1637 S. 54th
St., Philadelphia 43, Pa., 11'48 P
ROSSMAN, Hayes H., c'o H. E. Lay,
Bigfork, Mont. 12'47 T
ROSSMAN, Ralph J., 2165 N. W. 24th
Ave., Miami, Fla. 6'51 C
ROST, Miss Eleanor, Lake Valhalis,
Montville, N. J. 9'80 J
ROTHSCHILD, Norman, 84 Bay 25th,
Brockbyn 14, N. Y. 4'49 C
ROUBIAN, Levon E., 123 Livingaton
St., Brocklyn, N. Y. 3'50
ROUBICEK, A., Hollender Hotel,
Cleveland 1, O. 9'51 C
ROUGHT, W. O. Kenneth L., Region
XI, 66CIC Det. APO. 800 c/o
Postmaster, New York, N. Y. 10'51
CM
ROUE Relland P. 5664 M. Rey. Blance ROUP, Rolland R., 5506 N. Bay Ridge Ave, Milwaukee, Wis. 1°51 P ROUSEI, Hoyt L., 602 Liberty Life Bidg., Charlotte 2, N. C. 10'49 ROWAN, George M., 217 E. 25th St., Baltimore 18, Md. 3'49 CMNPTJ ROWE, Robert L., Ballistic Research Lab, Aberdeen Proving Ground, Aberdeen, Md. 1'46 MT ROWLAND, Mrs. Carolyn C.,† 280 Beacon St., Boston 16, Mass. 4'40 P ROWLAND, Gerald C., Box 266, Clarinda, Ia. 7'49 C ROWLAND, Wm. M., 2129 — 24th St., Bakersfield, Calif. 7'51 P ROY, Maurice, 2731 San Diego Ave., San Diego 10, Calif. 9'45 P ROY, Charies N., 2719 Tasker St., ROUP, Rolland R., 5506 N. Bay Ridge San Diego 10, Calif. 945 P ROY. Charles N., 2719 Tasker St., Philadelphia 45, Pa. 7'48 C ROYER, Dr. George L., Calco Chemi-cal Division, American Cyanamid Co., Bound Brook, N. J. 4'48 T ROYKY, Miss Edith M., APSA, 810 — 9th St., Apt. 8, Sioux City, Ia. 2'43 ROYSTER, G. L., Route 6, Statesville, N. C. 8'47 J ROZANSKI, Dr. Edward C.,† 6668 W. Schreiber Ave., Chicago 31, Ill. 7'50 P 7'50 P ROZANSKI, W. M., 1129 N. Mil-waukee Ave. Chicago 22, Ill. 7'50 P RUBENDUNST, Alfred M., 7263 Colerain Ave., Cincinnati 24, O. RUBENSTEIN, George L, 607 E. Delmar, Springfield, Mo. 9'51 CMN PTJ RUBIN, Max R., 366 Madison Ave, New York 17, N. Y. 3'47 RUCH, Dr. Fred J., 207 E. Front St., Platifield, N. J. 11'47 CN RUCHHOFT, C. C., APSA,† 3756 Middlebrook, Cincinnati 8, O. 3'45 P
RUCKER, Robert,† 5402 Swope Parkway, Kansas City, Mo. 2'49 CMNT
RUDD, R. G., Hunting Hills, Rochester 9, N. Y. 3'47
RUDNAY, Julius J., 9039 Pallardy
Lane, St. Louis County 21, Mo.
8'48 P 8'48 P RUFFNER, Richard Laidley, PO. Drawer 588, Alexandria, Va. 10'44 RUHL, Arthur L., Bldg. 2906 Apt. D, Farasworth, Great Lakes, Ill. 3'48 P RUIZ, Joseph J., Hotel Commodore, Cleveland 6, O. 4'47 CMT RUMELY Lee M., Wilton, Conn. 11'50 RUMPF, Dan B., 2917 W. 20th St., Topeka, Kana. 4'47 P RUNDLE, Richard L., 1009 Windsor Ave., Oakland 10, Celif. 11'45 C Ave., Orkinal 10, Catt. 11'45 C RUPERT, D. W., Eastman Kodek Co., Rochester 4, N. Y. 10'40 T RUSCHE, La Monte, 5308 Kolb, Houston 7, Tex. 3'47 RUSH, Horace C., 100 Norway Ave., Treaton 9, N. J. 5'46 C RUSSELL, A. P., 11 Maplewood Dr., Sumter, S. C. 8'51 T

RUBELL, Dr. Frederick F., 4938 Biowasboro Rd., Louisville 7, Ky. 11'50 P 11'50 F RUSSELL, M. E., FPSA, Eastman Kodak Co., Rochester 4, N. Y. 10'40 T RUSSELL, Vernon L., 206 Elmhurst Rd., Prospect Heights, Ill. 7'43 M RUSSO, Joseph, Monticallo College, Godfrey, Ill. 4'41 P Godfrey, III, 441 P
RUST, Devid J., 620 Pala Ave., San
Leandro, Calli. 6'51 C.
RUTHERFORD, E. G., 1505 College
Ave., Racine, Wis. 11'51 CP
RUZICKA, Dr. D. J., Hen. FPSA,
37-15 -- 79th St., Jackson Heights,
L. I., N. Y. 2'40
RYAN, John J., 3633 Pine Grove
Ave., Chicago, III. 7'51 M
RYAN, Lawrence E., 1316 S. Peoria
Ave., Dixon, III. 5'46
RYAN, Raymond B., 14011 Vernon
Ave., Oak Park, Royal Oak Post
Office, Mich. 4'51 P
RYAN, William H., APSA, 16 Ware
St., Cambridge 38, Mass. 6'46
RYBISKI, A. J., Jr., 310 -- 11th St.
P.O. Box 346, Lake Charles, La.
3'51 P
RYDER, Frank E. F., 309 Camaritas RYDER, Frank E. F., 309 Camaritas Ave., South San Francisco, Calif. 7'45 P RYKENBOER, Dr. E. A., 216 Mission Rd., Santa Barbara, Calif. 2'44 P SADLO, Chenter L., 6823 N. Hamilton, Chicago 45, Ill. 7'51 P SAGE, Randolph T., 2135 Orlando Rd., San Marino, Calif. 10'50 P SAGE, Ruth F., 49 Johnson Ph., Buffalo 1, N. Y. 4'48 CNF Buffalo 1, N. Y. 4'48 CNP
SAGE, Thomas B., 126 E. Hadley Ave.,
Dayton 9, O. 10'44 P
SAGGUS, Everett W., c/o Saggus
Studio, Elberton, Ga. 1'44 CPJ
SAILORS, Howard R., 111½ South
Osage, Bartlesville, Okla. 5'50 P
ST. CLAIR, Richard W., APSA, 92
Henry St., Cambridge, Mass. 1'35 T
SAJOVEC, Frank M., 15625 St. Clair
Ave., Cleveland 10, O. 1'48 T
SALIS, John P., 2321 N. Rockwell
Ave., Chicago 47, Ill. 2'49 J
SALISBURY, Robert H., 40 Laurel St.,
Ellsworth, Me. 7'50 P
SALMONS, Norman E., 343 State
St., Rochester, N. Y. 11'45 T
SALTER, Miss Lucille, P.O. Box 1353,
St. Petersburg, Fla. 8'49 P St. Petersburg, Fla. 8'49 P SALTER, Ralph L., 506 W. Summit Ave., Elmburst, Wilmington, Del. Ave., E 10'51 P 10'51 P
SALTERELLI, Dr. G., 803 Bonnie
Brac, River Forest, Ill. 10'51 C
SALWOITIS, Anthony, Covert, Mich.
9'47 CNP SALYARDS, W. E., 417 McDaniels Ave., Highland Park, Ill. 3'51 P SAMCOE, K. J., c/e 350 Fillmore Ave., Buffalo 6, N. Y. 9'51 CP SAMMIS, J. H., 207 Crescent, Peorls, SAMMIS, J. H., 207 Crescent, Peoris, ill. 1139 P SAMPSON, Orville H., Shore Crest Hotel, 420 Wrightwood Ave., Chi-cago, Ill. 1147 SAMUELS, Harvey H., 879 Emerson St., Rochester, N. Y. 10'50 CTJ SAMUELS, Mm. Mabel H., 88 Central Park West, Apt. 8W, New York 23, N. Y. 11'51 P N. Y. 11'51 P

SAMUELS, Ralph, New York Institute of Photography, 10 West 33rd

St., New York 1, N. Y. 10'50 J

SANARENS, A. J., Jr., 419 Manassa
Pl., New Orleans 19, La. 9'43 P

SANBORN, Ralph, Hampton Falls,
N. H. 3'47 C SANCHEZ, Carl N., Jr., APSA, 62 W. Park Terrace, New York, N. Y. SANDAHL, Harold E., 4824 — 15th Ave. S., Minneapolis 17, Minn. 6'49 SANDALJIAN, Poter G., Bez 218, Udłasville, Conn. 8'48 C

SANDERS, A. Leigh, 105 E. Franklin St., Baltimore, Md. 10'50 SANDERS, David, 1914 S. Lawadale, Chicago 15, Ill. 10'51 P SANDER, Mrs. Flonte H., 11427 Usion Ave., Chicago 28, Ill. 5'50 CN SANDERS, Mrs. Helene, FPSA,† 322 W. 71st St., New York 23, N. Y. 1'34 P 174 P
SANDERS, Judith Fruth, 1603 Virginia Ave, Connersville, Ind. 2'44 P
SANDS, Lt. Coundr. P. N., USN, Room
2948 Navy Dept., Washington 25,
D. C. 9'49 T D. C. 749 T SANFORD, Lt. Eric M., Co. B 24 Sig. Sv. Bn. Ft. Devens, Mass. 9'51 CMP SANFORD, Mattie C., 1426 S. 11th East, Salt Lake City 5, Utah. 12'45 SANG, Philip D., 3900 S. Michigan Ave., Chicago 15, III. 10'51 CP SANKEY, Miss Harriet E , 1360 N. Dearborn St , Chicago 10, III. 8'51 C SANNER, John C., M D., 330 N. Bromley Ave , Scranton 4, Pa. 10'51 SAPP, Robert Wall, 62 Sagamore Rd., Maplewood, N. J. 3'45 T SARAPIAN, Diran H., P O. Box 1373, Bridgeport J. Conn. 840 SARD, Mrs. Arthur, 146-19 Beech Ave. Flushing 55, N. Y 11'51 CP SARFF, Walter, 44 W. 57th St., New York 19, N. Y. 4'47 CJ SARRA, Valentine, FPSA, 200 E. 56th St., New York 22, N. Y. 1'37 SARTOR, A F., Jr., 7217 Patricia Lane, Houston, Tex. 5'30 CP SASSE, William C., 1457 W. Forest Home Ave., Milwaukee 4, Wis. 10'45 SATTERFIELD, Mrs. Susanne C., Oenoke Ridge, New Cansan, Conn. 9'51 P 9'51 P
SATTGAST, James K., 202 N. Main
St., Hillsboro, III. 11'50 C
SAUL, Henry M., 295 Huntington Ave.,
Boston 15, Mass. 1'45 P
SAUNDERS, G. W., 3436 Winthrop
Ave., Indianapolis, Ind. 7'50 P
SAUNDERS, Joe Y., 306B Hornet
Ave., NO.T.S., China Lake, Calif.
11'51 CT
SAUNDERS Palest P. 1660 St. Paul SAUNDERS, Robert P., 1960 St. Paul St., Rochester 5, N. Y. 10'49 SAUNDERS, William 8, c/o Brooks SAUNDERS, William S., c/o Brooks
Inst. of Photogr. 629% State St.,
Santa Barbara, Callf. 1'51 P
SAVAGE, Albert W., 20 Harvard Ave., SAVAGE, Albert W., 20 Harvard Ave., Meriden, Conn. 10'51 CN SAVARY, W. H., APSA, R.F.D. No. 2, Flainfield, N. J. 1'46 CN SAVITZKY, David V., 7455 N. Camp-bell Ave., Chicago 45, Ill. 5'51 P SAWDEY, George W., Research Lab, Eastman Kodak Co., Rochester 13, N. Y. 5'46 N N. Y. 5'46 N N. Y. 5'46 N
SAWYER, Harold B., 775 Eddy St.,
Providence S, R. I. 7'48 C
SAWYER, Russell W., 43 Hudson St.,
Lynn, Mass. 7'51 CJ
SAYRE, Harrison S., 902 Dreams
Landing, Annapolis, Md. 6'51 C
SCALES, Mn. Mildred B., 50 E. 10th
St., New York, N. Y. 11'51 C
SCALES, Victor H., Hen. PSA, 51
E. 10th, New York Cky J, N. Y.
6'39 6'39
SCHAADT, James G., 36 Fishe Rd.,
Wellesley Hills, Mass. 2'31 CMPT
SCHAD, Donald M., 1982 Kinsman
Rd, Cleveland G. C. T. CT
SCHADEN, Laddon P. R. CHAY Ave.,
Grand Heyer M. M., 505 King
Ave, Columbar J., 0. 11'47 T
SCHAPPER J. Dase L., 1604 Himman 6'10 Ave, County 1, 0, 11'47 T SCHAFER, Emer J., 1604 Hinman Ave., Evanston, III. 10'51 C SCHAFER, Everett F., 603 Suffield, Birmingham, Mich. 2'48 SCHAFER, Robert, 167 Glentay Rd., Landowne, Pa. 2'50 M SCRAFFNER, Frederick Q., 2548 -37th St., Long Island City 3, N. Y. 4'47 T

SCHAHN, Robert L., 4640 - 49th St., San Diego 5, Calif. 4'51 CP SCHAIRER, Otto 5.,† 39 Battle Rd., Princeton, N. J. 6'48 CN SCHARNHORST, J. H., 8010 W. Center, Milbraukee, Wis. 12'47 P SCHEFFER, Carl F., 252 Wros Ave., Dayton 6, O. 11'48 C SCHEFFY, Hubert, APSA, Sales Serv. Div., Eastman Kodak Co., Rochester 4, N. Y. 10'48 T SCHERPEL, George C., 8142 Manna SCHILDMAN, Wm. F., Jr., 3723 Glenmore Ave., Cincinnati 11, O. SCHILDT, Mahlon M., 1117 N. 13th St., Reading, Pa. 11'51 P
SCHILLER, Rudolph,† 1109 Locust St., St. Louis, Mo. 2'41 M
SCHIVE, Paul C., 514 Oley St., Wyomissing, Pa. 11'51 CJ
SCHILAEPFER, George L., 251 Mc-Millan Rd, Grosse Pointe Farms, Detroit 30, Mich. 11'40 CPT
SCHLEGEL, Cerl M., 3622 N.E. 10th, Amarillo, Tex. 4'51 P
SCHLEICH, Joe S., 3143 N Kostner, Chicago 41, Ill. 1'51 CP
SCHLLITTE, Armand F., 403 W. Oiney Ave, Philadelphia 20, Pa. 7'51 CM
SCHLUNG, Earl, 1715 Runyard Pl., Waukegan, Ill. 9'51 CP
SCHMAL, Mrs. Charlotte H., 75-40 SCHILDT, Mablon M., 1117 N. 13th Waukegan, Ill. 9'51 CP SCHMAL, Mrs. Charlotte H., 75-40 Austin St., Forest Hills, N. Y. 9'51 SCHMALZRIEDT, Edward W., 14852 Glastonbury, Detroit 23, Mich. 9'51 SCHMIDLAPP, Lawrence M., 7 Grandin Lane, Cincinnati 8, O. 1'48 SCHMIDT, Sgt. Charles F., 212 S. Sierra Madre Blvd., Pasadena 10, Calif 5'51 TJ Callf 5'51 TJ
SCHMIDT F. J., 121 Lagos Ave.,
San Antonio 9, Tex. 12'42 P
SCHMIDT, F. W., Dept. of Medical
Illustration, Univ. of Texas Medical
Branch, Galveston, Tex. 2'49 NP
SCHMIDT, Dr. I. W., APSA 159-00
Riverside Dr., W., New York 32,
N. Y. 3'45 P
SCHMIDT I vic. Springlet BO Dept. N. Y. 3'45 P
SCHMIDT, Lyle Frederick, P.O. Box
135, Marshall, Ill. 9'44 T
SCHMIDT, Martin J., 2209 W. Mome
Ave., Chicago 45, Ill. 8'51 CT
SCHMIDT, Paul O., 2418 Cowper
Ave., Evanston, Ill. 5'40 C
SCHMIDT, William, 623 Prespect
Ave., Scranton, Pa. 7'51 CP
SCHMIDT, William, 623 Prespect
Ave., Scranton, Pa. 7'51 CP
SCHMITT, Miles Clara, 1052 Balmoral
Ave., Vork, Pa. 11'42 C
SCHMITT, Miles Clara, 1052 Balmoral
Ave., Chicago 40, Ill. 2'49 C
SCHMITZ, Paul F., Chief Photographer, c/o Baldwin-Hamilton Corp.,
Lima, O. 4'51
SCHNEIDER, Miles Edna, J., 144 SCHNEIDER, Miss Edns J., 144 Maplewood Ave., Hempstead, Long Island, N. Y. 8'50 CP SCHNURR, Herbert, 336 Lake Ave., Hilton, N. Y. 7'51 P SCHOCHET, Paul, 34 Balto-Annap.
Blvd., Glen Burnie, Md. 2'51 P
SCHOEDINGER, Miss Helen M., 347
Kendal Pl., Columbus S, O. 4'46 CN
SCHOEMER, Frank K., 1511 - 13th
St., Wyandotte, Mich. 4'51 C SCHOEPFLIN, Herbert, 407 N. Ingram St., Handerson, Ky. 4'43 CJ SCHON, M. Sgt. Joe O., RA 6932541, HQ Maine Mil. Dist., Fort Williams, Me. 4'51 CT SCHONBERG, Jackson R., 835 Highland Ave., Westfield, N. J. 11'51 CP SCHONEFELD, August F., Jr., 207 S. 45th St., Philadelphia 4, Pa. 2'47

SCHOONMAKER, Myron C., Jr., 100 William St., Now York 38, N. Y. 2'51 PT 2'51 PT
SCHOTT, Dr. J. L., 2910 Nebruska,
Slouz City, La. 4'49 C
SCHRADIE, Dr. F. V., 328 E.
Broadway, Owstona, Mian. 10'46 P
SCHRAUBSTADTER, Ownld, 180
Central Park, S., New York 19,
N. Y. 3'45 SCHREIBER, Mr. & Mrs. Anton, 221 Xenia Ave., Yellow Springs, O. 349 CT
SCHREIBER, L., 3603 W. 129th St.,
Cleveland 11, O. 4'51 P
SCHREUR, Neal, 1307 Trails Red,
Kalamasoo 26, Mich. 6'48
SCHROCK, J. E., 2214 Huntoon St.,
Topeka, Kan. 12'45 T
SCHRODER, Hareld L., 2194 - 12th
Ave. San Francisco, Calif. 4'50 CN
SCHROEDER, Walter E., P.O. Box
181, Glescoe, Ill. 7'51 P
SCHROETER, Charles, School of Dentistry, University of Washington,
Seattle 5, Wash. 9'45 C
SCHUBE, Michael B., 21 E. Van
Burds, Michael B., 21 E. Van
Burds, St., Rm. 409, Chicago, Ill.
2'50 T CŤ Burn St., Rm. 409, Chicago, III.
2750 T

SCHUBERT, H. Ernest, 254 S. Terrace Ave., Columbus 4, O. 2'48 TJ
SCHUBERT, Mrs. Juanita, Minden,
Nev 2'43 N

SCHUBERT, W. J., c/o The Camera
Club, 12'1 W. 68th St., New York
23, N. Y. 1'42 CPT

SCHULER, Henry Philip, 229 S.
Ardmore Ave., Los Angeles 4, Calif.
12'40 CP

SCHULLER, Elmer M., RA 12 109
745, 9932 Tausgo Madigan A Hosp.,
Tacoma, Wash 11'51 CMNPTJ

SCHULZ, Paul A., S.M.U. Box 583,
Dallas 5, Tex. 3'51 C

SCHULZE, Rudolph A, 1100 Montgomery, St. Louis 6, Mo. 4'40 J

SCHUMACHER, H. A., APSA,†
Grafiez, Inc., Rochester 8, N. Y.
10'40 J

SCHUMACHER, Walter W., 1333 SCHUMACHER, Walter W., 1333
Pentwood Rd., Baltimore 12, Md. SCHUMANN, Fred, R.D. 1, Stanhope, N J 3'50 T SCHUR, Ira A., 125 Park Ave., New York 17, N. Y. 2'41 York 17, N. Y. 2'41

SCHUSTER, Herbert E., 401 - 76th
St. Brooklyn 9, N. Y. 3'48

SCHWARM, Donald M., c'o Bahia
Mar Photo Center, Fort Lauderdale,
Fla. 10'51 CP

SCHWARTZ, Alfred, 172 Sullivan Pl.,
Brooklyn, N. Y. 11'50 P

SCHWARTZ, Charles R., 800 Berkeley
Rd., Westover Hills, Wilmington 6,
Del. 4'44 P

SCHWARTZ, Mm. Edith H., 762

Red Bud Ave., Cincinnati 29, O. 6'48 SCHWARTZ, Hy, The Kalart Co., Inc., Plainville, Conn. 9'41 SCHWARTZ, Miss Pearl E., 1000 No. SCHWARTZ, Miss Penri E., 1000 No.
Dearborn, Chicago 10, III. 2'50 CN.
SCHWARTZOTT, Earle H., 183 Dartmouth St., Rochester 7, N. Y. 3'47
SCHWARZ, Dr. Alfred, 319 Culver
Pkwy., Rochester 9, N. Y. 10'41 T
SCHWARZ, George, APSA, 8 Cross
Lame, Glan Head, L. L., N. Y. 5'43 SCHWEHM, Mona & Ray F., 7413 N. Damen Ave., Chlengo 45, Ill. 5'49 3P S'49 3P
SCHWEIGART, John A., 201 Dedd
St., Weshawhen, N. J. 1'49 P
SCHWIEKER, Lt. Cal. Paul B., Edgs.,
Kuing, APO 301 c/e PM., San
Francisco, Calif. 4'46 P
SCIBIENSKI, H. J., 1314 Fiorida,
Cropus Christia, Tez. 9'31 CMFF
SCOFIELD, Mus. Rietts C., 56 Windsor St., Waterbury S, Coins. 8'31 P
SCOTLAND, Miss Minnie B., 24
Belvidere Ave., Albany, N., Y. 3'50
CN CM SCOTT, E. L., The Mend Corp., Re-search & Devel., Chillicothe, O. 2'47

SCOTT, Mad W., MND 2 Max 94, Buellaghin, Wie, 11'86 P
SCOTT, Muses P., R., Rt. 2, Rest 316, Marinette, Wie, 1'46 P
SCOTT, Miss Jo, 53 E., Stond St., Co-humbus 16, O. 1'45 C
SCOTT, Lelley, 359 Porter Ave., San June, Calif., 4'48
SCOTT, Marvin D., c/o New Orleans. Color Side Sac., 220 Vincent St., New Orleans, La. 1'81 C
SCOTT, Miss Norn E., Metropelitus Museum, New York 27, N. Y. 2'46. New Orleans, La. 1781 C
SCOTT, Mine Mora E., Metropolitan
Museum, New York 27, N. Y. 2'48.
SCRIBNER, A. Clayton, 2 Bittersteet
Tmil, Rowsyston, Conn. 10'51 N
SCULLEY, George C., 1201 DeQueen
Blvd., Port Arthur, Tex. 7'47 P
SCURLOCK, Robert S., 1813 - 13th
St., N.W., Washington, D. C. 3'46
SEAGER, Charles W., 42 Upland, Port
Chester, N. Y., 9'48 T
SEAHOLM, Willard J., 423 - 15th St.,
Moline, Ill, 10'43 C
SEAL, Henry Kendall, Harrison Rd.,
Ithan, Delawere County, Pn. 2'40 P
SEAMAN, Dr. Gerald R., Dept. of
Physiology, Univ. of Texas Medical
Branch, Galveston, Tex. 9'51 P
SEAMANS, Afbert E., Manchester
Center, Vt. 6'44 P
SEARL, Everett A. R., 4211 Oakridge
Lune, Chevy Chase 15, Md. 5'51 CM
SEARL, Everett A. R., 4211 Oakridge
Lune, Chevy Chase 15, Md. 5'51 CM Lane, Chey Chae 13, Md. 5'51 CM SEARLE, Clarton,† 2220 Clay St., San Francisco 15, Calif. 5'46 CMNPTJ SEASE, Dr. V. B., FPSA, 1010 Berkeley Rd., Wilmington 67, Del. 3'42
SEAY, Miss Norma C.,† 299 Madison
Ave, New York 17, N. Y. 7'47 P
SECCOMBE, William L., 95 Caroline
St., Rochester 20, N. Y. 10'51 CP
SECKENDORF, Joe, 168-40 84th
Ave., Jamaica 3, N. Y. 10'49 C
SEDLER, Arthur W., 76 Landing Rd.
S., Rochester 10, N. Y. 4'51 T
SEELY, Mrs. Warner, APSA, 2171
Middlefield Rd., Cleveland 6, O.
3'47 MN 3'47 MN 3'47 MN
SEELYE, Burt M., 15 Lenox Ave.,
White Plaius, N. Y. 7'51 C
SEEMAN, Dr. Stanley H., 331 Euclid
Ave., Kenmore 17, N. Y. 6'50 NP
SEIBERLING, Miss Mary C., 1117
Elm Ave., West Collingwood, N. J.
11'51 C 11'51 C
SEIBERLING, T. O., 402 Huff Ct.,
Bonne Terre, Mo. 12'45 P
SEID, Howard, 1138 New York Street,
Aurora, Ill. 7'49 P
SEIP, James D., c/o J. F. Pritchard &
Co., Box 2218 Station-A, Waterloo,
Is. 12'50 CMNPTJ Ia. 12'50 CMNPTJ
SEIM, George, 37 Page Lane, Westbury, Long Island, N. Y. 4'49 P
SELBY, Redney Q., 1723 – 38th St.,
Des Moines, Ia. 2'50
SELCKMANN, August E., Photographic
Branch, Camp Detrick, Fraderick,
Md. 11'50 T Md. 11'30 T SELIGER, Leowerd, 85 Metrose Ave., Youngstown 12, O. 3'51 T SERKLAND, H. O., St. James, Minn. 1'42 PY, Wm. L., 1625 Werrell, Detroit 9, Mich. 11'51 TJ SERVISS, Robert L., 6037 Webster St., Philadelphia 43, Pc. 3'45 P SETH. Alden F., 1905 Crember Bivd., Broad Channel, L. L., N. Y. 9'50 P SETH, Austin W., 4515 - 48th Ayes, S., Sestille 3, Wesh, 11'47 J .
SEUFFERT, Réveald M., 1828 R. Newstend Ave., St. Louis 10, Mo. 4'45 P. Newster 4'48 P A'44 F
SEVERANCE, C. H., 30 Charvestory
Circle, Weshington, D. C. 16'50 F
SEXTON, Brace D., 1902 Obye B.,
Sents Rethern, Calif., 7'50 NP
SEYORLL, Dr. Brajest M., 1722
Sleepy Hellow In., White A. Eco.
11'43 F
SEYMOUR, Mosell W., Middle MA,
Ruth, N. Y. 1946 C.
SHACKELPOHD, White, R., 112 Jackma St., Dathelin, M. G. 11'42 J
SHACKELPOHD, White, R., 112 Jackma St., Dathelin, M. G. 11'42 J
SHACKELPOHD, White, R., 112 Jack27, Alphanon, Galo, 11'40 FJ

SEASTER Trades, T. Canada T. W. E. Calabrill, G. Fri.
SEASTER, Mar. Brand, P. S. S. S. S. Calabrill, G. Fri.
SEASTER, Mar. Brand, Fri.
SEASTER, Follow C. (657 Roak St.,
Roeding, Fa. 11'5'
EA. Passeins 7, Calif. 1'99 C
SHAFTAN, Kenneth, J. A. Menrer,
Br., 37-01 Net St., Long. Island
Chy, N. Y. 1'49 T
SEANMAN, Logd J., 809 Lyndale
Ave., Tranton 9, N. J. 991 CFT
SHANNON, Steve Q. 4 Effect Rd.,
Great Nock, N. Y. 10'51 F
SHANDS, George King, Nerrows, Va.
1'42 SHAPIRO, Sol. 610 Thompson St., Apt. 5, Charleston 1, W. Va. 8'51 PT PT
SHARON, Mrs. Iss M., 125 Dolano
Dr., Pittsburgh 27, Pa. 10'51 C
SHARON, Robert W., 125 Dolano
Dr.,
Pittsburgh, Pa. 10'50 C
SHARP, Frederick T., 726 W. Monroe
St., Springfield, Ill. 3'50 CPT
SHARP, Necusian E., 6301 Butler St.,
Pittsburgh, Pa. 5'40 P
SHARP, Robert A., 1924 Ludington
Ave., Wauwatosa 13, Wis. 7'50 P
SHARP, R. P., P.O. Box 327, Seguin,
Tex. 7'47 Tex. P47
SHARPLES, Thomas D.,† The Sharp SHAKPLES, Thomas D.,7 The Sharp-lem Corp., Research Lab., F. 342 W. 4th St., Bridgeport, Pa. 11'40 T SHAVELL, Henry, 1807 Varnum St., N.W., Washington 11, D. C. 10'50 CM
SHAW, Frank C., 281 Avis St.,
Rochester 13, N. Y. 2'43 PT
SHAW, Frank O., P.O. Ber 63, Gig
Harbor, Wash. 2'51 CP
SHAW, Harry B., 723 Upshur St.,
N.W., Washington, D. C. 7'48 P,
SHAW, Mrs, Margaret, 861 Santa
Barbara Rd., Berkeley Y, Calif. 9'51 Barbara Rd., Berkeley Y, Calif. 9'51
P
SHAW, Dr. Paul A., 502 Mansh Rd.,
Wilmington 281, Del. 3'46
SHAW, Raymond R., 19'5 Bayside Ave.,
Fort Tilden, N. Y. 11'50 CP
SHAW, Reginald G., 39 Roe St.,
Newburgh, N. Y. 3'51 CNP
SHAW, Roscoe L., 5027 Miami St.,
St. Louis 9, Mo. 12'48 N
SHAW, Stuart, 931 - 14th St., Denver
1, Colo. 5'48
SHAW, Warren C. Jr., 2601 E. Addms,
Tucson, Aris. 12'50
SHAW, William F., 280 Forest Rd.,
South Orange, N. J. 10'51 CP
SHEA, Art F., 19 McKinley St., Dayton 3, O. 11'48 C
SHEALY, Philip C., Jr., 1764 Coleman
Ave., Macon, Ga., 12'48 M
SHECETOR, P. Kerck, 1220-A St.
James St., Philipdelphia 7, Pa. 3'50
P
SHEELY, Moss F., 435 Westminster James St., Philadelphia 7, Pa. 3'50
SHEEEV, Moss F., 435 Westminster
Ave., Elizabeth 3, N. J. 4'51 C
SHELDON, R. D., 199 Westville Ave.,
West Caldwell, N. J. 1'50 C
SHELLEY, Miss Moss., P.O. Box 1458,
East Hampton, L. I., N. Y. 5'46 C
SHELLEY, Miss Moss., P.O. Box 1458,
East Hampton, L. I., N. Y. 5'46 C
SHERARD, Charles, 45 Exchange St.,
Blighamton, N. Y. 5'46 C
SHERFARD, Charles, 45 Exchange St.,
Rochaster, N. Y. 5'50 C
SHERFARD, Mrs. Ruth, 345 Vindel
Norte, Le Jellé, Calif. 1'51 C
SHERFARD, H. N. 217 N. 3965 Ave.,
Yahma, Wesh., 5'50 C
SHERIDAN, Weshies F., 216 W. 7th
St. La Angeles, 5'Calif. 7'51 P
SHERMILL, Bob., 4400 Medicana Ave.,
Callesiana J. Talin., 5'47
SHERMAN, Mrs., 5'400 Medicana Ave.,
Callesiana J. Talin., 5'47
SHERMAN, Mrs., 5'41 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMY, Steinerb B., 5'11 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMY, Steinerb B., 5'12 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMY, Steinerb B., 5'12 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMY, Steinerb B., 5'12 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMY, Steinerb B., 5'12 H., 3td Ave.,
Decour. S. Calif. 4'67
SHERMAN, Mrs. Santon. St., 19'8 B.
SHERMON, S. Marchana, S. Calif. S.
SHERMAN, St., Santon. St., 19'8 B.
SHERMON, S. Sherman, S. C., 19'8 B.
SHERMAN, St., Santon. S. C., 19'8 B.
SHERMAN, S. Sherman, S. C., 19'8 B.
SHERMAN, S. Sherman, S. S. Sherman, S. S. Sherman, S.

SHIGSPA, Harry K., Hos. JPSA,†
1731 N. Wells St., Chicago 14,
IR 935 MP
SHIMANERI, V. E.,† 404 N. 24th BL 923 MP
SEIMANERI, V. B.,† 404 M. 24th
St., La Croise, Ws. 11'43 CP
SHIMERIN, L. V., 47 Grant Ave.,
White Plaine, N. Y. 3'47 C
SHIPE, Lyle W., 214 W. Main St.,
Youngwille, Pa. 4'51 CPJ
SHIPLEY, Oliver C., 2625 Purnell
Dr., Baltimore 7, Md. 8'49 C
SHIRAISHI, Carl E., 223 W. 108th
St., New York 25, N. Y. 2'48 P
SHIRAS, Miss Anne, 504 Neville St.,
Apt. 7, Pittsburgh 13', Pa. 11'47 T
SHIR-CLIFF, Bernard W., 120 Cabrini
Blvd., New York 33, N. Y. 3'51 CP
SHIVELY, Mrs. Margaret B., 702 SHIVELY, Mrs. Margaret B., 702 North Avenue, Apt. 1, Dayton 6, O. 4'48 P SHOLUND, Henry E., 13 W-Sup St., Duluth 2, Minn. 9'48 M
SHOPP, John C., Spruce Hill Ct.
Apts., Apt. A 26, 4400 Spruce St.,
Philadelphia, Pa. 9'43 C
SHOREY, W. H., 315 Union Arcade, SHOREY, W. H., 315 Union Arcade, Davenport, Ia. 3'49 P
SHOTWELL, Misa Helen Harvey, 257 W. 36 St., New York City 24, N. Y. 3'49 P
SHRADER, G. J., 117 W. 6th St. Little Rock, Ark. 9'46
SHRIVER, Sgt. Richard H., RA20943-494, 4520 S. Thompson Ave., Tacoma, Wash. 9'51 CJ
SHUEY, Mm. Clarence A., 176 Alvarado Rd., Berkeley 5, Calif. 1'45 P
SHULL, Ernest R., 219 S. Sparks St., State College, Pa., 1'43 T SHULL, Ernest R., 219 S. Sparks St.,
State College, Pa., 1'43 T
SHULL, Miss Mikhred, 136 East Queen
St., Chambersburg, Pa. 4'48 CN
SHULLS, Wells A., 4736 Lakepointe
Ave., Detroit 24, Mich. 5'45 C
SHULTS, Theodore C., Piping Rock
Dr., Omining, N. Y. 4'49 C
SHUMAN Blebard S. 12 Continent Dr., Ossining, N. Y. 4'49 C
SHUMAN, Richard S., 17 Castleton
St., Jamakea Plain 30, Mass. 5'49 C
SHUTAN, Harold, 7549 S. Kingston,
Chicago, Ill. 9'41 C
SHUTT, Carl C., Warwick Rd., M C
44, Warren, O. 7'51
SIBLEY, Claude C., 37 Glendale St.,
Hamden, Cons. 1'44 P
SUDNEY George MGM Studies Culver Hamden, Conn. 1'44 P SIDNEY, George, MGM Studios, Culver City, Calif. 11'48 SIEBERT, E. R., 14200 Grandmont, Detroit 27, Mich. 9'51 P SIEBERT, William Charles, Jr., 13 Prospect Hill Ave., Summit, N. J. 6'45 PT SIEFERT, Calvin E., 9591 Upland St., SIEFERT, Calvin E., 9591 Upland St., Spring Valley, Calif. 147 C SIEFERT, Howard R. J., 64 Virginia Dr., Manhamet, L. I., N. Y. 6'48 P SIEMS, K., 3319 N. Sterlingway, Cin-cinnati 9, O. 11'48 M SIEVERS, Elyn Thurston, 311 N. Division St., Bonne Terre, Mo. 6'49 PJ PJ SIEVERS, W. F., 311 N. Division, Bonne Terre, Mo. 1'49 P SIGLER, Edwin B., 1103 Fourth Ave., ACRECK Island, Ill. 11'43 P SILBERSTEIN, Bernard G., FPSA, Rm. 713, 626 Broadway, Cincinnati, Pī O. 1'41
SILVERA, Lester A., 3512 Glenhurst
Avg., Los Angeles 39, Calif. 11'51 J
SILVERBERG, Stuart, 754 Eudora St.,
Denver 7, Colo. 6'46 C
SELVERMAN, Bidney W., 1129 S.W.
136'84., Seattle 66, Wesh. 7'47 CM
SIMKUNAS, Adolph, 13439 Steel, Detroit, Mich. 3'48 P
SIMMERMAN, Dr. Harold, 44 Cooper
St., Woodbury, N. J. 2'42 N SIMMERICAN, Dr. Harold, 44 Couper St., Woodbury, N. J. 2*42 N SIMIAON, Ray, 59 W. 12th St., New York 11, N. Y. 12*45 J SIMIAONS, George C., 505 Federal Ridgs, Rake Lake City, U. 10*50 CN SIMIAONS, Bisrald C., 9 Warren St., White Platen, N. Y. 11*51 C SIMIAONS, Dr. W. Burset, 109 Whitestt St., Greenville, S. C. 10*51 P RINGONDS, Serting, 310 Westmorthind Ares, Bellemoner, Wilmington 4, Del. 7*49 P

SIMONETTI, Danuis, 137 Monticello Ave., Jensy Chy-4, N. J., 6:42 P SIMONS, Miss Euretts A., 3417 Race St., Philadelphia 4, Ps., 9'44 C SIMPSON, A. M., St. Cainville, O. 5'47 CP 5'47 CP SIMFSON, Frank H., 7314 Clarence Ave., Chicago 31, IR, 7'48 P SIMFSON, Lee, 5925 No. Paulina, Chicago, IR. 8'48 P SIMFSON, Willis E., Jessup, Md. 11'50 C SIMS, Ed, 23 North Fir, Medford, Ore. 3'51 P
SINARSKI, Robert, c/o Hallway
Studio, 119 Main St., Chardon, O.
11'51 TJ
SINCLAIR, Mrs. Olga H., 445 Valley
St., San Francisco 14, Calif. 11'51
PT t'ti P PT SINEMUS, Fred, 10 Rilsworth Ter., Pittsburgh 13, Pa. 2'49 CMT SINSKEY, Harold G., 1912 E. Linn-wood Ave., Apt. 1, Milwaukee 11, Wis. 11'47 J SIPES, John T., 6420 Sterling, Apt. C-4, Detroit, Mich. 4'50 P SIRMS, W. J., 7503 N. 4th Ave., Melrose Park, Philadelphia 26, Pa. 0'51 CM Melrose Park, Philadelphia 26, Pa. 9'51 CM
SJOBERG, Miss Alice Carey, 860
Flower, Lakewood 15, Colo. 3'45 C
SKAGENBERG, Richard C., Box 5,
Milmine, Ill. 2'48 CT
SKEEL, J. Gordon, 957 Mason Ave.,
Joliet, Ill. 1'43 P
SKINCH, Nicholas, 860 Bryant Ave.,
New York 59, N. Y. 6'49 C
SKINNER, Edward F., M.D., 165 SKINNER, Edward F., M.D., 165 Picardy Pl., Memphis 11, Tenn. 9'51 CPJ SKLADZIEN, John M., 3633 Oakman SKLADZIEN, John M., 3633 Oakman Blvd., Detroit, Mich. 10'50 P SKVIRSKY, Leonid, ARPS, Ponce de Leon Apis., Atlanta 3, Ga. 6'43 P SKOTT, Kathryn, 1817 Bristel St., Middleton, Wis. 10'50 SKUTT, Melvin J., 1032 S. Thompson St., Jackson, Mich. 11'50 C SLACK, Elva B., 631 Harmon Ave., Dayton 9, O. 2'49 P SLADE, George F., 390 Broadway, Chelsen, Mess. 1'35 P SLAGLE, Allison V., 3111 - 6th Ave., Chattanooga, Tenn. 5'45 J SLATER, M. H., 30 Union St., Pon-tiac, Mich. 6'51 P SLEPPY, Blair M., 1127 Amity St., tiac, Mich. 6'51 P
SLEPPY, Blair M., 1127 Amity St.,
Reading, Pa. 4'50
SLIFKIN, S. C., APSA, 35 N. Northwest Hwy., Palatine, Ill. 3'45 T
SLOAT, Dr. Charles A., 129 West
Lincola Ave., Gettysburg, Pa.
10'47 P Lincoln Ave., Gettysburg, Pa. 10'47 P
SLONNEGER, Mr. and Mrs. I. C., 905 Frye, Peocha 4, Ill. 8'48 CP
SLOTOROFF, Julius H., 4008 Bedford Ave., Brooklyn 29, N. Y. 2'48
SLUSARCICE, Tony, 256 River St., Scranton, Pa. 12'50 P
SMALL, Arden W., 15041 Oakfield Ave., Detroit 27, Mich. 9'50 C
SMALL, Feawick G.,† Turk Hill Rd., R.F.D. 4, Victor, N. Y. 1'34 C
SMALL, Howard, 1015 Chestnut St., Philadelphia 7, Pa. 3'42
SMALL, Dr. William F., APSA,† P.O. Box 647, Ngwburgh, N. Y. 1'43 P
SMALLEY, E. O., 300 West Broadway, Newton, Kans. 10'50 P
SMALLWOOD, H., M., 4221 G St., Lincoln, Nobr. 9'49 P
SMALLWOOD, Hagh M., 163 Vreeland Ave., Nutley, N. J. 10'51 P
SMART, Mrs. Frank P., 810 Beldwin Ave., Notfolk, Va. 6'42
SMETHURST, Arthur F., 439 Clark
St., South Orange, N. J. 9'50 CP St., South Orange, N. J. 9'50 CP SMINKEY, Mr. and Mrs. William V. 1626 Juneway Ter., Chicago 26, Ill. 3'45 CP SMITH, Bernard, 4141 W. De La Guerra, Santa Barbara, Calif. 11'51 P SMITH, C. Enion, M.D., 25 R. Washington St., Chicago 2, Ill. 1'47

SMITH, C. R., 3411. Horseshie Bridge Rd, Wauman, Wis. 11'51 PJ SMITH, Charles H., Bor 138, Mais-gansville, Md. 2'49 P SMITH, Chester A., 5031 Mt. Allister Rd., Pitubergh 14, Ps. 1'51 P SMITH, Clyde M., 1315 N. Carvoll Avi., Dallas 4, Tex. 9'50 CP SMITH, Dean, Box 422, Wichita, Kans. 4'46 SMITH, Dean L., 2325 E. Grand Blvd., Detroit 11, Mich. 6'51 P SMITH, Miss Edith Stewart, Apt. C-4, 41 Park Terrace West, New York 34, N. Y. 8'51 C SMITH, Edmund H., M.D., 328-31, Medical Arts Bldg., Seattle, Wash, 9'51 M SMITH, Edward N. W., 46 Anderson o'51 M
SMITH, Edward N. W., 46 Anderson
St., Boston, Mass. 4'51 P
SMITH, Miss Ethel M., 5329 Colfan
Ave., So., Minneapolis, Minn. 2'41
SMITH, Forcest P., 2340 Harrisburg
Pike, Grove City, O. 7'45 P
SMITH, Frank E., G. M. Photographic,
ASS W. Milmusha Ave. Datenic 2 485 W. Milwaukee Ave., Detroit 2, Mich. 5'51 T Mich. 5'51 T
SMITH, Frederick H., 34 Highgate
Ter., West Englewood, N. J. 8'51 C
SMITH, Mm. Grace G., 317 - 17th
St., Manhattan Beach, Calif. 2'50 P
SMITH, H. Beresford, High Ridge Rd., Stanford, Coan. 5'51 M SMITH, H. Forrest, 2601 Burlington Ave., St. Petersburg, Fla. 10'51 F Ave., St. Petemburg, Fla. 10'51 F
SMITH, Harold A., 36-14 - 165th St.,
Apt. 2 - G. N., Flushing, L. L.,
N. Y. 5'47 C
SMITH, Harold D., 746 Capitol Fl.,
Mukogee, Okla. 4'43 P
SMITH, Harold T., 56 Hamilton Ave.,
Auburn, N. Y. 6'51 CP
SMITH, Hindale, 310 Union St.,
Springfield, Mass., 7'42
SMITH, Hindale, Jr., Nikor Products
Co., 41 Mill St., Springfield, Mass,
11'44
SMITH, Homer R., 437 N. 7th St 11'44 SMITH, Homer R., 437 N. 7th St., Steubenville, O. 9'51 CPT SMITH, Howard E., Eastman Kodak Co., Kodak Park, Rochester 4, N. Y., 12'49 T 12'49 T
SMITH, Ivan D., Box D, Wayland,
Mich. 11'41 P
SMITH, Miss Jende, 6480 Benvenne
Ave., Oakland 4, Calif. 11'51 P
SMITH, Latty A., 1115 Oakland,
Lansing 13, Mich. 3'51 PJ
SMITH, Locin H., 931 W. 11th Pl.,
Los Angeles, Calif. 10'50 P
SMITH, Melvis F., Color Photo Serve
ice, 923 E. Bannock St., Boise,
Ida. 1'50
SMITH, Patrick I., 1000 Circle Towes SMITH, Patrick J., 1000 Circle Tower Bidg., Indianapolis, Ind. 9'51 C SMITH, Presson H., 404 Main St., South Williamsport, Pa. 9'51 CP SMITH, Raymond C., Box SS, Port SMITH, Raymond C., Box 55, Port Huroa, Mich. 12'50 SMITH, Rex B., 311 W. Easterday Ave., Sault Ste. Marie, Mich. 5'46 CMNPTJ SMITH, Robert P., Steuben St., Remsen, N. Y. 1'43 C SMITH, Ross M., 4440 Maple Ave., Dearborn, Mich. 11'51 J SMITH, Roy J., 11 Claveland St., Caldwell, N. J. 5'44 P SMITHS Sidney APSA c/o Shell Oil Caldwell, N. J. 5'44 F SMITH, Sidney, APSA, c/o Shell Oll Co., RCA Bidg., Rockefeller Center, New York 70, N. Y. 1'57 SMITH, Dr. S. Wayne, 1840 East 10th St., Indianapolis 1, Ind. 4'48 CP SMITH, Steve, Rie. 8, Topeka, Kans, 4'51 M SMITH, Steve, Rie. 6, Topeka, Kana, 6'51 M
SMITH, T. Rarle, 331 N. Front St., Mineraville, Sch. Co., Pa. 9'51 CPJ
SMITH, V. U., 240 Keokuk St., Petaluma, Calif. 6'51 C
SMITH, W. A., 1604 N. Ventura Ave., Ventura, Calif. 5'51 P
SMITH, W. T., P.O. Box 420, Rockingham, N. C. 4'47 PJ
SMITH, Walter H., 8460 Hatillo Ave., Canoga Park, Calif. 8'49 CP
SMITE, Warren W., Jr., 1207 Blewett Ave., San Jose 25, Calif. 12'47 C SMITH, W. Gorin, 237 Park Ave., River Forest, Ill. 11'47 C SMYSER, Wm. J., R.F.D. 6, Box 434, York, Penna. 7'47 TJ York, Penna. 7'47 TJ

SNIDER, Orville Logan, P.O. Box 32,
North Hollywood, Calif. 12'50 J

SNODGRASS, John A., 184 St. John's
Pl., Brooklyn 17, N. Y. 1'48 C

SNODGRASS, William S., 3928 Amenal
St., St. Louis, Mo. 12'50 CN

SNOW, C. R. L., 2510 - 52nd St., So.,
St. Petersburg, Fla. 6'51 P

SNOW, Eldon W., M.D., 4351 S.E.,
Hawthorne, Portland, Ore. 5'50 CP

SNYDER, Prof. Grant B., 1146 Please SNYDER, Prof. Grant B., 1146 Pleas-ant St., North Amberst, Mass. 4'41 P SNYDER, John W., 922 W. Wellington Ave., Chicago 14, III. 9'51 CP SOARES, Eustace C., 15 Elm St., Tenafly, N. J. 7'48 P SODERBERG, Arthur E., 6626 Tyrian Way, La Jolla, Calif. 6'47

Way, La Jolla, Calif. 6'47

SOHL, Stanley D., 5700 Soylor, Lincoln, Nebr. 7'48 P

SOLLMAN, Henry C., P.O. Box 404,
Cobleskill, N. Y. 5'49 PJ Cobleskill, N. Y. S'49 PJ SOLOFF, Simon K., 507 Market St., Chattanooga 2, Tenn. 8'50 CP SOLOMON, Philip, 52 Lezington Rd., West Hartford 7, Conn. 1'51 CP SOLOMON, Mrs. Sylvia Baron, 38-22 164th Pl., Jamaica, N. Y. 8'51 C SOLOMON, T. Leonard, 39 Catalpa Ava., Lynbrook, N. Y. 9'49 P SOLOW, Sidney Paul, 6606 Maryland Dr. Los Angeles 36, Calif. 1'45 Dr., Los Angeles 36, Calif. 1'45 SOMERS, Arthur A., 3412 Superior Park Dr., Cleveland Heights, O. 11'50 T 11'50 T
SONODA, Gen, 2109 Purdue Ave.,
West Los Angeles 25, Calif. 3'46 P
SOONG, Norman, Foreign Cor., PIO
GHQ FEC, APO 500, c/o Postmaster, San Francisco, Calif. 2'49 CP
SOPER, Mrs. Talia, 141 East 88th St.,
New York 28, N. Y. 2'44 C
SOPKIN, David, North Street, Ridgefield, Conn. 4'51 P
SORACY, Frank L. 23-57 - 21st St. field, Conn. 4'51 P
SORACY, Frank J., 23-57 - 21st St.,
Long Island City 8, N. Y. 2'48 P
SORENSEN, Erik, 3836 Roscoe St.,
Chicago 18, Ill. 4'41 CNP
SORENSEN, Max W., 1107 Andrews
Ave., Fresno 4, Calif. 6'49 P
SORENSON, Harland H., 602 So. Kenwood, Austin, Minn. 2'49 P
SOTHERN, Roy, P.O. Box 454, Northville, N. Y., 1'51 P
SOULE. Clayton E., 2240 N. 17th St.. SOULE, Clayton E., 2240 N. 17th St., Oklahoma City 7, Okla. 10'43 P Oklahoma City 7, Okla. 10'43 P SULLES, Dr. Guliford H., 450 SULTER St., San Francisco, Calif. 1'43 C SOUTHARD, Fred, Jr., 74 Colonial Blvd., Hilladale, N. J. 3'51 T SOUTHWICK, Dr. Lloyd M., Box 398, Edinburgh, Tex. 5'40 C SOWELL, Ernest A., 5707 McPherson, St. Loubs 12, Mo. 8'49 C SPANBROEK, G., American Enka Corp., Enka, N. C. 11'51 CPJ SPACE, Kanneth F., APSA, 6 Kneeland Ave., Binghamton, N. Y. 10'46 MJ MI SPANG, C. E., R.D. 1, Renfrew, Pa. 11'50 C 11'30 C
SPANN, Ben M., 2305 Augusta Rd.,
Greenville, S. C. 2'48 P
SPARKS, Ralph K., 439 E. Wildwood
Ave., Ft. Wayne, Ind. 12'50 P SPAVEN, Lawrence M., 77 Wyndale Rd., Rochester 5, N. Y. 8'48 P SPEARMAN, Mrs. Virginia, Bellevue Bivd. & Avery Crossing, Rt. 5, Omaha 7, Nebr. 5'49 C SPENCER, Frank G., Jr., 122 Fordyke SPERCER, Frank G., Jr., 122 Foodyke
St., Providence 6, R. I. 2'45 P
SPENCER, Otha C., 2601 Campbell,
Commerce, Tez. 10'51 TJ
SPERBER, Benj. H., 156 West End
Ave., Broooklya 35, N. Y. 2'51 J
SPERRY, Paul A.,† 1475 Whaltey
Ave. West Economic Comp. 2'4'1 C Ave., New Haven, Conn. 12'43 C SPEYER, P. S., 527 N. Cherokee Ave., Los Angeles 4, Calif. 7'50 CM SPICER, W. J., 4137 Linden Ave.,

SPIEGEL, Miss Katherine J., 410
Sharidan Rd., Winnetha, III. 6'43
SPIEGEL, Sigmund, 110-30 69th Rd.,
Forest Hills, N. Y. 7'49 CMNPTJ
SPITLER, Paul A., 436 W. 15th St.,
New York, N. Y. 10'51 CNP
SPRAGUE, Dentel L., 3800 Westside
Ave., Los Angeles 8, Calif. 8'51 C
SPRAGUE, Richard A., 2137 Locust
St., Phila. 3, Pa., 2'51 CPT
SPRENTALL, H. Robert, Esstuan
Kodak Co., Kodak Pk. Works,
Rochester 4, N. Y. 10'48 T
SPRIGGS, Harold B., Livingston
Manor, N. Y. 3'48 P
SPRINGER, Morton, 219 E. Lake
Shore Dr., Chicago, III. 1'51 T
SPRINGTHORPE, John, Mt. Alty, SPRINGTHORPE, John, Mt. Airy, North Carolina 1'42 P SPRUNGMAN, Ormal I., 4486 Point Loma Ave., San Diego 7, Calif. 9'51 M SPRY, William J., 209 E. 5th St., SPRY, William J., 209 E. 5th St., Berwick, Pa. 12'50 NP SPUDA, M-Sgt. George William, 4909 Deal Drive, Apt. 103, Glasamanor, Wash. 20, D. C. 2'47 SQUIER, P. F., 237 Avenue B, Forest Hills, Pittsburgh, Pa. 1'35 P STACK, R. F., 2207 N. 80th St., Seattle 3, Wash. 3'46 J STADE, Charles H., 1522 E. 66 Pl., Chicago 37, Ill. 8'50 T Chicago 37, III. 8'50 T STAEHLE, Dr. Henry C, APSA, Eastman Kodak Co., Rochester 4, Essiman Kodak Co., Rochester 4, N. Y. 10'40 T

STAFF, William Stewart, 4914 W. Hanover St., Dallas 9, Texas, 9'46 T
STAGG, L. E., Jr., P.O. Box 2186, Beaumont, Texas. 6'50 P
STALLMAN, Werner M., 261 W. Commerce Ext., Bridgeton, N. J. 12'30 CP 12'50 CP STAMBOULIAN, E. G., Ansco Binghamton, N. Y. 4'51 T
STANBAUGH, Glen H., 3411 Tangley Rd., Houston, Tex. 3'49
STANDISH, Mr. & Mrs. L. Whitney,
20 Fairfield St., Boston, Mass. 4'41 2P STANGER. Eck, 2809 Brockman Blvd., Ann Arbor, Mich. 5'50 J STANISLAUSKI, Joseph J., 562 Groom St., Perth Amboy, N. J. 10'50 P 10'50 P STANLEY, Mr. & Mrs. David J., 3468% Buckner Lane, Paducah, Kentucky, 9'42 P STANLEY, Edward A., c/o Middlesex General Hospital, New Brunswick, N. J. 11'51 NTJ STANLEY, Orrin, 2601 S E. 49th St., Portland, Ore. 11'51 CP STANSFIELD, Richard H., 948 Sylvan STANSFIELD, Richard H., 948 Sylvan Circle, Naperville, Ill. 9'49 P STANTON, Howard B., 209 S. La Salle St., Chicago, Ill. 11'44 P STANTON, William A., 408 Wells St., Westfield, N. J. 11'48 T STAPLES, S. F., 902 Adams, Wausau, Wis. 4'50 Wis. 4'50 STARKIE, James M., P.O. North Egremont, Mass. 5'51 J STARKLE, Phil W., c/o Chas. Swen-son, R.F.D. 42, Bismark, N. Dak. 11'4' CNPJ STARKWEATHER, Ralph A., 1023 Benedict Canon Dr., Beverly Hills, Calif. 2'44 C STARNES, Francis E., Box 389, Albemarle, N. C. 9'51 CP STARR, Gene, 4810 State St., East St. Louis, Ill. 7'50 P STARRETT, Thomas A., 321 guerite St., Elgin, III. 10'51 C STARTT, Mrs. Dorothy E., Country School, Easton, Md. 8'49 P STARTT, Lewis N., Easton, Md. 11'43
STAUBER, Harold, 150 Bloomfield
Ave., Bloomfield, N. J. 2'51 CP
STAUD, Dr. Cyril J., FPSA,† 260
Kilbourn Rd., Rachester 7, N. Y. STAUFERR, Mrs. H. V., 474 W. 238th St., New York 63, N. Y. 11'46 P

STEPES, Richard L., 249 Academy Ava., Sterickley, Pa. 4/39 P.
STEPE, Engene P., 4/34 N., Kaelev Ava., Chicago 30, El. 11/51 Chi.
STOCKE, John, Contal Chessiosi, Calumet City, Ill. 5/51 T.
STOCKE, James A., 1001 Plunissum Circle, Rochester, Minn. 2/51, CJ.
STOKEH, Theodore, 2435 Durant Ava., Burkeley, Calif. 1/50 P.
STOKER, Ray, 221 Fahmeunt Ava., Fairmount, W. Va. 5/47 P.
STOKES, Hinam W., Edinburg, El. 10/50 P.
STOKES, M. Victor, 2nd, Vets Adm. STEADMAN, Henry E., M.D., Ber. 111, Hapeville, Ga. 6'51 CMT
STEALEY, Mansfield, 3rd, 1102-19th.
St., Parkenburg, W. Va. 12'48 CN
STEARNS, Richard G., Bon 20, Smiths Farry, Holyoke, Mass. 4'51 C
STECK, George F., 207 Harriott Ave., Oll City, Pa. 11'48 C
STEELE, Mrs. Charles M., 431 No. Tenth St., Cambridge, O. 2'44 M
STEELE, Mrs. Cambridge, O. 2'44 M
STEELE, Mrs. and Mrs. Willard, 250 North Crest Rd., Chattanoogs, Tehrs. 6'50 CM 6'50 CM STEELMAN, Mr. and Mrs. Courtland, 227 W. Madison St., Paris, Ill. 6'80 10'50 P
STOKES, M. Victor, 2nd, Vets Adna.
Hosp. 444, Tuskagae, Ala. 7'47 P
STOKES, Miss Naomi A., 3221 Giles
Ava., Bamt., Chicago 15, Ili. 7'49 J
STOLE, Denal, Wilsell Rts., Livingston, Mont. 1'43 P
STOLL, Mrs. Phyllis Moore, 314 Royal
St., New Orleans, La. 11'49
STOLP, Jack, 282 Bellehunt Dr.,
Rochester 17, M. Y. 10'50 P
STONE, Capt. Ratrine F., Anc., N-227 W. Madison St., Paris, Ill. 6'80 CASP
STEFANOV, Michael, 950 Wye Dr.,
Akron 3, O. 10'51 J
STEFENEL, Mrs. Betty, 256 Park
Ave., San Jose, Calif. 8'51 CM
STEFFEN, Harlan W., 1720 N. Meade
St., Appleton, Wis. 10'31 C
STEFFEN, Walter C. A., M.D., 16
Revere Rd., Munsey Park, Manhaset, N. Y. 10'50 P
STEFFENS, H. J., 807 Ridge, Wilmette, Ill. 3'46
STEICHEN, Captain Edward J., Hon.
FPSA, Ridgefield, Conn. 11'45
STEIN, Dr. Irving J., 5 W. 86th St.,
New York, N. Y. 10'50 CP
STEIN, Major John R., USAF, 17464
Revello Dr., P.O. Box 334, Pacific
Palasades, Calif. 11'49 CNFTJ
STEIN, Louis R., Jr., Box 101 Signal
Mtn., Chattanooga, Tenn. 10'51 P
STEINER, Leonard T., 34 Ohio River
Blvd., Lectsdale, Penna. 11'51 CP
STELLWAGEN, Robert H., 4324
Maryland Ave., Detroit 24, Mich.
3'46
STEPHENS, Sat. Ismes R., Sig. C STONE, Capt. Estrine P., Anc., N-2386, 4609 Minnetonka Bivd., St. Louis Park, Minneapolis 16, Minn. 2'49 P STONE, Dr. Nathaniel M., 371 Commonwealth Ave., Boston 15, Mass. 2'49 STONER, B. F., R.F.D., Peninsula, O. 2'45 N STONER, Howard M., 604 S. Church St., Mt. Pleasant, Pa. 5'47 C STORCH, Clifford, 5 Winfield Ter., Great Neck, N. Y. 7'45 P STORY, John A., Box 31, Peterson, Ia. STOUFFER, Paul E., 2301 Fairfield Ave., Ft. Wayne 6, Ind. 6'50 C STRAN, Henry A., 405 Oxford Ave., Elyria, O. 4'51 TJ 5'40
STEPHENS, Sgt. James R., Sig. C
Photo, USASG, APO 206, c/o P.M.
New York, N. Y. 5'51 P
STEPHENS, Samuel D., 3052 Lawrenceville Rd., N.E., Decatur, Ga. STRANDBERG, Mrs. Gretchen V., 1005 8th Ave., Belle Plaine, Ia. 1'51 11'46 C STRATE, Walter V., 144 Bleecker St., New York 12, N. Y. 11'44 M STRATTON, Robert V., 411 E. Camino Colegio, Santa Maria, Calif. STEPHENSON, Charles M., Jr., 2038 Chino St., Santa Barbara, Calif. 10'50 P STEPHENSON, Miss Cosette, 4000 Clairmont Ave., Birmingham 5, Ala. 7'48 STRAUSS, Gerald, 99 S. Clinton Ave., c/o Smith Surrey Inc., Rochester 4, Q'AR P STEPHENSON, Leslie and Louise, P.O. Box 582, Chicago, Ill. 11'50 2M N. V. 7'51 P STRAUSS, Morton, APSA, 119 Ver-milyes Ave., New York 34, N. Y. 11'46 P STERN, Theodore M., 60 South St., Boston 11, Mass. 9'46 P 11'46 P
STRAUSS, Walter M., 1111 69th Ave.,
Apt. 1, Philadelphia, Pa. 11'50 CNP
STREITMATTER, A. W., 319 Wilmot
Rd., Rochester 18, N. Y. 10'48 T
STRIBLING, Roberts B., 4628 San
Jacinto, Dallas 4, Tex. 3'46 P
STRINGHAM, Dr. Geo. L., P.O. Box
138, Hopewell Jct., N. Y. 4'51 C
STROBL, Fred F., 31 Oaberne Rd.,
Brockline 46, Mass. 2'40 T
STROHMEYER, J. A., 1049 Oakdale
Ave., 312, Chicago, IB. 12'50 TJ
STRONG, J. Walter, 318 No. Brond
St., Ekhora, Wis. 9'48 C
STRONG, Dr. Joseph M., 240 - Sixth
St., Ekyris, O. 8'51 Chint
STRONG, Dr. Oliver M., 1155 Lanox
Ave., Debroit 15, Mich. 12'45 M
STROUP, Harry W., 6307 - 47th Ave.,
Riverdale, Md. 9'50 FTJ
STROUP, Philip T., 131 Clarendon
Ave., New Konsington, Pa. 11'51 CT
STRYKER, Roy E., Cathedral of
Learning, University of Pituburgh,
Pituburgh 13, Ponna. 2'47;
STRYKER, Col. William B., 3014
Market St., Apt. No. 6, Seattla 7,
Wash. 2'49 F
STUART, Jack, P.O. Box 991, El
Paco, Tex. 12'47 T
STUBENRAUCH, Aracid V., APSA,
Providence Rd., Wallingford, Pa. STEVENS, Dr. Burr E., 5208 Lake-ahore Dr., Port Huron, Mich. 11'48 STRAUSS, Walter M., 1111 69th Ave., STEVENS, James, 8 Stewart Pl., Cortland, N. Y. 7'50 C
STEVENS, Dr. Ray E., Jr., 445 Mulford Dr., S.E., Grand Rapids 7,
Mich. 4'51 P
STEVENS, Torchy and Tina, 1013
Lawrence St., Topeka, Kans. 3'51 CP
STEVENS, Wallace J., APSA, 2617
Medary Ave, Columbus 2, O. 1'42 P
STEVENSON, Dr. Malcom E., 610 E.
Driva, Memphis 12, Tenn. 6'45
STEVENSON, William B., 24700 Bryden Rd., Cievaland 22, O. 3'48 P
STEWART, A., 618 W. Canon Perdido,
Santa Barbara, Calif. 7'49 CN
STEWART, Arthur G., 3920 Ingonar
St., Washington, D. C. 11'50 C
STEWART, Dan, 1725 Cornell,
Fresso, Calif. 6'49 P
STEWART, J. K., 26 Dualap Rd.,
Park Forest, Chicago Heights, Ill.
11'44 P
STEWART, Robert H., M.D., 1340 CP STEWART, Robert H., M.D., 1340 Madison St., Santils 4, Wash. 6'49 M STEWART, Russell B., Yellow Springs, O. 2'41 STICENEY, Pernald S., 34 McKinley Ave, West Caldwell, N. J. 6'48 P STILES, Burge E., 1251 Van Antwerp STUBENRAUCH, Araold V., APSA, Providence Rd., Wallingfood, Pa. STUBER, Adelph, PPSA,† 175 Ambas-sader Dr., Rechester 10, N. Y. 10'35 C Rd., Schenectady 9, N. Y. 6'46 CP STILES, George J., 3227 Millord Ave., Baltimore, Md. 7'50 CT 1933 C.
STUCKENB, Les J., The Brachest,
Williamstown, Mass. 3°50 T
STURDEVANT, Dr. Lessin B., 512
E. 88c5 St., Septile 5, Wesh. 9'47 P STIMSON, Allen, APSA, General Electric Co., 40 Pederal St., West Lynn, Mass. 4'41 CMPTJ

Cincinnati 13, O. 8'48 P

STREETA, Michael, 145 Mule, Ave., Hadeton, Pt. 747 T. SUGARMAN, Benjamin, Post. Co. Constituted Photo Engravers & Lithographers Equipment Co., Inc., 2155 W. Wahansia Ave., Chicago, pp. 1415 2155 W. Wahandh Ave., Chicago, III. 2751 T SUKERT, Lancatot. 4000 Cathedral Ave., N.W., Washington 16, D. C. 11'51 CT SULLIVAN, Harry, 30 Rayma St., Roffalo, N. Y. 10'50 P SULLIVAN, Walter F., 915 Franklin-St., Apt. 108, San Francisco 9, Calif., 3'46 C St., Apt. 105, San Francisco S., Call. 3'46 C
SULLIVAN, William D., 173 Elizabeth
St., Staten Island 10, N. Y. 4'51 P
SUMMERS, Mrn. Norman M., 505
University Ave., S.E., 302, Minneapolis, Minn. 4'51 P
SUMNER, William M., 205 So. G St.,
Lompoc, Calif. 2'51 CN
SUPER, Dr. John W., 4319 Waverly
Ave., Detroit 4, Mich. 11'51 CP
SUPPIGER, G. S., Jr., 32 Country
Club Pl., Belleville, III. 5'47
SURMAN, Victor L., 7† 2004 — 45th
St., Astoris 5, L. I., N. Y. 7'43
SUSSMAN, Aaron, 24 W. 40 St., New
York 18, N. Y. 8'49 PT
SUTER, William A., 5504 W. Berenice SUSSMAN, ABOB, 24 W. 40 St., New York 18, N. Y. 8'49 FT
SUTER, William A., 5504 W. Berenice
Ave., Chicago 41, Ill. 3'49 N
SUTTER, John H., 1219 Elbur Ave.,
Lakewood 7, O. 10'51 TJ
SUVERKROP, Edward A., 104 Woodside Ave., Trenton 6, N. J. 5'47 CPT
SUYDAM, William S., 27 Beech Ter.,
Madison, N. J. 3'47 P
SUZUKI, Howard K., 1682 N. Marshall St., Milwaukee 2, Wisc. 5'51 N
SWAIN, Ansel P., 514 Campbell Lane,
Philadelphia 18, Pa. 11'42 P
SWAIN, Rev. Joseph R., 22 Church
St., Middletown, Conn. 10'50 N
SWANK, Wellyn M., Brookiyn, Mich.
12'30 CMP SWANN, Welliam F., APSA, 343 State St., Rochester 4, N. Y. 10'47 T SWEARINGEN, Hugh B., 528 Madison St., Port Townsend, Wash. 4'51 P SWEENEY, Henry G., 2227 N. Dickason St., Albuquerque, N. Mez. SWEET, C. A., c/e International Harvester Co., Green Bay, Wis. SWEET, Everett C., 530 King St., Stratford, Conn. 11'50 P SWEET, Monroe H., APSA, 322 Ferndale Dr., Binghamton, N. Y. 6'41 SWEET, Preston, 10 West Warren Ave., Detroit 1, Mich. 4'48 SWEET, Preston, 10 West Warren Ave., Detroit 1, Mich. 4'48
SWEETLAND, Dr. R. B., Suits 221,
Empress Bldg., Decatur, Ill. 3'50
SWENSON, Charles F., 2209 Aster
Ave., Ft. Worth 11, Tex. 11'48 CP
SWENSON, Mary C., Welsh Rd., Resex Falls, N. J. 6'51 P
SWENSON, May C., Welsh Rd., Resex Falls, N. J. 1'40 P
SWIFT, Eugene C., 1311 Gratiot Ave., Saginaw, Mich. 12'50 CMT
SWINK, C. E., So. Villa Ave., Villa Park, Ill. 5'50 CM
SYDNEY, Abbott, P.O. Box 1634,
Los Angeles 36, Calif. 2'51 CPJ
SYERS, Mm. Jacquelin D., 10 Acorn
St., Belmont 78, Mass. 2'48 P
SYPULSKI, Joha L., Fish & Widlife
Service, P.O. Box 1381, Billings,
Mont. 1'51 W
SZURSKI, Eugene, 4066 East 71st St.,
Clember J. D. 1851. ROOL 1751 N SZUBSKI, Eugene, 4086 East 71st St., Claveland 5, O. 10751 M SZUKALSKI, Caspar J. Jr., 1967 18th Ave., San Francisco 16, Calif. 11751 CTJ CTJ SZYMANOWITZ, Raymond, 1016 Broad St., Newark 3, N. J. 2'45 P

TARR, Jimes J., Jr., 217 E. Gence St., Richards 19, Vn. 11/51 TAPT, Mrs., Blains P., 169-12 88th Ava., Butalia, S., N. Y. 246 P

TAKAHASHI, Dr. Hapry M., 2414 Shattack Ave., Berkeley, Calif. Fisi P
TALL, Leenard Harold, 1409 5th Ave.,
Seattle I, Wash. 7'50
TANNER, Mathies C., 2902 Jackson,
Ogden, Utah. 8'48 NP
TAPLEY, George, 284 St. Clair St. W.,
Romeo, Mich. 10'51 P
TAPP, O. L., 6380 S. 1300 East,
Salt Lake City 7, Utah. 10'51 M
TARKINGTON, Raife G., Research
Leberatory, Eastman Kodak Co.,
Rochester 4, N. Y. 10'46 T
TARPLEE, Mrs. Martha H., 84 Catalpa Rd., Rochester 17, N. Y.
6'51 P
TATTERSPIELD. Gerald. 8035 Samil-9'51 P

TATTERSFIELD, Gerald, 8035 Semi-nole Ave., Philadelphia 18, Pa. 7'41 P

7'41 P
TAU, Andrew, RR 2, Columbia, Mo.
11'40 T
TAYLOB, W. C., 4419 Mariota Ave.,
North Hollywood, Calif. 2'50 CP
TAYLOB, Bob, 512 N. College St.,
Cordell, Okla. 5'48
TAYLOR, Dr. C. W., 503 Medical
Arts Bidg., Scranton, Pa. 10'50 P
TAYLOR, Miss Eleanor C., 2 Greenbank Ave., Piedmont 11, Calif.
11'51 P
TAYLOR, Harold A. EPSA, P.O. Roy.

11'51 P
TAYLOR, Harold A., FPSA, P.O. Box
412, La Mess, Calif. 6'39 P
TAYLOR John B., 118 Laurel Ave.,
Binghamton, N. Y. 11'51 T
ANYON Yearsh F 615 St. Paul St.,

Binghamton, N. Y. 11'51 T
TAYLOR, Joseph F., 635 St. Paul St.,
Rochester 2, N. Y. 10'41
TAYLOR, Owen K., 40 Monroe St.,
New York 2, N. Y. 5'47
TAYLOR, Russell A., 429 S. La Salle
St., Aurora, Ill. 8'49 C
TAYLOR, V. R., Box 694, North
Platte, Nebr. 8'47 P
TAYLOR, Warner, 619 North Frances
St. Medicon 2 With 2'40 P

TAYLOR, Warner, 619 North Frances St., Madison 3, Wh. 3'40 P TEAL, Clarence W., 5620 Western Ave., Omaha 3, Neb. 1'47 P TEED, Jess O., 2130 West 96th St., Cleveland, O. 10'46 TJ TEETER, Albert A., Ridge Road P.O. Box 286, Rumson, N. J. 7'50 CNPTJ TEETER, Albert A., Jr., 3924 Lyna Ave., Minneapolis 16, Minn. 10'51 CNP

TEETS, Arthur, 421 - 25th St., Santa Monica, Calif. 3'45 C Monica, Calif. 3'45 C
TEGTMEYER, Norman A., 1747 High-land Ave., Chicago 26, Ill. 3'51 P
TEICH, David, APSA, 1975 Davidson Ave., New York 53, N. Y. 2'43 C
TEICHMAN, Pfc. Raymond A., 8309th A.U. Rad. Det. RA-12245719, APO 958, c/o P.M., San Francisco, Calif.

12'50 CPT

12'50 CPT
TELLAISHA, John V., 840 Bates Ave.,
Reno, Nev. 1'44
TELLER, Harry C., 26 S.E. 60th St.,
Portland, Ore. 7'50 C
TEMPLE, Henry M., 400 Locust
Ave., Washington, Pa. 2'39 C
TEMPLE, Marvin D., 1607 Schaaf
Rd., Cleveland 9, O. 10'42 MT
TEMPLETON, John L., U.S.V.A. Hospital, Perry Hill Rd., Montgomery,
Ala. 3'51 P
TEPPER, Bernard, 935 Keily St., New

TEPPER, Bernard, 935 Keily St., New York' 59, N. Y. 7'51 M TERLQUW, Adrian L., FPSA, South Lake Rd., Brockport, N. Y. 5'51 T

TERRELL, Nobel K., P.O. Box 2153, Lakeland, Fla. 12'50 C

Lakeland, Fig. 12'50 C
TESCH, Sgt. Francis R., Military Science Department, John Carroll University, Cieveland 13, O. 8'51 M
THACKER, Malvin L., P.O. Bez 467, Alexandria, Va. 4'51 P
THAW, Mrs. Sandra R., 5037 Millwood Lane, NW, Washington 16, D. C. 9'46 C

THAYER, George F., 179 Manhattan Ave., Jamey City 7, N. J. 11'48 C TREES, Cel. H. Jordan, HQ, BN, 2128 ASU, Sta. Comp., Fort Knox, Ky. 7'36 C

THELEN, Hubert J., \$39 Carroll St., Brooklyn 15, N. Y. 11'51 N

THOLL, Joseph, 2672 Mayfield Rd., Cleveland Heights 6, O. 11'51 T THOMAS, Benjamin, 2 Farley St., Nahua, N. H. 10'48 P THOMAS, James H., APSA, 19 Allendale Rd., Binghamins, N. Y. 12'41 P THOMAS, Leon P., 1256 Laurel St., Baton Rouge S, La. 2'51 CP THOMAS, Marshall M., 12'5 Getes Ave., Apt. 41, Montplair, N. J. 10'45 CP THOMAS, Mins. Rose A. 681 Hard

10'46 CP
THOMAS, Miss Rose A., 681 Hazel
St., Akron. O. 10'50 C
THOMAS, Malcolm, 467 W. 152 St.,
New York, N. Y. 12'50 CP
THOMAS, Paul M., 43 N. Third St.,
Easton, Pa. 5'51 C
THOMAS, Mrs. Sidney, 681 Hazel St.,
Akron, O. 9'48 CNP
THOMPSON, Col. and Mrs. Arthur C.,
2004A — W. NIFAC Penerall AFB.

2994A - Hq. NEAC Pepperrell AFB, APO 862, c/o PM, New York, N. Y. 10'51 CP THOMPSON, M/Sgt. Charles L., 1832

10'51 CP
THOMPSON, M/Sgt. Charles L., 1832
Cedar St., Pine Bluff, Ark. 8'51 PJ
THOMPSON, Ernest D., Foots &
Jenks, Inc., Jackson, Mich. 11'44 C
THOMPSON, George T., Box 1303,
El Paso, Tex. 2'51 CP
THOMPSON, Mine Grace, c/c E and
R Photo Lab., William Beaumont
Army Hospital, El Paso, Tex. 3'51 C
THOMPSON, Dr. Harold L., APSA,†
3'767 Amesbury Rd., Los Angeles 27,
Calif. 10'43 MP
THOMPSON, Dr. Harold L., APSA,†
3'767 Amesbury Rd., Los Angeles 27,
Calif. 10'43 MP
THOMPSON, Mrs. Howard G., 2700
101h Ave, N., Seattle 2, Wash, 1'49
THOMPSON, J. A., 2300 SW 24th St.,
Oklahoma City 8, Okla. 10'51 C
THOMPSON, J. F.,† Box 72, R.R.
No. 6, Cincinnati 15, O. 4'46 C
THOMPSON, John H., P.O. Box 313,
Naches, Wash, 12'50 PJ
THOMSEN, Paul J., 321 East 5th
St., North Platte, Nebr. 1'48 CP
THOMSON, Andrew, 13 Laurel Pl.,
Newark 6, N. J. 8'48 CP
THOREM, Dr. Max, Hon. PSA,
FPSA,† 850 Irving Park Blvd., Calcago 13, Ill. 1'34 P
THORNBURGH, Richard A., 4242
Chestnut St., Philadelphia 4, Pa.
11'44 C
THORNHILL, H. A.,† 101 E 24th St.

11'44 C
THORNHILL, H. A.,† 101 E 24th St.,
Merced, Calif. 8'48 C
THRASHER, L. W., 10 Müler Ave.,
Troy, N. Y. 7'49 P
THRONSON, Silas M., APSA, 6147
North Santa Monica Bivd., Milwaukee 11, Wis. 10'41 T
THURSTON, L. A., 811 Edison Ave.,
Detroit 2, Mich. 4'49 CN
TICHENOR, Jonathan, U. S. Camera,
420 Lexington Ave., New York 17,
N. Y. 5'51 J N. Y. 5'51 J

N. Y. 5'51 J
TIERNAN, Frank V., 1807-36th St.,
N.W., Washington 7, D. C. 6'51 M
TIETZEL, Frederick A., APSA, Box
3016, University Station, Columbus
10, O. 7'48 C
TILDEN, Merrill W., 4810 Dorchester
Ave., Chicago 15, Ill. 1'48 P
TILGHMAN, Tench, 638 South 28th
St. Arlinston 2. Va. 4'47

St., Arlington 2, Va. 4'47
TILTON, George J., 2435 Erie St., S.,
St. Peteraburg, Fla. 8'51 PJ
TIMMONS, Dever, 1† Conducton, O.

136
TINT, Dr. L. J., 24 East Division St., Chicago 10, Ill. 3'41
TIPPLE, Charles H., 155 Main St., Onconta, N. Y. 2'49 P
TIPSHUS, Alfons F., M.D., 242 N., Sutter, Stockton 2, Callf. 9'51 P
TIRIOLO, Patrick, 90 Pemberwick Rd., Byram, Conn. 10'51 CN
TODARO, Joseph, 45-55 48 St., Woodside, L. L., N. Y. 8'51 CPTJ
TOBUREN, T. O., 1009 West Main, Urbana, Ill. S'48 NT
TOBIN, Dr. William J., 1335 Fye St., N.W., Washington 6, D. C. 9'51 P
TODD, Charles S., Easton, Md. 7'80 C
TODD, Gordon Karl, Van Wert, O. 2'51 P

TOLAND, Roderick M., 4911 Glos-wood Ave., Chicago 40, El. 4'51 NPJ

NPF
TOLLINGER, Mr. and Mrs. Ray, Box
136, Pleasant Hill, O. 12'50 2P
TOMLINSON, Ewerett R., 16 Park
Ave., Batavia, N. Y. 12'47
TOOKER, David R., 2336 W. 112th
St., Chicago, III. 4'50 P
TORBERT, Bernard L., Hector, Mins.
2'81 (")

2'51 CP
TOUSTER, Owen, 5201 - 14th Ave.,
Brooklyn 19, N. Y. 10'51 CPTJ
TOWER, Miss Grace E., 926 Georgia
St., Lon Angeles 15, Calif. 9'51 C
TOWER, Ralph E., 624 W. 41st Ave.,
Gary, Ind. 7'44 P
TOWERS, George, 19635 Rogge, Detrolt 34, Mich. 2'51 CP
TOWNSEND, Mrs. George W., 300
Summit Ave., Johnstown, Pa. 2'45 C
TOWNSEND, H. L., 2120 Francis St.,
Jackson, Mich. 4'51 CMNP
TOWNSEND, James C., Selbyville,
Del. 8'49 P
TOYOJI, Toshio, 520-A Main St.,

Del. 5'49 F
TOYOJI, Toahio, 520-A Mein St.,
Seattle 4, Wash. 9'51 MP
TRACER, Pfc. Louis, Co. A, 71st
Sig. Serv. Batallion, G. Hq. FEC,
APO 500, c/o PM San Francisco,
Calif. 7'51

Calif. 7'51
TRASK, H. L., 3611 Johnson Dr.,
Kansas City 3, Kana. 3'48 P
TRAUTMANN, Otto E., 635 St. Paul
St., Rochester 2, N. Y. 10'41 C
TRAVAGLIO, Guy A., Jr., 110 Pillow
St., Butler, Pa. 12'50 CP
TREACH, Marvin, 642 East 96th St.,
Brooklyn 36, N. Y. 12'47 J
TREADWELL, Walter G., 930 Paramount Rd., Oakland 10, Calif.
9'43 M
TREFRY, John T., Jr. 172 Wanton

9'43 M
TREFRY, John T., Jr., 173 Weston
Ave., Braintree 84, Mass. 11'51 C
TREFTS, C., 802 Cheatnut St., St.
Louis, Mo. 6'40
TREIBER, Marion, 202 Twin Oak Rd.,
Apt. 4, Akron 3, O. 9'51 CT
TREICHEL, Theodore, 620 N. Indiana
Ave., Lindenhurst, L. I., N. Y.
3'49 J

3'49 J
TREMAYNE, B. W., 1701 Ma. Pacific
Bldg., St. Louis, Ma. 8'40 P
TREMBLAY, Louis R., 17146 Warrington Dr., Detroit 21, Mich. 5'S1
CM

CM
TREMOR, Mrs. Ruth, 101 Baxter St.,
Bufialo 7, N. Y. 8'48 CNP
TREVELYAN, Carlyle F., APSA, 70
Canterbury Dr., Ramsey, N. J. 5'39 M

5'39 M
TREXLER, Carl F., 87-60 113th St.,
Richmond Hill 18, N. Y. 12'48 C
TRIEBEY, Frank, 974 Ford Blvd.,
Lincoln Park 25, Mich. 9'51 P
TRIBBY, William W., 3817 Philwood
Ave., Memphis 12, Tenn. 7'51 CP
TRIBIT, Donald C., 3 S. Lake St.,
Wilmington, Del. 8'48 P
TRIVELLI, Adrian P. H., FPSA, 14
Riverside St., Rochester 12, N. Y.
5'51 T

5'S1 T

TROUP, John H., 222 Paxtang Ave.,
Harrisburg, Pa. 8'45 T
TROUP, John H., 222 Paxtang Ave.,
Harrisburg, Pa. 8'45 T
TRUEBGER, Mise Ruth, 1309 W.
Cherry St., Marion, Ill. 11'50 C
TSCHUME, George G., 635 St. Paul
St., Rochester, N. Y. 10'42
TSUTSUMI, Ken, 48 Breeman St.,
Auburndale 66, Mass. 7'48 P
TUCKER, Miss Edna V., 469 Coventry Ave., Utlea 4, N. Y. 2'47 P
TUCKER, William A., 809 Pennaylvania Ave., Prospect Park, Penna.
10'51 CNPT']
TULLOCK, Major W. D., 10'38A,
Box 5327, Mather Ale Force Base,
Calif., 10'51 CPT']
TUPPER, C. Stust, 14 Manning Rd.,

Calff. 10'91 CFTJ
TUPPER, C. Stuart, 14 Manning Rd.,
Waltham S4, Mass. 11'48 T
TURBYFILL, Otho B., APSA, 1632
E. 54th Pl., Chicago 17, Ill. 4'47 P
TURNER, Dr. Carrol Conway, APSA,†
Saite 212, 899 Madison Ave., Memphis, Tenn. 11'42 P
TURNER, Francis L., 720 N. Bradford
St., Dgver, Del. 3'50 P

TURNER, Sgt. George H., AF17728392, 4132nd Operations Equin. DowAir Force Base, Bengor, Mc. #50 P
TURNER, Herry, c/e Alton Box Bosed
Co., Box 276, Alton, III. 11'51 I
TURNER, John W., 10 Wellesky Dr.,
Plessant Ridge, Mich. 2'51 P
TURNER, Milas Mary R., 1519 Plerce
St., Sloux City 18, La. 4'40 P
TURNER, William H., Box 441, Wallingford, Pa. 11'51 CP
TURNER, William H., Box 441, Wallingford, Pa. 11'51 CP
TURTIN, Walter S., 345 N. Hickory
St., Champaign, III. 6'43 P
TUTTLE, Harris B., FPSA, Eastman
Kodak Co., Rochester 4, N. Y.
10'40 M 10'40 M 10'40 M TYLER, Maurice W., P.O. Bex 325, Umatilla, Fin. 7'40 NP TYMUSZ, Michael N., 488 Verret, Elmhutst, III. 9'51 CTJ

UFLAND, Len, 34-50 29 St., Apt. 5-B, Long Island City 6, N. Y. 10'46 J
UHT, Charles F., 634 Hudson St., New York, N. Y. 3'50 T
ULIS, Edward J., 4068 Archer Ave., Chicago 32, Ill. 3'42 C
ULMER, D. H. Bartine, M.D., 199
Chestnut St., Moorestown, N. J. 5'46 P 5'46 P ULREY, H. C., 108 N. Sycamore St., No. Manchester, Ind. 7'47 N ULRICH, Mrs. Susie, 2901 Barge St., Yakima, Wash. 10'51 CN UNDERHILL, Edward A., 71 Atkin-son St., Bellows Falls, Vt. 2'50 P UNDERWOOD, Arthur M., FPSA, 26 Yarker Ave., Rochester 12, N. Y. 3'41 CNP Yarker Ave., Rochester 12, N. Y. 3'41 CNP
UNOSAWA, Dr. James M., 318 Sixth
Ave So., Seattle 4, Wash. 9'51 M
UPHAM, W. H., P.O. Box 687, Meriden, Conn. 3'49 C
UPSON, Willard I., 1139 Cheyenne
Dr., Cincinnati, O. 3'50 CNP
URBAIN, Leon F., 1217 W. Washington Blvd, Chicago 7, Ill. 8'48 N
UYEHARA, Arthur T., 940 East 42nd
Pl., Chicago 15, Ill. 7'48 C

VALENTINE, Hugh H, 145 Sunset Lane, Tenafly, N. J. 12'49 T VALENTINE, Mrs. Millie S., 5097 Paeridge Rd., Huntington, W. Va. 1'48 P 3'48 P
VALENTINE, R. R., 549 W. 31 St.,
Erie, Pa. 5'40 P
VAN ALLEN, William L., 352 Drake
Rd., Bend, Ore. 5'51 CP
VAN BUSKIRK, Howard, 4521 Polaris
St., Jacksonville 5, Fla. 5'47
VAN BUSKIRK, Ralph H., Scotland,
S. Dak. 3'51 P
VANDENBERG, Donald 5714 Vintee S. DER. 3'51 P VANDENBERG, Donald, 5714 Vinton Ave., Comstock Park, Mich. 11'51 P VANDERVORT, Charles C., Lacey-ville, Pa. 2'44 VANDERVORT, Charles C., Laceyville, Pa. 2'44

VAN KOERT, Lewis Irwin, 1310 Lunt
Ave, Chicago, Ill. 5'50 P

VAN LEUVAN, Charles S., 9 Jackson
Ave., Middletown, N. Y. 5'49 P

VAN RAALTE, Benjamin, 1009 Park
Ava., New York 28, N. Y. 6'49 C

VAN REYPEN, Robert D., 6'41 Pairfax Rd., Apt. 1, Chevy Chase, Md.
12'50 CPJ

VAN ROY, Louis, 98 Park Ave.,
Flemington, N. J. 12'50 J

VAN SCOY, Hale, 905 Pike St., Seattle
1, Wash. 8'43 P

VAN SICELE, Mrs. Harley B., 624

Wilbert Ave., R. 3, Box 731, Bremerton, Wash. 9'51 CP

VAN WART, Eoy M., 10431 Bellagio
Rd., Los Angeles 24, Calif. 9'51 MT

VAN WESEP, H. B., 49 West 49th
St., Rm. 3500, New York 20, N. Y.
5'42

VANDENT Lieux P. EESA + Brando 5'48
VARDEN, Lloyd E., FPSA,† Pavelle
Color loc., 533 W. 57th St., New
York 19, N. Y. 6'41 T
VARNES, A. H., Box 53, Ritsville,
Wash. 10'50 C

VAUGHAM, Charins H., 149 Howard Ava., Breeklyn 35, M. Y. 9'51 CP VAUGHAM, S. C., P.O. Ber 95, Rosa-ville, Mo. 2'48 PJ VEDDER, Claude, 2211 Res Dr., Na-tional City, Calif. P'31 CP VEDDER, Harry, 611 Woodward Ava., Ridgewood 27, N. Y. 9'45 J VENIA, Miss Cocile A., 2727 Monros St., Toledo 6, O. 9'51 P VESCE, Vincent C., APSA,† Franklin Tyba., Alicadale, N. J. 2'41 P VINTER, Rev. R. D.,† 1220 King St., La Crosso, Wis. 1'51 P VINTER, Rev. R. D., † 1220 King St., La Crome, Wis. 1'51 P VINUP, F. H., Gibson Island, Md. 9'51 CMN VIOLETT, Capt. Quentell, USNR, Munitions Board, Petroleum Com-mittee, Dept. of Defense, Washington 25, D. C. 2'49 P VISHNIAC, Dr. Roman, 171 East 23 St., New York 28, N. Y. 1'51 NTJ VITTUM. Walter R., Y.M.C.A. VISHNIAC, Dr. Roman, 171 East 33
St., New York 28, N. Y. 1'51 NTJ
VITTUM, Walter R., Y.M.C.A.,
Boone, Ia. 8'42 P
VIATTAS, Stanley. 621 Ovington
Ave., Brooklyn, N. Y. 7'46 FJ
VOGLER, L. Leroy, 931 B St. S.W.,
Ephrata, Wash. 8'50 P
VOGT, Alexander C., APSA,† 150
Hicks St., Brooklyn, N. Y. 12'48 P
VOGT, Earl L., 1453 Highland Pkwy.,
St. Paul, Mian. 5'50 PT
VOLK, George X., APSA, 20 East
Gay St., Columbus 15, O. 8'41
VOLTZ, M. E., 841 Niagara St.,
Buffalo 13, N. Y. 1'48 J
VON CHRISTIERSON, Karl, Box 415,
Soledad, Calif. 3'51 P
VONDELL, John H., FPSA, 80 Fearing St., Amherat, Mass. 7'40 P
VON MEISTER, F. W., P.O. Box 517,
Bernardsville, N. J. 2'49
VON MONTETT M. C. Cathering, 655. Bernardsville, N. J. 2'49 VON NOSTITZ, Mrs. Catherine, 651 Raymond St., Westfield, N. J. 10'51 VON SECKENDORFF, Ernest W., 1234 South 17th St., Las Vegas, Nev. VOORHEES, R. Wilson, 3224 East Broadway, Loganaport, Ind. 9'47 P VORST, 2nd. Lt. Raymond K., 532 Mis Company, APO 46, c/o P.M., New York, N. Y. 3'50 T VOSS Lets B. 602 Lyndolo Aug. VOSS, Lois B., 507 Lyndale Ave, Austin, Minn. 8'48 P VOZZY, Ralph N. A.C.L., R-1, Hat-boro, Penna. 9'51 CM WADE, Joseph W., 14610 Warwick, Detroit 23, Mich. 10'51 P

WADSWORTH, Henry A., 2345 Post St., San Francisco 15, Calif. 7'51 T WAGNER, H. W., AFSA, 6 Dorothy Ave, Worcester, Mass. 1'34 P WAHLMAN, J. Philip, AFSA, 1404 Elimdale Ave., Chicago 26, Ill. 4'40 CP WAINER, Alex M., P.O. Box 724, Valdosta, Ga. 10'49 C WAIT, A. H., 89 Donet Rd., Waban 68, Mass. 2'51 P WALBURN, Hugh F., Armed Services Y.M.C A., 209 No, Main St., Sum-ter, S. C. 11'44 Y.M.C.A., 209 No. Main St., Sumier, S. C. 11'44
WALBURN, Myles H., 5442 Harper Ave., Chicago 15, Ill. 10'51 T
WALDBAUER, L. J., 221 South Main Ave., Albany, N. Y. 5'42 CTJ
WALDBAUER, Frank V., 325 Main St., Poughleepsie, N. Y. 10'50 P
WALEN, Bruset A., P.O. Box 78, Springfield, Mess. 9'51 C
WALES, Alfred A., 110 Indiana Ave., Providence 5, R. I. 2'45
WALGREEN, Mrs. Charles R., APEA, 3240 Lake Shore Dr., Apt. 8-D, Chicago 13, Ill. 5'44 C
WALKER, Mrs. D. C., 141 Broadwater, Billings, Mont. 8'49 P
WALKER, Mrs. Thelene P., 1126
Topsha Bivd., Topska, Kans. 9'47 F
WALKER, Henry, 164 Cleveland Ave., Hartford, Coan. 6'51 C
WALKER, John D., 211 W. 58th St., New York 19, N. T. 4'49 C

WALKER, M. S., 1414 Taind St., Fort Wayne, Ind. 6'51 MP WALKER, Miss Margaret C., 228 North Cakland, Passdona, Calli. 5'99 CM North Gekland, Passessa, Calif. 3'39 CM
WALKER, W. R., 134 West 55th St.,
New York 19, N. Y. 3'30 T
WALL, Mrs. D. D., 1444 Passe De
Vaca, San Anghlo, Tex. 7'48 M
WALLACE, Chester, 124 Effingham
Pl., Westfield, N. J. 1'48 P
WALLACE, Chiefer A., Camers Works,
Enginana Kodek Company, Rechester
4, N. Y. 10'41 T
WALLACE, William H., 2332 Alasno
Ave., Kalamasno, Mich. 7'48 P
WALLINGTON, G. G., 296 S. Union
St., Spencarport, N. Y. 4'48
WALLS, James F., 119 M. Bedford
St., Georgatowa, Del., 11'59 CMJ
WALSH, Parcival E., 232 Raines Park,
Rochester 13, N. Y. 10'47
WALSH, Mrs. T. H., Box 284, Glendors, Calif. 5'51 C
WALTER, Alton F., P.O. Bex 1264,
Station B., Cleveland 3, O. 5'51 J
WALTER, George W., Adv. Mgr.,
Detrex Carp., Box 501, Detroit 32,
Mich. 1'44
WALTERS, E. G., Asst. Supt., Western
Electric Co., Inc., Sta. B., Raiffalo 7. WALTERS, E. G., Asst. Supt., Western Electric Co., Inc., Sta. B., Buffale 7, N. Y. 5'41 N. Y. 5'41 WALTERS, Ralph W., 23 Fewler St., Franklin, N. J. 12'44 C WALTON, Mr. and Mrs. Clifford T., 1134 Emerald St., Madison 5, Wis. 7'51 CNP 7'31 CNP
WALTON, L. E., Jr., 505 E. Main
St., Richmond, Va. 7'51 P
WALTON, Lloyd B., Rm. 308, YMCA,
Indianapolis, Ind. 7'51 CMFTJ
WALTZ, Harold E., 321 18th St.,
Toledo, O. 7'50 C WANNAMACKER, H. A., 406 Sansom St., Philadelphia 6, Pa. 3'47 WANSER, Douglas H., 55 Cooper St., Springfield 8, Mass. 5'49 CP WARD, Cleve, 6414 42nd Ave, Keno-aba, Wis. 5'51 CP

WARD, Roderick C., 3420 Meadow Lake Lane, Houston 19, Tex. 3'46 P WARD, V. E., Box 537 Angels Camp, Calif. 1'48 CAMI. 1'45
WARDENBURG, F. A., 2406 West
17th St., Wilmington, Del. 1'51 NP
WARFIELD, Dr. Peter F., 86 Pennayivania Ave., Binghamton, N. Y.
1'46 T 1'46 T WARNE, Robert L., 221 West 68th St., New York 23, N. Y. 5'50 PT WARNELL, C. E., M.D., 4351 S. E. Hawthorne Blvd., Portland 15, Ore. Hawthorae Bivd., Portland 15, Ore. 8'51 MP
WARNER, Harold G., 21273 West
Lake Rd., Rocky River 16, O. 4'48
WARREN, M. E., 103 S. Cherry
Grove Ave., Annapolis, Md. 7'48 FJ
WARREN, Thomas, CTC USN, U. S.
Naw. Rad. Fac. Spec. Box 56, Navy
214, c/o FFO New York. 11'51 CNP
WASHBURN. Dorothy Jeas. Brooks

Nav. Rad. Fac. Spac. Box 56, Navy 214, c/o FFO New York, 1151 CNP WASHBURN, Dorothy Jesa, Brooks Institute of Photography, Santa Barbara, Calif. 6'51 P WASSAN, Bill, 7414 Weld St., Galland, Calif. 9'51 P WASSERMAN, Borris, 12525 Indianapolis St., Venice, Calif. 1'48 P WATERS, Mas. L., 101 Cantral Park West, New York 23, N. Y. 5'50 P WATEINS, R. Norman, 140 So. Broad St., Philadelphia 2, Fa. 17'39 J WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEINS, Robert W., Box 951, Gallup, N. Mex. 10'50 ChinPTJ WATEIN, Jan 10'5 P WATSON, Alfred, AFGA, 457 Bunkey Dr., Bullalo 21, N. Y. 1'45 WATSON, Jimmy, 1546 Lanhaston Ave., Apt. 3, 10'W Yeach, Mr. Y. 11'50 F WATSON, Min Magneret E., Epske

11'50 F WATTON, Min Magnett E., Kyeto Hotel, APO 9, t/6 PM San Pini-choo, Call. 11'51 C WATT, Hugh D., 5596 M. Kapaten, Chicago, H. 10'50 P

WATT, Main Leadly B., 2 State FF., Franklin, M. 3, 241 N WANES, Anchony, 128 Seath St., Nulley, M. 1, 351 CM, WEAR, Mine Many, 5714 McContas, Balley, The 11'05 S WEAVER, Erast W., Jr., 1368 M. Cave Hed, Telade 6, C. 11'45 C WEAVER, James E., But 283, Concover, N. C. 6'42 CF WEAVER, Leslie, 712 - 15th Ave. Sa., St. Petersburg, Fla. 9'31 P WEAVER, Walter E., 1505 Hampdon Blvd., Reading, Pussa. 11'50 C WERBER, Mine Insp., 1700 E., Religence, Detroit 14, Mich. 10'51 F WERER, Alfred, 111 York St., Bridgeton, N. J. 11'44 P WERER, Mine Dorin M., APSA, 2004 E. 56th St., Cleveland, O. 7'45 CANPYT. E. 86th St., CHYUMAN, CHENTTI WEBER, John R., 48 James St., South River, N. J. 11'29 T WEBER, Joseph, 1732 Danville St., Houston 6, Tex. 3'48 WEBER, Julien, APSA, 425 West 263rd St., Riverdale, NYC 63, N. Y. 4'50 NT WEBER, Mr. and Mrs. John, 6631 N. Oshkosh Ave., Chicago 31, Ill. 10'50 P WEBER, Norman E., Bowmensville, Fenns. 2'50 CN WEBER, Rennie I.,† 6727 N. Slour WEBER, Renaie I.,† 6727 N. Siour Ave., Chicago 30, Ill. 7'44 P WEBSTER, Clayton O., 44 Camp Alice Ed., Sunter, S. C. 11'51 P WEBSTER, James E., Peter Pan Rd., Lookout Min., Tenn. 9'50 M WEBSTER, T. Preston, Jr., 50 Cedar Lane, Santa Barbara, Calif. 9'51 C WEDEMEYER, Walter F., Anderson & Klayona Ave., Phoenixville, RD-2, & Kleyona Ave., Phoenixville, RD-2, Pa. 10'51 CMP WRED, C. Bronson, 44 Laurel Rd., Hamden, New Haven 11, Conn. 11'44 P WEEKS, E. L., 434 W. Beaver St., Jacksonville 2, Fis. 9'51 P WEIHRICH, Mr. and Mrs. Herbert C., 275 Davidson Ave., Buffalo 15, N. Y. WEILAND, Frank Jule, 1290 Fischer Ave., Detroit 14, Mich. 11'51 CP WEINER, Israel, 715 St. Marks Ave., Brooklyn 16, N. Y. 2'50 P Brooklyn 16, N. Y. 2'50 P
WEINER, Stuart A., 1342 E. Nancy
Lane, Phoenix, Aris. 11'50 T
WEINGARTEM, Melville D., 270
Park Anist, Siz. 446 G, New York
17, N. E., 286 J
WEINMAN, Eric W., 2317 Windomere, Etranisphem, Mich. 3'47 T
WEIR, Lt. Jg. Thomas E., USN,
U. S. 8, Ingened-DD-652, c/o FPM,
New York, N. Y. 10'48 C
WEISGLASS, Cad P., 27 Magaw Pl.,
Apt. 4, New York 33, N. Y. 13'47 T
WEISS, Jene E., 14 Bany St., Stroudsbutg, Pa. 8'49 P
WEISSENBURGHER, George L. APSA.1* WEISSENBURGES, George L. APSA,†**
1507 Grand Ave., Konkuk, In. 644 P.
WEISSEEDER, Welfgang O., Evelgreen Tur., Saranac Lake, N. Y.
10'50 P. preta Tat., Satanac Lake, N. Y. 10750 P
WETZIAN, Prank R., 310 Geyen
Ave., Staten Liberd C. M. Y. 7731 C
WELCH, George W., P.O., Best M.,
West Windheld, N. Y. 6731 J
WELCHER, Meder C. G., Photo: Div.,
Re. Sett., GHQ - FEC, APO - 300,
Ann Francisco, Dalli. F'51
WELKE, Ben. C., Ben 703, Reign
Park, Cele., 1146
WELLER, Chicles F., 421 N. Adapst,
Macon City, In. 447 J
WELLEAM, Mood T., Little Franc,
Kannange, N. R. 8'48 P
WELLE, Berson, Rights, Ge, 4'47 EF
WELLE, Berson, Rights, Ge, 4'47 EF
WELLE, Berson, Rights, Ge, 4'47 EF
WELLE, Berson, R. 8'48 P
WELLE, Benstein, R. 8'48 P
WELLE, Benstein, R. 8'48 C
WELLE, Benstein, R. 8'48 G
WELLER, Genstein, R. 8'48 G
WELLE, Benstein, R. 8'48 G
WELLE, Benstein, R. 8'48 G
WELLE, Benstein, R. 4'47 R
WELLE, Benstein, R. 4'47 R
WELLE, Benstein, R. 4'48 G
WELLER, Benstein, R. 4'49 G
WELLER, R. 4'49 G
WELLER, Benstein, R. 4'49 G
WELLER, Benstein, R. 4'49 G
WELLER, Benstein, R. 4'49 G
WELLE

WENTERIL, E. V., ANG., 500 Months
Bide., Ratinance I., Not., 1979 P.
WELEMING, State, E., 1806 N. Bryont St., Festing I., Cre. 8'47 CT.
WERTHRIMER, Adapta, 2627 W.
Ransevelt Rd., Chilangi S. R. 147 M.
WEST, George W., 3619 Markets Rd.,
Flint 4, Mich. 8'48 P.
WEST, Morell, 428 N. Penndens Ave.,
Glendore, Call. 11'80 P.
WEST, Morell, 428 N. Penndens Ave.,
Glendore, Call. 7'51 C.
WESTBROOK, Remell T., Pinewoods
Ave., Troy, N. Y. 9'30 P.
WESTRALL, CWD James S., 1802 E.
Barton Dr., Temple, Tex. 4'47 P.
WESTLAKE, P. Elfot, APSA, 3424
Bermont Ave., Cincinnati 13., O.
5'46 P. 5'46 P
WESTON, Edward, Hon. FPSA, RFD,
Wildox Hill, Carnel, Calif.
WESTON, S. P., 628 Westboure St.,
La Jola, Calif. F46 PT
WETHERBEE, A. U., Rte. 2, Thiensville, Wis. 11'51 C
WETHEY, Mrs. V. L. Ruth, 67 Monte
Victa Aug., Watermotille, Calif. 4'80 P WETERKY, Mer. V. L. Kuth, 67 Monte Vista Ava., Watsonville, Calif. 4'50 P WEYERTS, Walter J., Bldg. 3, Kodak Park, Rochester 4, N. Y. 10'40 T WEYKICE, O. R., 119 Main St., Houston 3, Tex. 10'51 C WHARTON, Ches. L., Jr., 198 Ponce de Leon Ave. N.E., Atlanta, Ga. 10'47 F
WHEAT, Mrs. Renville, 72 Touraine
Rd., Grosse Foints Farms 30, Mich.
11'42 C
WHERLER, Chester W., Hon. PSA,
71 Holmes Rd., RD 6, Rochester 13,
N. Y. 10'35 F
WHEELER, Clark S., 900, N. Senate
Ave., Indianapolls, Ind. 4'43
WHEELER, R. Allen, 179 Edgewater
Apta, Easer, Baltimore 21, Md. 4'51
CMPT
WHEELER B. Rahast & 2100 Tout CMPT
WHEELER, Rebert C., 9100 Trask
Ave., Flaya Del Rey, Calif. 4'48
WHEELOCK, Mrn. Gladys, 23 Andrew
Jackson Apt., Chattanoogn, Tenn.
5'51 C S'51 C WHETSON, J. George, 575 N. Can-field Niles Rd., Youngstown, O. 4'50 WHIPPLE, Donald W., Fiscal Office, 39th Air Depot Wing, APO 942, c/o Postmaster, Seattlé, Wash. 1'48 C WHITAKER, G. C., APSA,† Grafier, Corporation, Rochester S, N. Y. 10'40 T Corporation, Rochaster a, N. 2.
10'40 T
WHITCOMB, Edwin B., BoO. Box 332,
Alton, Ill. 4'41 CPJ
WHITE, Charles Lyle, \$59 Nein View
Rd., Cleveland 12, O. 2'51 C
WHITE, Earl Edgar, 15 Upton Ave.,
Spencerport, N. Y. 11'46 M
WHITE, Relward W., 85 Gardner St.,
Fushody, Mass. 6'42 P
WHITE, Spinnels L., 15117 E. Vernor,
Groste Pointe Jo, Mich. 6'51 P
WHITE, Jeffery, 343 West Congrum
St., Detwit, Mich. 5'50
WHITE, John, Jr., c/o White Photo
Sales, 441 S. Physicath Ct., Chicago,
Ill. 12'56 P Sales, 441 5 III. 12'80 P WHITE, Letter M., 4520 Lewiston Rd., Ningar, Falls, N. Y. 3'46 P WHITE, Luther Willard, San Angelo, Standard Trees, San Angelo, Tex. 7'51 CTy WHITE WHITE, William E., 5116 Forgunon Rd., Clasinesti II, O. 141
WHITEHEAD, Dame C., R. R. I, Ross 546, Leachberg, Ro. 547 CRJ
WHITEHELL, Richard E., Sp. Rasto Figur Co., Coombo, M., E. 751
Chiff

WHITMORE, Keith Elden, 795 Klem Rd., R.D. 2, Webster, N. Y. 12'49 T WHITMORE, Rich, †† Sandy, Utah. A'40
WHITNEY, Bill, Sunbury, O. 9'44 J
WHITTER, Carl S., 65 Runnshry
St., Marbichend, Man. 11'49 C
WICHT, Harold L., 1225 E. 9th Ave.,
Denver 3, Colo. 1'48
WICKLUND, M. M., 1929 Beltimore
St., Waterico, Ia. 7'51 C
WIDDER, Mr. and Mrs. Albert, 77-14
113th St., Forest Hills, N. Y. 8'51
CP CP
WIEDERKEHR, Mrs. Florence C.,
R.D. 1, Lafayetta, N. J. 9'44 P
WIELAND, Elmer S., 1203 Salem
Avs., Dayton 6, O. 4'47 CPT
WIELKIEWICZ, Andrew G., 9 Belchertown St., Three Rivers, Mass. 2147 WIEN, Mortimer E., c/o Tudor Hotel, 1111 Collins Ave., Miami Bench 39, Fig. 2'43 Fia. 2'43
WIENER, D. Perry, 3100 Vanderbit
Pl., Nashville 5, Tenn. 5'46 P
WIER, W. H., 1976 Kearney Ave.,
San Diego, Calif. 12'44
WIESE, Mr. and Mrs. Frank A., 1824
N. Taylor, Topeka, Kans. 3'49 CP
WIGGINS, Mr. and Mrs. Raiph B.,
2'01 Forest Ave. Chattanogas Tenn. 201 Forrest Ave , Chattanooga, Tenn. 5'50 CR WIGHTMAN, Dr. E. P., Hon. PSA, FPSA,† 86 Harding Rd , Rochester, N. Y. 10'35 CMT N. Y. 1935 CMT
WIGHTMAN, Dr. Orrin Sage, Hon.
PSA,† 121 E. 65th St., New York
21, N. Y. 11'43
WILBAR, F. S., 1074 Chantilly Rd.,
Los Angeles 24, Calif. 2'45 T
WILCOX, Chester M., Charlotte, Mich. 3'42 P WILCOX, E. V., Scotland, S. Dak. 1'41 P
WILCOX, Roy C., International Silver
Co., Meriden, Conn. 8'48 CMN
WILDE, Mrs. Alice O., 910 W. Apple
Tree Rd., Milwaukee, Wis. 9'50 C
WILDER, Arthur H., 5'4 Law Range
St., Sumter, S. C. 10'50 NPJ
WILDER, Cpl. Donald A., FMP AG
Section Frankfurt Military, Post APO
'957 C/o FM New York, N. Y. 1'51
WILDI, Ernest, 202 Riverside Dr.,
New York, N. Y. 11'50 M
WILES, R. C., Princes Anne, Md.
11'51 P
WILEY, Catharine J., 2082 Douglass 1'41 P 11'51 P
WILEY, Catharine J., 2082 Douglam
Blvd., Louisville 5, Ky. 1'46 M
WILEY, Norbert F., 5409 Justine St.,
Chicago 9, Ill. 4'43 P
WILEE, John H., 2386 Bourne Avc.,
St. Faul 8, Mins. 6'49 C
WILKINSON, George R., 2315 Pembroke Ave., Charlotte 7, N. C.
10'51 C WILKINSON, Dr. Hildegarde, 1677 Chiatry Club Dr., Glandale 8, Calif. 7'51 C Wilking Club Dr., Glandale S, Casil.
7/51 C
WILKINSON, J. Humphray, 683 Goodrich Ave., St. Paul 5, Minn. 1'35
WILKINSON, Leater R., 569 N. Clark
St., Galesburg, Ill. 3'44 CNP
WILLARD, Wayne, 262 No. Collingwood Ave., Syracuse, N. Y. 5'48 P
WILLECKE, Gerhard K., 1119 N.
Leminwah, Appleton, Wisc. 7'41
WILLENSON, Milton W., 225 Breadway, New York 7, N. Y. 5'49
WILLETT, Cal R., P.O. Box 390, San
Lub Oblope, Calif. 1'50 P
WILLIAMS, Min. Betty, 7121 Dougles
St., Elont City, In. 12'49 P
WILLIAMS, Charles, c/o W. M. Weich
Mig. Cb., 1515 Sadgwick St., Chicase 10, IS. 10'51 T
WILLIAMS, Edn. Charles E, 991 Pert
Austin, Mich. 11'30 CNP
WILLIAMS, Rd., P.O. Sex 166, Port
Austin, Mich. 11'30 CNP WILLIAMS, Cifford R., 928 R. 217th St., Reser 67, N. Y. 4'45 WILLIAMS, Dick, Box 582, Gallon, O. 4'31 FJ WHILLIAMS, Zugene N., 639% State St., Sonta Berbern, Calif. 11'51 J

WILLIAMS, Frank K., 10357 De Sete Ave., Chatsworth, Callt. 1'45 CN WILLIAMS, Fred H., Jr., 3542 Gasper Dr., Dallas, Tex. 3'51 P WILLIAMS, H. I., 3 E. 40th St., New York 16, N. Y. 4'49 T WILLIAMS, Lt. Col. Harold C., TSESS, Camp Gorden, Ga. 9'50 C WILLIAMS, Jean, 3'70 Broadway, Rochester, N. Y. 11'50 PJ WILLIAMS, Lawrence S., 411 Maryland Ave., Havertown, Pr. 11'46 C WILLIAMS, Robert, 306 W. 12'1st St., New York 27, N. Y. 10'48 M WILLIAMS, Rollin, Jr., 201 Chaffe St., Minden, La. 6'48 T WILLIAMS, W. W., 1150 Maxwell Ave., Evansville, Ind. 10'49 P WILLIAMSON, M. M., 2010 Elmhurst, Oklahoma City 6, Okla. 4'49 CP CP WILLIFORD, Byron L., 487 Broad-moor Blvd., San Leandro, Calif. 10'47 CM 10'47 CM
WILLIG, William J., 662 Archer Ave.,
Fort Wayne 7, Ind. 11'51 TJ
WILLIS, H. M., 509 Gulf Bldg.,
Houston, Tex. 1'39
WILLIS, J. McKenny, Jr., Easton,
Md. 8'50 C WILLIS, J. McKenny, Jr., Easton, Md. 8'50 C
WILLIS, L. Stanford, 4942 Walton Ave., Philadelphia, Pa. 11'50 M
WILLSIE, Charles R., OCSS, Hq., EUCOM, APO 696A, c/o PM. New York, N. Y. 5'48 T
WILSON, Allen, 2148 W. Alnalis St., Chicago 25, Ill. 3'49 P
WILSON, Charles L., 5232 Olive, Kannas City 4, Mo. 7'46 T
WILSON, Charles L.,† 4136 Iowa St., San Diego 4, Calif. 11'48 P
WILSON, Clarence L., 5012 West Blvd., Los Angeles 43, Calif. 7'51 C
WILSON, Edward C., APSA, 372 St. Johns Pl., Brooklyn 17, N Y. 1'48 WILSON, Edward L., A.I.A., 204 Majestic Bldg., Fort Worth 2, Tex. 9'51 CP
WILSON, James A., Box 496, Vero o'51 CP
WILSON, James A., Box 496, Vero
Beach, Fla. 1'49 T
WILSON, John W., Jr., R F.D. No. 1,
Bethel, Conn. 6'44 CT
WILSON, Joseph C., † c/o Halold Co.,
Rochester 3, N. Y. T
WILSON, Leroy, Jr., BM1, US Coast
Guard Depot, Woods Hole, Mass.
3'48 M 3'48 M WILSON, Lyle M., Peoples Theatre Bldg., Roanoke Rapids, N. C. 9'50 P WILSON, Mr. and Mrs. M. Q., 65 Hillwood Cir., Springhill, Ala. 8'48 Hillwood Cir., Springhill, Ais. 8'48
2P
WILSON, Miss Myrtle J., 901 South
Ave., Pittsburgh 21, Penna. 10'50
CPJ
WILSON, R. G., 823 N. Bragg Ave.,
Looksut Mt., Tenn. 8'50 P
WILSON, Ralph V., 434 N. Larchmont
Blvd., Los Angeles 4, Calif. 1'48 M
WILSON, Captain Raymond L., 3313
Monroe, El Paso, Tex. 11'51 P
WILSON, Dr. Theodore, Box 426,
Gonzales, La. 7'48 P
WILSON, Miss Vera B., 343 State St.,
Rochester 4, N. Y. 2'48 T
WILSON, Willett R., Westinghouse
Elec. Corp.-Lamp Div., Bloomfield,
N. J. 4'51 T
WINANS, Fonville, 667 Laurel St.,
Baton Rouge 8, La. 12'44 T
WINANS, Fonville, 667 Laurel St.,
Baton Rouge 8, La. 12'44 T
WINANS, R. L., 229 Lemon St.,
Cotty, Penna. 6'51 T
WINBERAY, J. D., 229 NW 9th, Okiahama City 3, Okla. 12'48 PJ
WING, John P., 90 Elizabeth St.,
4FW, New York 13, N. Y. 6'51 MJ
WINGATE, George M., 301 Water St.,
Hallowell, Me. 2'49 CPT
WINDRIER, Del, Rm. 418 Pacific
Elde, Oakland 12, Calif. 7'51 C
WINNIE, Martin J., 140 Claremont
Ave., New York 27, N. Y. 4'48 P
WINSTON, Mr. and Mrs. George F.,
Algine Dr., Rt. 3, Romville, Ga.
6'80 CP
WINSTON, Irwin J., 35 Van Orden
Fl., Chiton 35, N. J. 8'48 C

WIJTER, Jack, 6543 Lehand Way, Mollywood 28, Calif. 3'49 M WINTERS, Miss Evelyn A., 5 E. Northwood Ave., Columbus, O. 5'46 WINTERS, MISS Evelyn A., 5 E.
Northwood Ave., Columbus, O. 1746
CM
WINTERS, Vernon E., 3146 Gienn
St., Tolede 13, O. 11751 CP
WINTON, Alma, 1634 S. Prince St.,
Shippensburg, Pa. 12750 C
WION, Francos H., 4847 Beldwin, Detroit 13, Mich. 951 P
WIRTH, Mrs. Jacob, 52 Lime St.,
Boston S, Mass. 1751 C
WISE, Arnold, APSA, 576 Myrtle
Ave., Albany 3, N. Y. 2747 P
WISEMAN, H. O., 287 East Linden
St., Shreveport 16, La 9721 CNPTJ
WISHERD, Edwin L., 4704 Warren
St., N.W., Washington, D. C. 19750 C
WITHAM, Howard W., 746 Lefsyetts
Ave., Palmerton, Pa. 10751 CP
WITHERILL, Ray, 700 North Lassen
St., Willown, Califf. 10747 C
WITT, William F., Jr., 210 Paxton
Court, Omaha, Nebr. 9746 CMF
WITTER, Lloyd D., F.O. Box 1550,
San Angelo, Tez, 5747 P
WITTMAN, Miss Nora E., 307 Locust
Lane, State College, Pa. 11750 CN
WOERTZ, H. M., 3671 Graybura Rd.,
Pasadena 10, Califf. 11748 C
WOLD, Mrs. and Mrs. Ivan, South
Acton, Mass. 8747 CP
WOLF, Mrs. Gladys J., Box 241, Redmond, Ore. 7748 P
WOLF, Julius, 2238 Eberhart Ave,
Chicago 19, III. 11749 C
WOLF, Paul J., APSA, 354 Fort
Washington Ave., Hawthorne, N. Y.
1748 CN
WOLFE, Ernest E., 10916 Ashen WOLFE, Ernest E., 10916 Ashton Ave, Los Angeles 24, Calif. 11'51 CPT CPT
WOLFE, Eugene Samuel, 3918 Canal
St., New Orleans 19, La. 7'44 J
WOLFE, Paul J., APSA,† P.O. Box
332 - 104 N. Maia St., Butler, Pa.
12'45 P WOLFE, Roy B., 5406 N.E. 39th Ave, Portland 11, Ore. 7'47 N WOLFGANG, Alfred, 2619 Lawrence WOLFGANG, Alfred, 2619 Lawrence Ave., Toledo, O. 1'45 C WOLFGANG, Charles R., 533 W. Princess St., York, Penna. 12'44 C WOLFMAN, Augustus, APSA, c/o National Photo Dealer, 251 Fourth Ave., New York 10, N. Y. 6'39 J WONG, Dr. G. S., 7923 Pacific Blwd., Runtington Pk., Calif. 11'47 C WONG, R. W., 614 Georgia Ave., Bend, Ore. 7'51 P WONG, Thomas C., c/o Photo Art Studio, 11-13 Doyers St., New York 13, N. Y. 6'46 T 13, N. Y. 6'46 T
WOOD, Arthur B., 1140 Tunnel Rd.,
Santa Barbara, Calif. 10'51 P
WOOD, Edward S., Jr., 53 Frost Rd.,
Belmont 78, Mass. 5'47 CT
WOOD, George M., 1652 N. Merrimac
Ave., Chicago 39, Ill. 10'51 CNPT
WOOD, John H., 5950 Drezel Rd.,
Philadelphia 31, Pa. 5'48
WOOD, Robert L., 26 Bryant Ave.,
Springfield, N. J. 2'51 PT
WOOD, Roger E., 1423 17th Ave., San
Francisco, Calif. 2'44 P
WOOD, T. Rudolph, P.O. Box 602,
Hopewell, Va. 4'51 CMNPTJ
WOOD, William M., 89 Reed Ave.,
Tranton, N. J. 12'50 P
WOODBRIDGE, Miss Miriam L., 3610 WOODBRIDGE, Miss Miriam L., 3610 Bedford Rd., Detxolt 24, Mich. 6'48 WOODBURN, William L., 15 Oakridge Rd., Bloomfield, N. J. 1'35 P WOODBURY, M. A., APSA, 538 N.W. 34th St., Oklahoma City, Okla. 12'41 P WOODDY, Shell, \$20 North 10th St., Opelika, Ala, 4'49 P Openia, Ala. 449 P

WOODELL, Brady D., 938 Ferguson
Ave., Newport News, Va. 10'50 F

WOODLEY, Leon G., P.O. Box 532,
Pulaski, Va. 8'44 CP

WOODLING, Herbert B., Safety Engineer, 506 Municipal Bidg., Akron 8,
O. 7'47 P

WOODRUFF, C. H., c/o Stewart's, 121 N. Tejon St., Colorado Springs, Colo. 4'46 Colo. 4'46
WOODS, C. A., 3220 Castera Ave.,
Glendale 8, Calif. 9'51 P
WOODS, John W., Twrombly Estate,
Convent, N. J. 5'50
WOODWARD, M. M., 823 So. Walnut
St., Lansing, Mich. 2'51 P
WOODWORTH, McKinley, 345 W.
Central Ave., La Grange, Ind. 6'50
CN WOODWARD, W. Stanley, 4316 Chest-nut St., Philadelphia 4, Pa. 3'43 P WOOLFORD, Guy, Jr., 1609 Ponce de Leon Ave., NE., Atlanta, Ga. 7'50 C WORCESTER, F. L., P.O. Box 428, Richmond 3, Va., 10'51 CP WORD, Jewel P., 314 Prairle Ave., Highwood, 111. 5'47 WORDEN, Mrs. Dorothy H., Box 446, Wrightstown, N. J. 10'51 CPT WORK, Mrs. Rodger M., R.F.D. 2, Garrettaville, O. 8'50 M WORRELL, John C., Box 95, Bairoll, Wyo. 6'51 CP WORTMANN, A. L., 902 E. Lexington Blvd., Milwauke 11, Wis. 4'48
WOTHERSPOON, Doris, 2556 Browne
St., Omaha 11, Nebr. 4'51
WOZNEY, Norbert H., 1907 S. 59th
St., West Allis 14, Wis. 7'47 C WRENCH, Edward S., 75 Harlan, Denver, Colo. 4'51 CP WRENN, Robert C., 612 Peachtree St., Emporia, Va. 11'51 NP WRIGHT, C. L., 169 N. Arlington Ave., East Orange, N. J. 11'51 C

Ave., East Orange, N. J. 11'51 C
WRIGHT, Charles W., 17 Ravenwood
Terr., Buffalo 21, N. Y. 4'47
WRIGHT, Donald J., 4517 N. Live
Onk Dr., Claremont, Callí. 5'46 C
WRIGHT, Duward E., 4545 N.E.
40th Ave., Portland 11, 0rc. 5'47 P
WRIGHT, E. B., Jr., 2768 W. Bancroft St., Toledo, O. 5'48 P
WRIGHT, Dr. Ernest W., 3304 Lincoln Ave., Chicago 13, Ill. 6'51 P
WRIGHT, George B., Editor, c/o
American Photography, 136 East
57th St., New York 22, N. Y. 7'50
WRIGHT, George P., APSA, Box 131,

57th St., New York 22, N. Y. 7'50 WRIGHT, George P., APSA, Box 131, Winthrop Harbor, Ill. 5'40 P WRIGHT, Jack, FPSA, 211 W. Santa Clara St., San Jose, Calif. 4'42 P WRIGHT, Kenneth E. c/o General Delivery, Eau Gallie, Fla. 10'50 P WRIGHT, Lisle W., 4022 221st St., Bay Side, L. I., N. Y. 2'48 P WRIGHT, Mrs. Margaret, † 4022 - 221 St., Bayside, L. I., N. Y. 3'49 WRIGHT, Norman H., RFD Rte. 1, Box 22, West Rumney, N. H. 10'50 P

10'50 P

WRIGHT, P. H., US 51066123, Hu. Mort, Co. 279 Inf., APO 86, c/o
PM, San Francisco, Calif. 11'51 C
WRIGHT, Randolph, Jr.,† 2005 Walnut St., Philadelphia 3, Pa. 9'51
CMNPTJ
WRIGHT, Richard B., 526 Pallsades

Dr., Akron 3, O. 3'50 C WRIGHT, Sewell P., APSA,† Linden Lane, Rt. 3, Springfield, Ill. 3'47 P WRIGHT, Thomas C., 121 Clifton Ave., Minneapolis 3, Minn. 1'37 C

WRIGHT, Warren, Jr., Calumet Farm, Lexington, Ky. 9'51 CM WUERTH, Roland A., 165 Fir St., Valley Stream, N. Y. 7'49 CMT WURM, Julius, 5811 Elizabeth, Allen Park, Mich. 11'51 CP

WURZSBURG, F. L., Jr., APSA, Div. of International Printing Ink, 636 Eleventh Ave., New York 19, N. Y. 7'47 T

WUTTUR, James J., 530 Union Tr Bldg., Pittsburgh 19, Pa. 9'51 CNPT WY, Mrs. Esther C., 136 Sheridan St., N.E., Washington 11, D. C. 5'46 CP WYND, Clarence, Bldg. 14, Kodak Park, Rochester 4, N. Y. 10'41 T

YAEGER, Miss Ernestine M., 3007 W. Jackson 2, Chicago 12, Ill. 11'51 CP

YAGER, Leonard A., 501 South Tenth, Bozeman, Mont. 7'51 C

Bozeman, Mont. 7'51 C
YAKOVLEV, Yasha, 212 W. 22nd St.,
New York, N. Y. 1'47 P
YAMASAKI, George, 1693 Amsterdam
Ave., New York 31, N. Y. 9'51 PT
YAMASHITA, Toshio, 629½ State St.,
Santa Barbara, Calif. 8'51 P
YANG, Chao-Chen, APSA, 111 Lake
Washington Blvd., Seattle 22, Wash.
8'41 C

YARRINGTON, Cyrus A.,† 50 Church St., New York 7, N. Y. 2'41 P YASUTOME, Jerry J.,† 3304-Apt. 1, S.E. Clinton, Portland 2, Ore. S.E. Clinton,

YATES, CWO Frank I., Special Services, Fort Hood, Tex. 8'47 CP

YATSKO, George, 285 Stegman Pkwy., Jersey City, N. J. 4'51 P YENDER, George, 7601 S. Michigan Ave., Chicago 19, Ill. 1'48 CM YEOMAN, Henry A. J., 27 Hoover Rd., Rochester 17, N. Y. 7'47 M

YEOMAN, Henry A. J., 27 Hoover Rd., Rochester 17, N. Y. 7'47 M YODER, Willard A., Motion Picture Supply Co., 720 North Cleveland St., Richmond 21, Va. 7'45 C YORK, Kermit, 434 Main St., Cincinnatl 2, O. 4'48
YOSHIDA, Yukio, 605 Main St., Seattle 4, Wash. 6'51 J YOST Howard A. 935 Woodlawn St.

YOST, Howard A., 935 Woodlawn St.,

Scranton 9, Pa. 10'48 P YOST, Wilbert O., Park Crest, RD 1, Barnesville, Pa. 7'46 P YOUGH, Olyn, P.O. Box 184, Petrolia, Pa. 2'50 P

YOUNG, Arthur A., 244 E. 86th St., New York 28, N. Y. 2'47 C YOUNG, George Allen, APSA,† 95 Minna St., c/o Camera Craft, San Francisco 5, Calif. 1'35 CP

Francisco 5, Calil. 1'35 CF YOUNG, Harry Lee, 1008 Kammer Ave., Dayton 7, O. 4'48 C YOUNG, Henry K., P.O. Box 1587, Grand Central Sta., New York 17,

N. Y. 4'50 CPJ YOUNG, Hugo H., The Flexible Co.,

YOUNG, Hugo H., The Flexible Co., Loudonville, O. 2'42 P YOUNG, L. G., 307 Lukeview Rd., Asbury Park, N. J. 8'47 C YOUNG, Miss Mabel, 660 N. Dearborn St.. No. 307, Chicago 10, Ill.

10'47 C YOUNG, Oliver Pratt, P.O. Box 125,

YOUNG, Oliver Pratt, P.O. Box 125, Bridgeton, Me. 6'43 P YOUNG, P. W., 221 Fawkes Bldg., Minneapolis 3, Minn. 8'48 C YOUNG, W. Arthur, 471 Weidel Rd., Webster, N. Y. 8'51 P YOUNTS, Lt. Col. J. O., 86 A Ingalis Rd., Ft. Monroe, Va. 6'51 P YOURAN, Harry, 251 West 81st St., New York, N. Y. 12'46 P YOUTZ. Roland Garvin 201 English Rd. 10 Proceedings 10 Processing P

YOUTZ, Roland Garvin. 301 East Fesler, Santa Maria, Calif. 10'50 P YUKON, W.,†† 209 West 102nd St., New York City 25, N. Y. 4'40

ZABOLY, Theodore J., 2636 N. Moreland Blvd., Cleveland 20, O. 9'51 CTI

ZACHER, Edmund, 15 Pilgrim Rd.,
West Hartford 7, Conn. 10'46 M
ZADROGA, Frank V., 21 Benkard
Ave., Newburgh, N. Y. 9'51 P
ZANKMAN, Jack, 5810 N. 12th St.,
Philadelphia 41, Pa. 11'51 C
ZANONE, Edwin G., 627 Maylawn,
Louisville 13, Ky. 8'48 P
ZELINKA, N., 1262 Fordham Rd.,
Charlotte 8, N. C. 6'51 P
ZEMAN, Joseph L., 100 Bonnie Hill
Rd., Towson, Md. 11'50 P
ZIDLICK, John M., 6911 Polk St.,
Guttenberg, N. J. 2'49 C
ZIEGLER, Edward H., 147 N.E. 141
St., Portland, Ore. 4'50 P
ZIEGLER, James G., 17 Eucalyptus
Rd., Berkeley 5, Calif. 8'49 CN
ZIEGLER, Marion P., 416'/ Beach ZACHER, Edmund, 15 Pilgrim Rd.,

Rd., Berkeley 5, Calif. 8'49 CN ZIEGLER, Marion P., 416½ Beach Dr., N.E., St. Petenburg, Fla. 1'45 P ZIEGLER, P. J., 859 Carroll St., Akron 5, O. 12'45 P

ZIEGLER, W. E., 1518 Alsace Rd., Reading, Pa. 11'50 C ZIEGMAN, Donald J., 357 - 7th St., Elyria, O. 3'49 J ZIMMER, L. P., 54 Maxwell Ave., Geneva, N. Y. 4'48 PT ZIMMERMAN, Edward L.,†† 146 E. 12th Ave Engage Ore 1'46 P

12th Ave., Eugene, Ore. 3'46 P ZIMMERMAN, J. W., Kentland, Ind.

10'51 P ZIRBEL, Mrs. Corinna M., Lewis St.,

Dryden, N. Y. 5'51 CNP
ZOUBEK, Frank W., 1552 Canfield
Ave., St. Paul E4, Minn. 2'51 C
ZUBLER, Miss Suzanne, 815 Court
St., Saginaw, Mich. 7'49 P
ZUERCHER, Mrs. Mary H., 560 Forest Ave., Apt. 7, Dayton 5, O. 4'43 C

4'3 C
ZUNICK, M. J., 2740 S. 111th St.,
W. Allis 14, Wis. 1'47 P
ZUTAVERN, Frederick S., 2509 16th,
Great Bend, Kans. 6'51 P

Weiffel, Paul Vincent, Box 106, Main, Napanoch, N. Y. 8'42 P ZWICK, Christopher I., Jr., 24 Sher-man Pl., Irvington 11, N. J. 6'48 P ZWOLANEK, Miss Helen K., 1210 W. Calif. St., Urbana, Ill. 10'51 P

ALASKA

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KIMURA, Sam I., Box 2211, Anchorage, Alaska 3'51 CNPTJ LATTIN, Bill, Box 279, Ketchikan, Alaska 10'47 P McCUTCHEON, Sen. Stephen D., Box MCCUTCHEON, Sen. Stephen D., Box 1343, Anchorage, Alaska 1'43 MTTCHELL, Wilfred S., Jr., Box 2080, Anchorage, Alaska 4'51 C MURRAY, Terry, P.O. Box 184, Ketchikan, Alaska 8'51 P SCUDDER, H. C., Box 621, Juneau, Alaska 5'49 C SMITH Cifford E. P.O. Box No. SMITH, Clifford E., P.O. Box No. 1996, Anchorage, Alaska 5'44 P WHITEHEAD, Glibert, Box 1344, An-

PUERTO RICO

chorage, Alaska 1'50 CJ WILLIAMS, Carl A., Box 2179, An-chorage, Alaska 11'50 P

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Puerto Rico 11'44 FUENTES, Tomas Garcia, Box 4924, San Juan, P. R. 3'51 CPT RAMIREZ, Andres Garcia, Box 396, Arecibo, Puerto Rico 1'51 P

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McKENZIE, Henry T., Box 2817,
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Box 91, Balboa Heights, Canal Zone
4'48 CP PAYNE, Mr. and Mrs. Ira M., P.O. PAYNE, Mr. and Mrs. Ira M., P.O. Box 3620, Balboa, C. Z. 6'50 CP PECK, Harry W., Box 1489, Cristobal, Canal Zone 11'51 MP TOMLIN, George L., Box 1164, Balboa, Panama Canal Zone 6'51 PT TOWNSHEND, Captain C. Stuart, P.O. Box 2374, Cristobal, Canal Zone of 15 CPT 9'51 CPJ WALLACE, Huntley Phillip, Ancor P.O. Box 3662, Canal Zone 11'51 C

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BONSEY, John B., 64 Country Club Rd., Honolulu, Hawali 4'50 C
CHU, Frederick F. D., Kapea, Kausi, T. H. 2'44 PJ
DANG, Howard P., Hawali Camera Sales Co., 1109 Alakea St., Honolulu, T. H. 10'50 CM
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FUJIKAWA, Tedashi, 441 Cooke St., Honolulu 13, Hawaii 4'51 P FUJITANI, Yutaka, Kapaa, Kauai, Hawaii 4'51 P HALPERN, Dr. Gilbert M., 69 Alexander Young Bldg., Honolulu 9, Hawaii 12'44 T

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Hawaii 7'41 P

Hawaii 7 of Fish Ramaii 9'48
ITAGAKI, Fred M., 717 Hoawa St., Honolulu, T. H., Hawaii 9'48
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ITO, Monte, P.O. Box 3559, Honolulu, H. 11'48 C

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JOSLIN, BOOTH E., 299 CIATE St., Wahiawa, Oahu, Hawaii 10'51 C KANESHIRO, Sam S., 1349 Kapakahi Rd., Honolulu 16, T. H. 4'51 P KOBAYASHI, Miss Akira, 1710 Fort St., Honolulu, T. H. 7'51 CP KROULIK, Frank, c/o Pacific Photo Supply, Ltd., 735 Kapialani Blvd., P.O. Roy, 1751 Honolulu, Hawaii Honolulu, Hawaii Honolulu, Hawaii P.O. Roy, 1751 Honolulu, P.O. Roy, 1751 Honolulu, Hawaii P.O. Roy, 1751 Honolulu, P. Roy, 1751 Honolulu, P.O. Roy, 1751 Honolulu, P. Roy, 1751 Honolulu, P.O. Roy, 1751 Honolulu, P. P.O. Box 1751, Honolulu, Hawaii

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lulu, Hawaii 12'50 P
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MIYAMOTO, Masao, 1320-A 8th Ave., Honolulu, T. H. 12'48 MONTGOMERY, J. W., P.O. Box 233, Paauhau, T. H. 4'50 P

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PENROSE, Edwin R., 959 Waipullani Ave., Pearl City, Oahu, T. H. 12'50 P

PERRY, Miss Jacqueline, P.O. Box 165, Honolulu 10, Hawali 8'49 CN PETERSON, Miss Helen D., Box 1121. Vig. Branch, Honolulu, Hawaii 6'51 CN

PITCHFORD, William, c/o Hawaiian Pincapple Co., Honolulu 1, Hawaii 9'48 CJ

ROSEN, Irving, P.O. Box 6023, Cha No. 3, Honolulu 18, T. H. 10'45 P ST. CLAIR, William P., Jr., 1562 Pensacola St., Honolulu 25, Hawaii 6'45 CJ

6'45 CJ
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Walluku, Maci, Hawaii 12'48 C

SOKEI, Elmer Y., Box 144, Kapaa, Kasai, T. H. 12'48 P
SPICENALL, Thomas E., Sr., P.O. Box 361, Ews. Oahu, Hawaii 10'51 C
STOY, Werner, 678 Alexander Young Bidg., Honolulu 9, Hawaii 3'40 J
TANIMOTO, Tyrus T., 2466 A. So. King St., Honolulu, T. H. 5'50 P
TAYLOR, Sam., 2160 Kalakaua Ave., Honolulu 15, Hawaii 3'51 C
TOM, Ernest, 1148 3rd Ave., Honolulu 16, T. H. 3'51 P
TOUBY, Howard A.,†† 250 South Hotel St., Honolulu 2, T. H. 9'50 PT
UEHARA, Masaru, 347 North Kuakini St., Honolulu, T. H. 9'50 T
VILLALVZ, Caesar R., 1272 Lauhial St., Honolulu, Hawaii 12'50 P
WARNER, Mrs. Thelma, 4026 Harding Ave., Honolulu 14, Hawaii 3'49
WILLIAMS, Robert T., Jr., P.O. Box 99, Honolulu, Hawaii 12'50 CP
YUEN, Joseph, 2448 E. Manoa Rd., Honolulu 14, Hawaii 11'48 C
ZIESEL, Dr. Edward L., 2445 B Armstrong St., Honolulu 14, T. H. 11'47 C

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Ont., Can. 1'44 C
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BAXTER, Lloyd G., 17 O'Connor Dr.,
Toronto, Ont., Can. 10'50 CM
BAZIN, Neuville, 7 Rherdrooke St.,
Quebec, P. Q., Can. 4'51 CMNPTJ
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Victoria, B. C., Can. 2'48 T BENSON, Miss E. Dorothy, 29 Holton Ave., Montreal 6, P. Q., Can. 5'46 BENTLEY, Percy, c/o Dominion Photo Co., 119 West Pender St., Vancouver, B. C., Can. 2'42 BERNIER, Jean-Paul, 110 Belvedere South, Sherbrooke, P. Q., Can. 5'51 CMTJ CMTJ
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BIRKS, Gerald A., 3234 Cedar Ave.,
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CLIFTON, E. L., 24 Bellevue Ave., Simcoe Ont., Can. 3'51 P
CLOWES, Don, 512 - 6th Ave., New Westminster, B. C., Can. 11'44
COOKE Field L. (C. Cockets Color COOKE, Eric J., c/o Cooke's Color Slides, P.O. Box 502, Windsor, Ont., Can. 11'48 C Can. 11'48 C
COUTURE, Omer, 51 St. Joseph St.,
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COX, David S., 4970 Cote Des Neiges
Rd., Apt. 12, Montreal 26, Que.,
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CRAWLEY, Seymour T., 77 Almon St.,
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CPEWCON A 1. 12 Second St. W. CREWSON, A. L., 132 Second St. W., Cornwall, Ont. 3'51 CP CRIPPS, Arthur Russell, 788 Dover-court Rd., Toronto, Ont., Can. 7'46 N CUNNINGHAM, Robert M., 5 South-ern Dr., Ottawa, Can. 1'46 P CURTIS, Neville C., Box 58, 792 Thomas Rd., Cloverdale, B. C. 8'50 CURTIS, R. St. A., Apt. 27, 5830 Cote St. Luc, Montreal, Que., Can. 7'48 C DAKIN, Stanley Charles, 58 Pine St., Nanaimo, B. C., Can. 8'47 CPTJ DALTON, Leslie M., 830 Mary St., Oshawa, Ont., Can. 6'51 CP DAY, Robert G., 12501 - 126th St., Edmonton, Alberta, Can. 11'51 P DEKUR, William, 74 Alder Cresent, Long Branch, Ont., Can. 11'50 CNPT DELL, Hubert C., 81 Royal York Rd., North, Toronto 18, Can. 5'50 C North, lottonto 18, Can. 3 30 Mes., Diber. John F., 2663 Orchard Ave., Victoria, B. C., Can. 11'50 DION, Paul, 38 Ave. de la Cathedrale, Rimouski, P. Q., Can. 11'47 P DERRYSHIRE, Lt. Stephen W., R.C.N., c/o M.E.E. H.M.C. Dock-yard, Esquimalt, B. C., Can. 2'51 DONAHUE, Harold W., 637 Wellington St., London, Ont., Can. 1'45
DONALDSON, R. L., Box 64, Cranbrook, B. C., Can. 3'51 CMNPT DRISCOLL, George A., APSA, c/o Cine-Photography Branch, 65 Grande-Allee, Quebec, P. Q., Can. 2'44 DURAND, Ben, 5482 Queen Mary Rd., Montreal, P. Q., Can. 11'51 P
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FOX, F. D., P.O. Box 440, Parry Sound, Ont., Can. 5'49 P FRASER, S. W., c/o Canadian Kodak Co., Ltd., Dept. 4, Toronto 9, Ont., Can. 2'49 FROST, Rex., Radio Station CFRB, 37 Bloor St. West, Toronto, Ont., Can. 2'48 P GALLOWAY, J. W., 11505 - 96th St., Edmonton, Alberta, Can. 2'51 P GARAND, Marcel Gerard, 117 Lagau-cheilere West, Montreal, Que., Can. 10'43 C GATES, Grant G., 198 Fairleigh Ave., Hamilton, Ont., Can. 5'46 P GAUDRY, Dr. D., 185 Price St., Chicoutimi, Que., Can. 11'46 GERIN-LAJOIE, Paul, Versailles Bldg., 60 St. James St., West, Montreal 1, Quebec, Can. 11'44 GILBERT, Georges, B.P. 117, Rimou-ski, P. Q., Can. 8'47 P GILBERT, Roger, Gilbert Cine-Camera, 71 East Notre-Dame St., Victoria-ville, Quebec, Can. 9'51 P GODIN, Erigene, 507 Place d'Armes, Rm. 1113, Montreal, P. Q., Can. 10'51 C GREEN, Harold Vaughan, 3420 University St., Montreal, Can. 5'51 CMT GREGORY, P. S., Apt. 72, The Aca-dia, 1227 Sherbrooke St., Montreal, Can. 11'43 GRENIER, Charles, 170 Geneva Crescent, Town of Mount Royal, Prov. Quebec, Can. 7'51 C GRIFFITHS, Mrs. A. L., 15 Stanley Ave., Mimico, Ont., Can. 9'51 C GRUBB, Robert, c/o Free Press Block, Nanaimo, B. C., Can. 10'50 P HARDY, Miss Olive M., 582 St. Clair Ave., W., Toronto, Ont., Can. 11'50 HEFFLER, Russell E., P.O Box 103, Bedford, Nova Scotia, Can. 12'47 C HELDERS, John, APSA, Hotel Van-couver, Vancouver, B. C., Can. 1'35 HENDERSON, Miss Jean, Box 74, Creston, B. C., Can. 10'50 C HILDERMAN, Irvin Elmer, Box 24, Rhein, Sask., Can. 12'50 CP HILL, Rowland, 1050 Willibrord Ave., Verdun, Que., Can. 4'44 T HIRT, Geo. G., Box 373, Chapman Camp, B. C., Can. 7'50 C HODGE, Dr. George Esplin, 1414 Drummond St., Montreal, Que., Can. 12'46 HOLMES, Leslie H., 189 Vaughan Rd., Apt. 2, Toronto, Ont., Can. HOPKINS, Frank, Jr., 4295 Montrose Ave., Westmount, P. Q., Can. 6'44 P HORNER, Howden R., 950 St. Urbain St., Montreal, Que., Can. 10'51 C HUNTER, C. W., 8619 Montcalm St., Vancouver, B. C., Can. 5'47 P Wancouver, B. C., Can. 347 F HYLAND, James A., 22 The Palisades, Swanca, Toronto, Ont. 9'51 P INGEBRIGTSEN, T., c/o B. C. In-ternational Eng. Co., Ltd., 717 West Pender St., Vancouver, B. C., Can. 5'48 P ISNOR, W. Roy, 217 Agricola St., Halifax, Nova Scotia, Can. 9'47 CMP IRVING, Miss Evelyn, 190 Battle St., W., Kamloops, B. C., Can. 11'47 CP JAQUITH, Dr. L. Everett, Ste. 306, 2 College St., Toronto 2, Ont. 3'51 CM CM
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JOHNSTON, A. C., c/o The Saguenay
Inn, Arvida, Que., Can. 12'45
JONES, W. E., 3425 Walkley Ave.,
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L'AMI, Cecil John, 409 Avenue Bldg.,
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LANOUETTE, Louis, 111 Cote de la
Montagne, Quebec, Can. 10'50 J
LAPARE, Fernand, 2296 Des Ormeaux
St., Montreal, P. Q., Can. 5'48 M
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St., Toronto, Can. 10'50
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MAC DONALD, Dr. S. A., 1414
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St. Pierre & Miquelon. Can. 5'51 P St. Pierre & Miquelon, Can. 5'51 P McCLELLAN, Maxwell W., 200 Rideau Ter., Ottawa, Ont., Can. McDONALD, G. G., Kinistino, Sask., Can. 2'51 CNP

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McLEAN, F. A., Canadian IngersollRand Co., Ltd., 620 Cathcartt St.,
Montreal, Que., Can. 4'46 CMTJ
McNAUGHT, R. M., 64 Husley Ave.,
So., Hamilton, Ont., Can. 11'51 CPT
McVIE, James Albert, APSA, 2171
Bartlett Ave., Victoria, B. C., Can.
1'49 P Can. 2'51 CNP 1'40 P MEREDITH, C. C., P.O. 1047, Streetsville, Ont., Can. 5'46 MERRIFIELD, Nelson, 260 N. Algoma St., Port Arthur, Ont. Can. 8'49 C MICHON, Pierre, 25 St. Jean Baptiste Rue, Montmagny, P. Q., Can. 10'46 MOLSON, John H., M.B.E., E.D., 634 Clarke Ave., Westmount 6, P. Q., Can. 2'45 MOULD, Frank E., 1219 - 13th Ave. South, Saskatoon, Sask., Can. 4'51 NELSON, W. D., 1520 Pine Ave., West, Montreal, Que., Can. 7'51 CN NEPHEW, Robert J., Box 434, Dunn-NEFIEW, KODER J., BOX 434, DURB-ville, Ont., Can. 9'51 PT NEWMAN, John, Samichton, P.O. B. C., Can. 1'48 NICHOLLS, Thos. Wm., Jr., 1133 Oak Ave., Windsor, Ont., Can. 5'49 P NICHOLSON, Mrs. Winifred, Box 655, Daubhin, Men. Can. 5'44 P Dauphin, Man., Can. 5'46 P NOTKIN, Dr. L. J., Medical Arta Bldg., Montreal 25, Que., Can. 10'45 SURGUITA, Nicholas P., 11922 - 68th St., Edmonton, Alberta, Can. 2'51 PANTER, Richard A., 74 Ellis Park Rd., Toronto, Ont., Can. 1'51 PARSONS, Esra C.,† P.O. Box 453, Wirdsor, Nova Scotia, Can. 9'50 CMNPTJ OCHOTTA, Nicholas P., 11922 - 68th

CAMERIN, R., 48 Holland Park Ave., Toronto 16, Ont., Can. 4'46 P PATTERSON, K. H., East Main Rd., Como, Que., Can. 11'51 P PEEL, Ron A., Port Perry, Ont., Can. S'SI CNP

PERRAULT, R. B., 1640 51 Catherine West, Montreal, Can. 4'51 CN POGUE, Frank L., 810 Duplex Ave.,

Toronto 12, Can. 7'50 P
POISSON, Adjutor A., c/o Canadian
Johns-Manville Co., Ltd., Asbestos,

junns-Manville Co., Ltd., Asbestos, Que., Can. 6'51 J PRIOR, Miss Marcia, 1061 St. Patrick St., Victoria, B. C., Can. 8'50 PROVENCHER, Paul, 69 Champlain St., Baie Comeau, Que., Can. 4'46 CMP

CMP
RADFORD, Owen S., 135 Rochester
Ave., Toronto 12, Ont., Can. 1'51
REID, James E., Box 499, Aylmer
West, Ont. Can. 1'48 J
RICKARD, Gerald W., 163 Greenwood
Dr., Barker's Point, York County,
N. B., Can. 9'50 CM
RICKARDS, C. Selby, 314 E. Elias
Ave., Peterborough, Ont., Can. 11'43
RIMES, Leslie W., 3660 Hoskins Rd.,
North Vancouver, B. C., Can. 12'46
ROBINSON, H. G.. 860 Richmond ROBINSON, H. G., 860 Richmond Ave., Victoria, B. C., Can. 12'49 CP RUTHERFORD, George, c/o Ruther-

ford Studio, 293 Church St., Toronto 2, Ont., Can. 3'48 RYERSE, Victor C., P.O. Box 666,

Port Dover, Ont., Can. 10'50 C

ST. LAURENT, Lucien R., 484 Cumberland, Ottawa, Ont., Can. 5'48 CN SAUNDERS, Dr. Leslie G., Univ. of Saskatoon, Saskatoon, Sask., Can.

SCIIWARTZ, Miss Barbara, 222 Fifth Ave., Ottawa, Ont., Can. 3'50 C
SCOTT, E. II., 3441 Mayfair, Victoria,
B. C., Can. 8'50 CM
SEDGWICK, Harry, CFRB, 37 Bloor
St. W., Toronto, Can. 9'51 C
SETTLE, W. R., 353 Waverley St.,
Ottage Ont. Can. 1'45

Ottawa, Ont., Can. 1'45 SHAREN, William B., Besbro Farm, P.O. Box 215, Sarnia, Ont., Can. 11'50 J SHEARER, A. E., Colour Lab., Stills

Photo, Div., 225 Sparks St., Ottawa, Ont., Can. 7'51 C SHERMAN, A., P.O. Box 1362, Saska-toon, Sask., Can. 2'51 CP

SHKLOV, H., c/o Union Supply Co., The Pas, Manitoba, Can. 3'49 CT SIMS, Clarence F., 34 Princeton Rd., "The Kingsway" Toronto, Can. 1'44

SMALL, Lloyd, 170 North Algoma St., Port Arthur, Ont., Can. 8'49 C

SMITH, Norman A., 1342 Avenue Rd., Toronto, Ont., Can. 7'50 CMP SMITH, Norman P., 1217 Graham Blvd., Town of Mt. Royal, Montreal 16, P. Q., Cau. 12'45

SMITH, Oliver W. R., 202 Wanless Ave., Toronto 12, Ont., Can. 9'47 P SNIDER, Harold P., 24 Stanley Pl., Hallfax, Nova Scotia, Can. 12'50 PJ

SOPER, R. W., 136 Banning St., Port Arthur, Ont., Can. 8'49 C SPACKMAN, Dr. Edward V., 107 Sherlock Bidg., Lethbridge, Alberta, Can. 9'48 P

SPROULE, Gordon, 39 Thornhill Ave., Westmount 6, P. Q., Can. 4'46 C STANGER, Dave, 4031 Cote Des STANGER, Dave, 4031 Cote Des Neiges, Montreal, Que., Can. 11'50 T

STARK, Mrs. Alice P., RR 1, Weston, Ont., Can. 10'48 C SUMBERG, Harold, 296 Rushton Rd., Toronto 10, Can. 1'44

THOMAS, Vincent, 784 Bank St., Ottawa, Ont., Can. 7'51 PTJ TIDRIDGE, Lionel J., 717 Piche St., Windsor, Ont. Can. 7'50 P TIMMS, Philip, 1842 Charles St., Van-

couver, Can. 11'49

TOLL, Grant, 434 Campbell, Windsor, Ont., Can. 7'51 P
TOURIGNY, Madame Gaby F., P.O. Box 1901, Quebec, Can. 1'48 P
TOZER, Edward G.,† 300 Etmgrove
Ave., Oshawa, Ont., Can. 1'50 C

TRAFFORD, Frank C., Experimental Station, Suffield, Alberta, Can. 3'50

TRAPP, L. A., 37 Walverton Ave., Toronto 6, Ont., Can. 2'48 C TRIM, George K., 1227 Sherbrooke

St. W., Montreal, Que., Can. 9'51 C TUSKIA, Alexander D., c/o Manufacturers Life Ins. Co., 200 Bloor St., East, Toronto, Can. 4'48 C
UMEZUKI, William, 36 Madelaine
Ave., Toronto 13, Ont., Can. 8'49

UNDERELL, J. W. J., FRPS, 1350 Crevrier St., Town of St. Laurent,

Montreal, Que. 2'51
VARLEY, Percy, Canadian Industries
Limited, Engineering Department,
P.O. Box 10, Montreal, Que., Can. 12'43

VIAU, Paul, 776 Hartland Ave., Mon-

VIAU, Paul, 776 Hartland Ave., Montreal 8, Can. 11'44
VIGNALE, Adolf, 52 - 11th St., New Toronto, Ont., Can. 7'50 C
VOGAN, Ida, 17 3 Lynwood Ave., Toronto, Ont., Can. 1'52
VOGAN, Sam J., 7 3 Lynwood Ave., Toronto, Ont., Can. 11'44 CP
WADDLE Harry APSA Chappan

WADDLE, Harry L., APSA, Chapman St., Port Dover, Ont., Can. 5'46 P WAIT, Dr. F. E., 401 Canada Bldg.,

Saskatoon, Sask., Can. 3'45
WALSOM, F. H., 375 Belsize Dr.,
Toronto, Ont., Can. 11'50
WARD, Charles E. Miles, 27 Mager
Dr. West, St. Vital, Manitoba, Can.

3'46 P

3'46 P
WARRICK, A. C., 2422 Bying Rd.,
Windsor, Ont., Can. 11'51 CP
WEIR, Norman L., 81 Myrtle Ave.,
Hamilton, Ont., Can. 2'48
WESTWOOD, Capt. R., Wellesley,
Studio Wellesley, 391 Talbot St.,

Studio Wellesley, 391 Talbot St., London, Ont., Can. 1'50 P WHITE, Dr. Gordon B., 239 Sugarloaf

St., Port Colborne, Ont., Can. 2'45 N St., Fort Conding, Can., Can. 23 N WILLIAMS, Reginald H., 150 Edwards Ave., (Drawer 210), The Pas, Mani-toha, Can. 1'48 J WONG, Cecil B., 2105 William St., Vancouver, B. C., Can. 3'50 P

WOOD, C. F., 7 Dale Ave., Toronto, Ont., Can. 11'50 WOOD, W. F., Rm. 500, Dominion Sq. Bidg., Montreal, P. Q., Can. 7'49 P

WOODFORD, Jim, 233 Rochampton WOODS, David M., 252 Warren Rd.,
Toronto 12, Ont., Can. 9'50 C
WRIGHT, Clifford F. & Peggy, 96

Quinpool Rd., Halifax, Nova Scotia, Can. 4'48 CP

YOEMANS, Ralph, 87 Rivercrest Rd., Toronto 9, Can. 4'48

ARGENTINA

BALDWIN, Edgar V., Diagonal Norte 520, Buenos Aires, Argentina 5'48 T
DEL CONTE, Alejandro C., Correo
Photografico Sudamericano, Lavelle 332, Buenos Aires, Argentina 4'51 JUNOR, Douglas A., Chivilcoy 180, Buenos Aires, Argentina 7'44 KALMAR, Hugo, Bustamante 2659, Buenos Aires, Argentina 7'45 RISSO-DOMINGUEZ, Carlos J., Azcu-enaga 1872, Buenos Aires, Argentina

ARUBA

HARRIS, Mr. & Mrs. Lewis G., c/o Lago Oil & Transport Co., Sa Nicolass, Aruba, N.W.I. 8'51 CP

AUSTRALIA

BALMA, Sylvester John, Balma Stu-dios, Box 196, Innisfail Queensland, Australia 5'47 Australia 5'47
BURKE, Keast, APSA, c/o Kodak,
Australasia Pty., Ltd., 379 George
St., Sydney, Australia 8'45 P
BURKITT, J. S., 23 Trevor Ter., New
Norfolk, Tasmania, Australia 5'51 CARNEY, John P., APSA, Box No. 216, Griffith NSW, Australia 7'46 CHAPPER, Dr. A. E. Fraser, APSA, 135 Macquarle St., Sydney, Australia 2'45

2'45
JAY, Harry, 117 Collins St., Melbourne, Vict., Aust. 12'45
JESSOP, Bob, 13 Bourke St., Wollongong, N.S.W., Australia 12'45
KROKER, Conrad O., 'Kla-Ora' Private Bag, Horsham, Vict., Australia 2'49 C

2'49 C
LEWIS, Dr. N. B., Abbotaford, N. 9,
Victoria, Australia 6'44
LYONS, Leo A., 31 Hizon St., Port
Kembla, N.S.W., Australia 7'50 P
MARTIN, Sidney W., 30 a Albion
Ave., Glandore West, South Australia
7'46 CM

740 CM PETTIT, Thomas S., 31 The Park, Parramatta, N.S.W., Australia 11'48 ROBERTS, Ainsile, APSA, 113 King William St., Adelaide, South Aus-tralia 7'45

ROBERTS, Thomas J., Columbia Studios Griffith, New South Wales,
Australia 11'50 P

ROUSE, Edger, APSA, Stonehaven Court - Toorak SE 2, Melbourne, Victoria, Australia 1'46

SHMITH, Athol, 125 Collins St., Mel-bourne, Victoria, Australia 10'45 SMITH, S. Woodward, New Medical School, University of Sydney, Sydney, N.S.W., Australia 12'49
YAKOVENKO, Ivan, Kira's Studio,

188 Collins St., Hobart, Tasmania, Australia 2'49

YOUNG, Clarence Beresford, APSA, 28 Coranto St., Abbotsford, Sydney, N. S. Wales, Australia 4'45

VAN DE WYER, Dr. Maurice, APSA, Rue Dambruggo 68, Antwerp, Bel-

BERMUDA

HAMILTON, Frederick L., Paget, East Bermuda 4'51 CPTJ

Bermuda 4'51 CPTJ

WEIR, Eugenio L., Sound View Rd.,
Somerset Bridge Post Office, Bermuda 10'47 C

BORNEO

ONG, Kim Kel, Chop Teck Guan, No. 16, McArthur Rd., Brunel, Borneo 3'51 CPT

CHIA, Yu Kul, c/o Dahlia Studio, Post Box 31, Tawau, British North Borneo 8'51 P

BRAZIL

CALHEIROS, Mario, c/o Banco Do Brasil-Caisa, Sao Luiz, Maranhao,

DE ALBUQUERQUE, A. E ALBUQUERQUE, A. A., Rua Barao Do Rio Branco, 1000, Fortaleza, Ceara, Brasil 4'51 CMNPT FARKAS, Thomas J., POB 2030, S. Paulo. Brazil 1'45

5. Paulo, Brazil 1'45 FILHO, Jose Olticica, Rua Alfredo Chaves 59, Rio de Janeiro, Brazil 1'46 CNP

1'46 CNP
GAUDIO, Dr. Djalma, Rua Moraes e
Selva 150, Rio de Janeiro, Brazil 1'46
KOZAK, Viadimar, Caixa Postal Nu.
236, Curitiba, Parana, Brazil 5'51 M
LEAL, I. F., 113-B Rua Teofile Otoni,
Rio de Janeiro, Brazil 1'47 P
LEROUX, Felix, 24 Ruo Jaguari, Eatacao Riachuelo, Rio de Janeus, Brazil
3'51 NT
LIECHTY, Jean Philippe, Rus Padro

3'51 NT
LIECHTY, Jean Philippe, Rus Pedro
Ivo, 335 Novo, Curitiba-Parana,
Brazil 6'48
LIGER, Carlos, P.O. Box 4392, Sac
Paulo, Brazil 1'51
LYRA, Christiano A., Trapiche Novo,
Jaragua Macelo, Alagosa, Brazil
9'51 P

PUGLIESE, Claudio, Rua Florencio de Abreu 412, S. Paul 10, Brazil 746
RASTELLI, Sgt. Jose, Base Aerea De
Fortaleza, Fortaleza, Cerara, Brazil WITT, Lother, Rus Marieno Terres, 996, Caixa Postal, 845, Curithe, Parena, Brazil 10'45

CHAN, Hanson K. T., 571 Merchant St., Rangoon, Burma 9'48 CHEN, Shik Hone, 601 Prome Rd., CHEN, SHE HORE, OUI Frome Rd., Rangoon, Burma 12'49 PURNELL, L. M., American Embassy, Rangoon, Burma 11'50 PURNELL, Mrs. Matilda H. c/o American Embassy, Rangoon, Burma 9'51 M

CEYLON

EBERT, J. O., 11 Nimal Rd., Colombo 4, Ceylon 5'51

CHILE

HIRSCH, Rudy, Pasaje Matte 30, Santiago, Chile 11'47 LIRA, Juan Enrique, V., Casilla 607, Santiago, Chile 11'51 CMP MARTI, Antonio, Casilla 4016, San-tiago, Chile 10'45 CP NIETO, Jose Julio, Avd R. Lyon 35, Departamento 5, Santiago, Chile 5'46 P 5'46 P VILLALBA, Carlos A. Diaz, Pasaje Matte 30, Santiago, Chile 10'50 C

CHINA

LU, Shih Tung, 9 Largo de Senado, Ritz Mansion, Macau, China 3'51

COLOMBIA

MARTINEZ, Dr. Jose, Moore 45 A 40, Medellin, Colombia 8'51
REESON, William B., Apartado 763,
Barranquilla, Colombia 1'42
ROSENTHAL, Walter, Apartado Aereo
503, Barranquilla, Colombia 6'51
CMNP WELTSCHEFF, A. V., Apartado Aereo 35-13, Bogota, Colombia 10'48 WEATHERHEAD, J. Ross, Apartado Nacional 54, Cati, Colombia 12'44

COSTA RICA

BRAUN, Hernan Gutierres, Apartado 395, San Jose, Costa Rica 2'49 DE LA GUARDIA, Dr. A. Jimenez, Box No. 316, San Jose, Costa Rica 7140 DE PASS, Leslie A., P.O. Box 111, San Jose, Costa Rica 2'49 P DE VARONA, Dr. Esteban A., APSA. Apartado 2307, San Jose, Costa Rica 11'48 P 11'48 P
JIMENEZ, Jose Luis, Apartado 2065,
San Jose, Costa Rica 10'50 P
MADRIGAL, Mario, Apartado 829,
San Jose, Costa Rica 1'51 P
MAINIERI, Rogelio, Apartado 243,
San Jose, Costa Rica 10'50 P
NIETO Angal Apartado 1351, San San Jose, Costa Rica 10'50 P NIETO, Angel, Apartado 1353, San Jose, Costa Rica 2'49 POLINI, Alfredo, Calle 42, Avenida 3A, San Jose, Costa Rica 4'51 P SABORIO, Pedro F., P.O. Box 1354, San Jose, Costa Rica 11'50 P SOLE, Alfonso L., Box 289, Limos, Costa Rica 3'49 C STAUFER, Joseph, Apartado 1450. STAUFER, Joseph, Apartado 1450, San Jose, Costa Rica 2'49

CUBA

ACOSTA, Armando, Calle 16 278, Lawton, La Habana, Cuba 1'51 P AWERBUCH, Morris, c/o Casa Morris, Pasco de Marti No. 505, La Habana, Culta 8'45 Cuba 8'45
BEATO, Miguel F., Byrne S4, Matanzas, Cuba 11'48 P
BORRAJO, Gustavo E., Obispo 307,
Bajes, La Habana, Cuba 1'51 P.
BRANDON, Earl, Agustade 2187, La
Habana, Cuba 1'51 C
CARBAJAL, Levelgido, Taniento Rey
2, La Habana, Cuba 1'51 P CASTRO, Jose R., Zapotes 115 Y San Besigno, Santos Suares, La Habana, Cuba 3'51 P CEPERO, Gilberto, L-353, Vedado, La Habana, Cuba 1'51 M

Habama, Cuba 1'31 M.
CHAO TAM, Nicolas, Neptune 419,
1A Habana, Cuba 8'48
COLLAZO, Mario Fernandez, Ayesteran
5 Altos, La Habana, Cuba 4'50 CP 5 Altes, La Hanna, Cuba 4'50 CP COMAS, Juan, P.O. Box 148, Santiago de Cuba, Oriente, Cuba 5'50 CP CONTRERAS, Emilio, c/o Minicam-Neptuno 305, La Habana, Cuba 3'50

CMJP

COSSIO, Feliz F. de, Calle 11 Entre 8 y 10, Almendares, La Habana, Cuba 8'48 P

DOMINGUEZ, Juan A., Savoy Photo Supply Co., Manzana de Gomez, La Habana, Cuba 12'50 P

DUESO, Joaquin, 16-352, Lawton, La Habana, Cuba 1'51 EPPERLY, Manuel L., P.O. Box 109, Santiago de Cuba, Cuba 3'49 CMP] FIGUEREDO, Fernando, Calle 8 208-V., Alegre, Santiago de Cuba, Oriente, Cuba 2'49 P

FOX, Leonardo G., 4 17, Miramar, La Habana, Cuba 3'50 M

GAUDENS, Seraîn, P.O. Box 49, La Habana, Cuba 7'50 P GILBERT, Edgardo, P.O. Box 235, Santiago de Cuba, Orlente, Cuba

2'51 P GONZALER, Daniel, Zanja 268, La Habana, Cuba 3'51 P GONZALEZ, Orosman, C - 707, Ve-

dado, La Habana, Cuba 1'50 C GRAMATGES, Rosell, Dr. Rafsel, Aguilera No. 155, Santiago de Cuba,

Oriente, Cuba 5'49 T HUTTERLI, Walter, San Rafael No. 3, La Habana, Cuba 1'51

LARA, Hector de, Consulado 104, La Habana, Cuba 2'51 CJ MACHADO, Dr. Roberto, Soledad 205,

La Habana, Cuba 8'48 M
MADRIGAL, Mariano, Revillagigedo
61, La Habana, Cuba 3'51 P

MANAS, Dr. Arturo M., Metropolitana 610, La Habana, Cuba 9'41
MARURI, Dr. Rodolfo A., Avenida de

Las Americas 190, Reparto Miramar,

Marianao, Cuba 9'48
MENENDEZ, Alfonso, Apartado 1908,
La Habana, Cuba 3'51 P
MORAN, Manuel J., P.O. Box 49,
La Habana, Cuba 12'50 P

MOYA, Angel de, FPSA, †† Ave. Italia No. 305, Bajos, La Habana, Cuba 10'45 C

PIEDRA, Jose, c/o Jose L. Piedra Cis, Sama 152, Marianno, Habana, Cuba 9'51 CP

PIZZI, Carlos, 19 1409, Vedado, La Habana, Cuba 9'51 CP POLLACK, Robert E., San Carlos y Penalver, La Habana, Cuba 11'45

QUINTANA, Mrs. Mercedes L. de, Central Tacajo, Tacajo, Oriente, Cuba 9'48

RAVELO, Fiol, Dr. Juan N., Aguilera, 155, Santiago de Cuba, Oriente, Cuba

REMOIR SANTOS, Jose, San Jose 254-1, La Habana, Cuba 1'51 CP RODON, Dr. Jorge A., B. Maso 402, Santiage de Cuba, Oriente, Cuba 3'51 P

SANFORD, George E., Ingenio Jobabo, Jobabo, Oriente, Cuba 10'47 CMJT SANTOYO, Carlos, Ave. Buen Retiro 105, Marianao, La Habana, Cuba 1'51 CP

I'31 CF SIERRA, Ranulfo, Agulla 403, La Habana, Cuba 1'51 TASSIN, Camile L., c/o United Fruit Sugar Co., Preston, Oriente, Cuba 1'48

1'48
URRUTTA, Gustavo E., Ave. SA 306,
Buena Vista, Marianao, La Habana,
Cuba 2'49
VALLE, Adriane, P.O. Box 15, Guayos,
Las Villas, Cuba 4'49 CM
YODU, Grinan, Dr. Pedro, Apartado
273, Sintilago de Cuba, Oriente, Cuba
6'48

DENMARK

WITZKE, Nells F. W., 52 Dron-ningensg, Copenhagen K., Denmark

DOMINICAN REPUBLIC

GARCIA, Juan Ulises, Galvan No. 12-B, Ciudad Trujillo, Dominican Republic, W. I. 6'48 P VALDES, Luis Manon, Avenida Fran-

cia 13, Trujillo City, Dominican Re-public, W. I. 5'50 P

EAST AFRICA

DOWNIE, Frank A., Box 81, Nairobi, Kenya, Esat Africa 8'51

KADERALI, Mahmood, P.O. Box 374,

Dar es Salaam, Tanganyika, East

Africa 11'49 P

EGYPT

NIMS, Charles Francis, Chicago House, Luxor, Egypt 8'46
EL SHEREIF, Ahmed El Sayed, Medico-Legal Dept., Cairo, Egypt 6'51

EL SALVADOR

SAGRERA, Ricardo, Jr., San Salvador, El Salvador 7'41

FIJI ISLANDS

CHENG, C. L., P.O. Box 117, Suva, Fiji Islands 1'47

FINLAND

HEDSTROM, Trond, Georgagatan 11A, Helsingtors, Finland 12'50 P NIUKKANEN, Erkki, Hyryla, Finland

FRANCE

PERGAUD, Jean, 10 Rue de la Paix, Paris, France 11'50 MARTENSEN, Mrs. Liane Carrera, 6 Rue St. Rock, Cagnes S-Mer A.M., France 4'49 CJ MICHAELIDES, Claude, 32 Rue Du-long, Paris 17, France 9'51

TABARD, Maurice, APSA, 14 Rue de Pomereu, Paris 16, France 10'48

GERMANY

BENDITZ, Lothar, 24A Molln Lauenb, Hauptsirabe 9, Germany 11'51 LEITZ, Ernst, G.M.B.H., Wetzlar, Germany 3'50 NAGEL, Dr. Helmut, Kodak A.G.,

Hedelfingerstrasse 56-62, Stuttgart-Wanger, Germany 5'51

GREAT BRITAIN

AUSTIN, Edward Harold, 27 Elamere Ava., Liverpool 17, Eng. 6'49
BENJAMIN, Dr. Juris, 20 Kearsley Rd., Manchester 8, Eng. 10'50 P
BLAY, Cecil J., FPSA, 1 Pitts Lane, Earley, Reading, Eng. 11'44
CROUCHER, Mrs. Mary, High St., Williton, N. R. Taunton, Somerset, Eng. 2'51 P
DAY. Lionel E., APSA, 24 Inversee.

DAY, Lionel E., APSA, 24 Inverness Ave., Westchiff-on-Son, Essex, Eng. 2'50

DUNCAN, C. J., Dept. of Photography, Med. School, University of Durham, Newcastle Upon Type 1, Eng. 2'51

ELPHINSTONE, Hon. M. W., APSA, ELPHINSTUNE, HOR. M. W., AFSA, 24 St. George's Court, Gloucester Rd., SW 7, London, Eng. 7'47 FALCON-UFF, P., FRMS, FCS, 84, Mawney's Rd., Romford, Emer., Eng.

FARR, Arthur C., The Fountain Press, 46-47 Chancery Lane, London WC2,

Eng. 8'47 GRANGER, Ernest G., 147 Sulgrave Rd., Hammersmith, London W.6, Eng. 2'48

HALPERN, Bernard R., c/o The Little Home, Messetts Rd., Horley, Surrey, Eng. 7'49 T

HANSELL, Dr. Peter, APSA, West-minuter Hospital, London SW1, Eng.

HARRIS, Percy W., FPSA, 33, Ridgway Pl., Wimbledon, SW19, Eng. 5'47

HAWKINS, Robert W. V., 88 Burn-ham Rd., South Chingford, London

R.4, Eng. 1'51

REATH, Rodler, K. 53, Du Cane
Court, London S.W.17, Eng. 11'50

HOOKER, W. A., 32 Princes Ave., GT Crosby, Liverpool 23, Eng. 6'49
HUDSON, H. Roy, FRPS, FRSA, 229
Terminus Rd., Eastbourne, Sussex,
Eng. 8'50 P

Eng. 6'30 F JENKINS, Philip, Esq., 4, Handel St., London W.C.1, Eng. 2'51 JOUHAR, Dr. S. D., APSA, 50 Crown Rd., Twickenham, Middlesex, Eng. 1'47

KNIGHT, Frank William, APSA, 91 Curzon Ave., Birstall, Leicester, Eng.

LACEY, C. L., Director, c/o Messrs, Clive Courtenay & Co., Ltd., 5 Horsbam Rd., Dorking, Surrey, Eng. 7'51

LINBIRD, William J., 22 Wynchgate, Southgate, London N, 14, Eng. 5'49 CP

S'49 CF
MITCHELL, J., Ilford, Ltd., Roden
St., Ilford, Essex, Eng. 8'46
MORRIS, Harry Titley, APSA, The
Bungalow Quernmore, Lancaster,
Eng. 8'46
NEWTON, Joseph, 180 High St.,
Marske-by-Sca, Redcar, York, Eng.

11'51 P 11'51 P
OI.LERENSHAW, Dr. Robert G. W.,
11 Elm Rd., Didsbury, Manchester
20, Eng. 9'50 T
PARSONS, Gordon H., Monomark BM

Ryan, London, W.C.1., Eng. 9'51 CMT

ITTOCK, Edward V. F., "Kenden,"
1 Argyle Ave., Westbrook, Margate,
Kent, Eng. 6'51
POUND, Philip W., 13, Fullers Rd.,
So. Woodford, E18, London, Eng.
3'51

RADO, Henry P., 16 Waterden Rd., Guilford, Sy., Eng. 9'48 RAHIMTOOLA, His Excellency, Habib Ibrahim, Pakistan High Commissioner, 35 Lowndes Square, London,

S.W.I., Eng. 6'51

RUMBALL, Norman F. W., 25 Mayville Rd., Hiord, Essex, Eng. 8'49

SALTER, G. E., Esq., Over Stratton,
South Petherton, Somerset, Eng. 1'51

SENHENN, L. A., 5 Brunswick Rd., Faling, W.5, Eng. 10'50 STANSFIELD, J. B., 81 East Carlton Park, NR. Market Hatborough, Park, NR. Mar Leics, Eng. 12'47

TAYLOR, G. B., Sales Service Library, Dept. 63, Kodak House, Kingsway, London W.C.2, Eng. 12'47

THOMPSON, T. L., 162 Old Bath Rd.,

Cheltenham, Eng. 10'50 M
TOWKNSON, A., Esq., 33, Glebe Rd.,
Bedlinton, Northumberland, Eng. 6'49
WILLIAMS, Francis O., 20, Addiscombe Grove, East Croyden, London, Eng. 12'48

YOUATT, Claude Septimus, 21 Park Rd., Gatley, Cheshive, Eng. 3'49 ZAM, Martin, 3 Wyre Grove, Edgware, Middlesex, Eng. 2'49 CT

GREECE

ACHEILAS, Evaghelos, Odos Stadiou 32, Athens, Greece 10'50 P HARISSIADIS, Dimy A., 94 Vassilissis Sophias Ave., Athens, Greece 1'48

GUAM

CAREY, Hugh M., Station 1, Box 1593, Guam, M. I. 3'51 CMNPTJ PAUL, Albert A., Station 1, Camp 2, Guam 7'50 M

THOMPSON, J. Charles, Far Eastern Foundation, Box 136, Guam, Mari-anas I. 11'47 C

HONG KONG

CHE, Lucky, 133 Des Voeux Rd. C., Hong Kong 10'51 P CHEUNG, C. K., 7 Village Rd., Hong

CHEUNG, C. K., 7 Village Rd., Hong Kong 4'51 CHIEN, William P. J., 6F New Praya, Kennedy Towa, Hong Kong 5'51 CIIU, Tsow, 6 Causeway Rd., Hong Kong 4'51 P CHUN, Kay C., 601 Pedder Bldg., Pedder St., Hong Kong 10'50

CHUNG, Au-Yeung, 12 Dragon Ter., Top Floor, Hong Kong 7'50 P CHUNG, NG Ying, 100 N. Jervois St.,

2nd Fl., Hong Kong 6'50 FAN, Fung Ping, Bank of East Asia, Hong Kong 8'50

HALL, Leo, 6 Grampian Rd., First Floor, Kowloon City, Hong Kong

HANWORTH, Major The Viscount, R.E., Chief Engineers Branch, Hq. Land Forces, Hong Kong 4'51 C

HO, Chee, 14, Wong Nel Chung Rd., Happy Valley, Hong Kong 4'47 HOU, Y. Y., c/o Photogems - China Bidg., 6th Floor, Hong Kong 1'51 JOU, Grand Ford, 2 A Pei Ho St., Sham Shuipo, Kowloon, Hong Kong

7'49 KAAN, Se-Leuk,† 52 Bonham Strand,

AAAN, Se-Leuk, 7 52 Bonham Strand, c/o Haug Shing Co., Ltd., Hong Kong 8'51 P KAN, Hing-Fook, 1 14 E. Chatham Rd., Kowloon, Hong Kong 9'51 KONG, Chi-Wing, c/o Wing Shun Co., 2nd Floor, Wing on Bank Bldg., Hong Kong 11'49

KWAN, Tam Kwok, 121 Wing Lok St. E., Hong Kong 10'51 P KWOK, Ying Kui, c/o The Bank Line ('hina, Compradore Dept. Ltd. King's

Ridg., Hong Kong 2'50
KWONG, Lau Wal, 184 Des Voeux
Rd., C., Hong Kong 4'50
LAU, George C., 22 Pottinger St.,

Hong Kong 10'50
LEE, Yet Fai, Ground Fl., S, Kai Yuen
Ter., King's Rd., Hong Kong 5'51

LEUNG, Hing Lau, 6 Causeway Rd., Hong Kong 4'51 P LEUNG, Kwok Wai, c/o Photogems --

China Bldg. 6th Floor, Hong Kong

LEUNG, Yu KI, 6 Causeway Rd., Hong Kong 4'51 P I.I, Allan, 68 Bonham Rd., Hong Kong 4'51

LO Kwok Yuen, 232 Fa Yuen St., Grd. Fl., Kowloon, Hong Kong 12'50 LO, William W. T., 8 Mosque St., Ground Floor, Hong Kong 10'50

MAURICIO, A. J., 88 Caine Rd., 2nd Floor, Hong Kong 1'51 PJ PONG, John M., No. 1 Bonham Pd., Hong Kong 10'50

POON, Poleon, P.O. Box No. 1482, Hong Kong 1'49 P PUN, Ching On, 6 Causeway Rd., Hong Kong 4'51 P

QUAN, Cho-Mau, c/o Asiatic Litho Printing Press, 390 King's Rd., Hong Kong 7'51

QUAN, John, 109 Des Voeux Rd. W., Hong Kong 9'51 P

SHUM, Ping Nam, 6 Causeway Rd., Hung Kong 4'51 P STOCK, Prof. F., Hong Kong University, Hong Kong 10'50

SUNG, James F., c/o Southseas Corp., Ltd., 202 Victory House, Wyndham St., Hong Kong 11'50 P TAM, Yee Yan, 63 Bonham Strand E.,

Hong Kong 11'48 P TO, Dr. Ernest, APSA, 196 Sassoon Rd., Hong Kong 11'48 P WAI, K. Jack, 11 Caine Rd., Hong

Kong 10'50

WAN, Pui Lam, 12 Western St. - 1st Fl., Hong Kong 10'51 P

WANG, P. W., China Products Trad-ing Corp., 6 Des Voeux Rd., C., Hong Kong 9'51 CMNPTJ

WONG, Kam Chau, 43 Bonham Strand, East Hong Kong 6'47

WONG, Wing Chee, 18 Ken Rd., Kowloon Tong, Hong Kong 12'50 WOO, Dr. Arthur, 55 Conduit Rd.,

Hong Kong 8'50 WU, Francis C. K., FPSA,† 53 Bonm Rd., Top Fir., Hong Kong 4'41 P

WU, Dr. R. H., 8 Causeway Rd., 1st Fl., Hong Kong 10'51 P
YU, Chin Cheung, No. 191 Johnston
Rd., Hong Kong 1'50 CMNPTJ

YU, Ting Chiu, 63 Bonbam Rd., Hong Kong 10'51 P YUEN, S. K.,† 122 Tung Lo Wan Rd.,

2nd Floor, Hong Kong 10'48 P

ICEL AND

THOMSEN, Petur, Biomvallagata 10 A, Reykjavík, Iceland 2'51

AGRAWALA, Kunjbeharl, Merchant, Durg, M. P., India 10'50 ASHER, K. D., 9, Munsif Srinivasa-puram, Tirupur, S. India 1'51 BABU, P. C. M. Fawar, 3-40, Irusappa

Gramani St., Madras 5, S. India

BALRAJ, G. M., P.O. Chikla, Via Tumsar, Dist. Bhandara, M. P.,

India 251

BANERJI, K. M., Secy. Photo Society of C. P. & Berar, c/o C. P. Camera House, Residency Rd., Nagpur, M. P. India 9'50

India 9'50
BAXTER, R. C., Chief Insp. of
Boilers M. P., Also Villa, New
Colony, Nagpur, India 9'51
BELGAMKAR, V. A., ARPS, Dhar-

ampeth, Nagpur, No. 1, M. P. India 9'51

BHOIR. Shantaram Rajaram, Hindu Colony, Dadar, Bombay, India

BIRLA, Sudarshan, Kumar, Bi Niket, Calcutta 27, India 7'51 N BIRORIA, Ganga Singh, c/o Imperial Ari Studio, 8C Rajpur Road- Dehra Dun, U. P., India 6'51 PT

BOROOAH, Rajendra Nath, c/o S. R. C. B. & Co., P. O. Doomdooma,

India 1'51 BOSE, Hon. Mr. Justice Vivian, Su-preme Court of India, New Delhi, India 9'51 CMNPTJ

India 9'51 CMNPTJ
BUTY, Bhasker J., Civil Lines, Nagpur, M. P., India 6'51
CAMBATA, Rusi S., Cambata Bldg.,
42 Queen's Rd., Bombay, India 10'50
CHAMBERS, C. N., c/o Nationale
Handelsbank N. V., 1 Royal Exchange Pl., Calcutta, India 7'49 P
CHATTERJI, Deb Kumar, B. Se.,
Geological Survey of India, 27,
Chowringher, Calcutta 13, India 2'51
CHAUDHURY, A. Rsy, P-122D, Lake
Pl., Calcutta 29, India 3'51 P
CHINNAPPA, L., 78 Diagonal Rd.,

CHINNAPPA, L., 78 Diagonal Rd., Bangalore 4, India 9'50 CONTRACTOR, Soli D., Shahibag, Ahmedabad 4, India 5'46

DALAL, Umaprasad Shankerlal, Kunj-Galley, No. 3, Maninagar, Ahmeda-bad 8, Bombay, India 11'48

DAS, Dr. Damoder, DUHA, 436 Mint St., Sowcarpet, Madras, India 1'51 MP

DATTA, Bimal C., 40-1 Rupchand Mukherjee Lane, Calcutta 25, India

DAVAY, Shankerlal, 1-6, Ravana Iyer

St., Madras 3, India 12'47 CP
DESAI, Madboo V., P.O. Institute of
Agriculture, Via Anand, India 1'50 P
DEV, S. Sanjiva, Tummapudi, Guntur
DT, India 10'50

DHAWAN, C. P., 5 Flat KD, Kadma,

Jamshedpur, India 10'50 DHOTE, Vasant, 9814 S. N. Banerjee Rd., Calcutta 14, India 11'51 P DUGAL, Jangbahadur Singh, Contractor, Pulgaon, M. P., India 10'50
ENGINEER, Dhruva Coomar, APSA,
Kochrab, Ellis Bridge, Ahmedabad
7, Gujara, Bombay, India 2'45

ENGINEER, Nadir M., †† 22 Colaba Chambers, Middle Colaba, Bombay S, India 6'47

5, India 6'47
GAHLOT, Kunji Lall, R. E. M., Rd.,
Bikaner, India 10'46
GANDHI, Dhanraj, P. O. Raligaon,
Dist. Yeotmal Berar, India 9'51
GIJARE, Vinayak A., Off. of the Dir. of Rural Dev., Dharampeth, Nagpur, India 6'51

ISSOTT, E. Norman, c/o Hindustan Aircraft Ltd., Bangalore, Mysore, S. India 10'48 JANMAHOMED, Iqhal I., George

Court, 67B Warden Rd., Bombay 26, India 9'48

JASANI, Devendra K., Gondia, M. P., B. N. Ry., Gondia, India 2'51 KHAN, H., 15 Castellino Rd., Poona 1, India 5'51

KHOPKER, Datta B., ARPS, 744 Khopker Studio, Gandhi Rd., Ahme-dabad, India 7'49

KOTHARY, K. L., Kunj-Gall, Palanpur B. K., Bombay Province, India

KRISHNAN, A. R., M.P.S., c/o University Restaurant, Mysore, India

KULKARNI, Narayan H., Gore's Bungalow, Gorepeth, Nagpur, M. P., India 6'51

LAL, T. S., Big Bazsar, Quilon. India

MANYNAM, D. V. S., No. 3 Crescent Park St., T. Nagar, Madras 17, India 4'51 CP

MASTER, Mazher S., c/o Imperial Chemical Stores, Opp-Khalikdina Hall, Bunder Rd., Karachi, Pakistan

11'46 PJ MEHRA, P. N., 26 Elgin Rd., Alla-habad, U. P. India 11'48

hahad, U. P. India 11'48
MEHTA, Dhirubhai, Nawroji Lane,
Ghatkopar, India 2'47
MEHTA, N. V., ARPS, c/o V. N.
Mehta & Co., Surat., India 6'51
MEHTA, Narnitrai M., Near Jethibhai's Darbar, Dhasapa St., Sihor,
Saurashtra, India 7'51
MEHTA Navatandar, M. Daulet

MEHTA, Narottamdas M., Daulat Villa Plot, No. 548. Vincent Rd., Matunga (G.I.P.), Bombay, India 11'46

METHA, Miss Dhan Gave, The Tamarinds, Takli Rd., Nagpur, M. P., India 10'50

MOHTA, Harikrishna, Bansilal Abir-chand Mills, Hinganghat, M. P., India 10'50

MOHTA, Mahendra Kumar, c/o The Calcutta Electrical Mfg. Co., 33 Netaji Subhas Rd., Calcutta 1, India

MONY, C. A. S., 16 Coats Rd., Madras 17, South India 1'51 MORDECAI, David, 29, South Road,

Entally, Calcutta 14, India 2'48
MUKERJEE, B. K., 24 B Hindusthan
Park, Calcutta, India 1'51 P
NALAWALLA, N. J.,†† Continental
Photo Stores, 243-45 Horuby Rd.,

Bombay 1, India 7'48 NATH, T. Kasl, APSA, 5-30 Karol-

New Delhi, India 1'48 NIZAMSHAH, Kumar, c/o Anand Talkles, Sitabuldi, Nagpur, M. P.,

India 10'50
NORONHA, R. P., I.C.S., Deputy
Comm., Jagdalpur Bastar, M. P.,

Iudia 9'51 NYSS, Errol A., 141 Corporation St., Calcutta, India 6'49 P

Calcutta, India 6'49 P
PARANDE, M. G., 146 Park Ave.,
Dhantoli, Nagpur, M. P., India 2'51
PATEL, A. J.,†† 195 Hornby Rd.,
Bombay, India 11'40
PATEL, Kanti, 195 Hornby Rd., Bombay, India 9'47
PATHAK, H. L., Studio Orient, 21
Park St., Calcutta 16, India 7'51 P
PAVRI. Hormand M. E., Parsi Fire
PAVRI. Hormand M. E., Parsi Fire

PAVRI, Hormard M. E., Parsi Fire Temple, Juma Tank Nagpur, M. P.,

POLSON, Minoo P., Colaba Cham-bers, 2nd Fir., Flat 23, Colaba, Bom-bay, India 6'47

PRASAD, Devi, Hindustani Talimi Sangh Sevagram, C. P., India 11'51 RATNAGAR, F. R., FPSA,†† Empress Court, 126 Queen's Rd., Bombay 1,

RAZAVI, S. H. H., 63 Yahiapur, Allahabad, U. P., India 2'47
ROW, S. V. Gopal, APSA, 5 Chellappa Mudali St., Perambur Barracks,
Madras 12, South India 2'48

ROWELL, Manmathral G., Ramdas-

peth, Nagpur, M. P., India 6'51 SAHAI, H., Assistant Supt. of Com-mercial Tax, Khagaria, Dr. Mon-

ghyr, India 2'51 SAKSENA, B. K., Suresh Lodge, Mount Rd., Nagpur, M. P., India

SAMPAT, Hansraj A., Anandji Haridas & Co., Mayo Hospital Rd., Nagpur, M. P., India 2'51

SANYAL, B. K., 18-5A Dover Lane, Calcutta 29, India 6'51 SARJE, L. B., Under Sec'y, Food Dept., Civil Secretarial, Nagpur, SARJE, L. B., Under Sec'y, Food Dept., Civil Secretarial, Nagpur, M. P., India 10'50 SARKAR, Dr. S. N., M.S.C., Ph.D., 95-A, Ballyeunj Gardens, Calcutta 19, India 4'51 P SAYEED, Akhtar, c/o Haji Md. Rafi P.O. Desaigunj, Warsa, Diat. Chanda, M. P., India 10'50 SEETHARAM, B. L., ARPS, Van-Dyke Studio, Avenue Rd., Bangalore 2, S. India 2'49 SHAH, B. K., Resident Engineer, Govt. Electricity Dept., Khaparkheda, B.

SHAH, B. K., Resident Engineer, Govt.
 Electricity Dept., Khaparkheda, B.
 N. Ry., India 2'51
 SHAH, Chandulal J., FRPS. 32 Mahalaxmi Society, Ellis Bridge, Ahmedabad 7, India 3'47
 SHAPURI, Virendra U., Beniram Garden, Banaras, U. P., India 9'51
 SUTARIA, Ramesh Chandra D., Laxmi Niene, Dhantell, Nempur M.

Niwas, Dhantoli, Nagpur, M. P., India 2'51

TALATI, Adi S., Rakhikol Collieries, P.O. Junnordeo, Dist. Chhindwara, M. P., India 10'50 THOMAS, Dr. G., FPSA, 50 Sri Ram

Mandir Rd., Bangalore 4, India 11'45 TRIVEDI, Satyendra G., c/o Durga

Bank, Ltd., Chhindwara, M. P., India 10'50

India 10'50
UNWALLA, J. N.,†† 11-C, Khaluckdina Ter., Gowalia Tank Rd., Bombay 26, India 7'48
YADAV, M. D., Geeta Ground, Sitabuldi, Nagpur, M. P., India 9'50
ZAMINDAR, Vishweshwar Rao, P.O.
Ahiri, Dist. Chanda, M. P., India 2'51 CMNPTJ

INDO CHINA

THAI, Van Chau, N. 4-Voie 170 B., Hanoi, Nord Vietnam, Indo China

INDONESIA

HOCK, Quan C., Dj. Meriam 1, Djakarta, Dtn., Indonesia 10'50

CNPJ HOEDT, P. G., Doc. Press-Photog-raphy, Akademi Wartawan, Djakarta, Indonesia 6'49
SENG, Yap Sui, Tjikini 85, Djakarta,
Indonesia 5'51 P

ISRAEL

ILANI, E. F., P.I.O. Rits Hotel, 111 Varkon St., Tel Aviv, Israel 11'50 J OFFENBACHER, E., Beth Kader, Jerusalem St., Rishon-Lexion, Israel

ITALY

MORGENSTERN, Albert, Via Panama 102, Roma, Italy 11'51

JAPAN

KITANO, Kunio, Akasaka Shimaka-machi 80, Minatoku, Tokyo, Japan 3'51 CP

OGURA, J., Mgr. Director, Nagase & Co., Ltd., 7 Itachibori Minamidori, Nishiku, Osaka, Japan 11'50 ^

MALAYA

CHAN, Eng Hock, Messrs. Hin Co. Ltd., P.O. Box 268, Penang, Malaya 6'51 CMNPJ LOKE, W. T., Cathay Bldg., Singa-pore, Malaya 5'51 CNP THYE, Ong Gim, 9 Hale St., Ipoh, Perak, Federated Malay-States 10'50

MEXICO

AGUIRRE, Jose V., 5 De Mayo 4, Puebla, Pue., Mex. 9'51 CP ALCALA, Gilbert, 15 De Tempbre Cuarto-102, Lion Guanajuato, Mex. 6'50 P

ALVAREZ, P. Jesus, Macedonio Alcala 3, Oaxaca, Oax., Mex. 9'51 CP AMPUDIA, Manuel, Artes 13, Mexico.

D. F., Mex. 5'50
BACHMAN, Louis, c/o Cis. Mexicana
De Explosivos, S. A., Dinamita, Dgo.

Mex. 10'50 P

Mex. 10'30 P
BITTERLIN, Jacques, P.O. Box 76,
Ensenada, B. C., Mex. 2'51
BRENA, Guillermo, Pino Suarcz 58,
Oaxaca, Oax., Mex. 9'51 MP
BRENA, Jorge, Bustamante 15, Oaxaca, Oax., Mex. 9'51 P
BUSTAMANTE, Dr. Juan I., Crespo
43, Oaxaca, Oax., Mex. 9'51 CP
CRUZ. Gabriel Camarena. Calle Moro

CRUZ, Gabriel Camarena, Calle Moro 387, Guadalajara Jal., Mex. 7'51

CMNPTI FERNANDEZ, Jorge, C.F.M., Dr. Manuel Villade 69, Mexico, D. F.,

Mex. 1'51 P
FIGUEROA, B. Roberto, Apartado
Postal 89, Oaxaca, Oax., Mex. 9'51 CMP

FLODIN, Ivan A., Apartado Monterrey, N. L., Mex. 9'47 CN FLORES, Francisco Vives, Leon De

FLORES, Francisco Vives, Leon De Los Aldamas, 11-A Colonia Roma, Mexico, D. F., Mex. 6'50 P FREIXANET, Domingo Desquens, Calle De Peten Num. 282, Colonia Calle De Peten Num. 282, Colonia Narvarte, Mexico, D. F. Mex. 6'50 GELBKE, Arthur W., Apartado 141, Torreon, Coah., Mex. 1'45 GILL, Ignacio Siller, Apartado Postal 74, Parral, Chih., Mex. 11'51 GREGORY, Harold B., Av. 16 De Sep-tlembre Ote. 320, Ciudad Juares,

tiembre Ote. 320, Ci Chihuahua, Mex. 10'50

HUITZIL, Prof. L. Efrain, Ave. 8
Poniente 1503, Puebla, Pue., Mex.

KRUEGER, Elton W., APSA,† Degol-lado 736 Sur, Monterrey, Nuevo lado 736 Sur, Mon Leon, Mex. 11'43 C LIPKAU, Walter, Foto Lipkau, Ven Carransa 13, Mezico, D. F., Mez.

UCKETT, Clinton A., Apartado Postal No. 63, Torreon, Coshulla, Mex. 12'50 P LUCKETT.

LUTTMAN, Miss Elita, Calle Villaher-mosa 23, Colonia Condesa, Mexico, D. F., Mex. 9'50 CMNPTJ

MIER, Gmo. Egea, Calzda, Tacubaya 53, Entre Escutia Y Barrera, Mexico City, Mex. 8'50 CNP

MIRANDA, Roberto N., Postal No. 6, Parral, Chih, Mex. 10'50 P

MUNOZ, Ing. Ignacio, Namas 116, Mexico City, D. F., Mex. 7'50 MUNTZING, Bertil, c/o Compania Skf. Apartado Postal 98, Mexico, D. F., Mex. 4'50 CP

NOLAN, Walter A., Edificio Condesa H-2, Juan De La Barrera Y Privada sa, Mexico II, Mex. 9'46

OEST, Dr. A. Rolando, Dr. Alvera 215-Dept. 8, Mexico, D. F., Mez.

OJEDA, Rene, 5 Sur 1901, Puebla, Pue., Mex. 9'51 P PALACIOS, Alberto, Apurtado No. 126, Oaxaca, Oax., Mex. 9'51 C

QUERALT, Raisel, c/o Squibb & Sons De Mexico, S. A., Ave. San Angel 1267, Villa Obregon, D. F., Mex. 9'51 P

Mez. 9'51 P
QUIJANO, Armando Guilierma, DDS,
Apartado Postal Num. 8860, Mexico
City, Mex. 6'45 M
QUIROS, G. Antonio, 7 Poniente 301
Altos, Puebla, Pue., Mex. 9'51 P
SABATE, Ing. Mario, Calle Del Tiber
No. 56, Mexico, D. F., Mex. 4'49
SAINT-ALBANS, Mrs. Mary, Apartado
2042, Mexico, D. F., Mex. 1'42

2042. Mexico, D. F., Mex. 1'47 SANCHEZ, Arturo Vives, Yacatas No. 200 Col. Narvarte, Mexico, D. F., Mex. 6'50 P

Mex. 6'50 P
TOWNSEND, Charles De Kay, APSA,
Zapopan, Jalisco, Mex. 8'44 CPJ
TURU, Jose C., Lucerna No. 5, Mexico. D. F., Mex. 12'46 P
VILLARREAL, Angel Rodriguez, Edificio America, Despacho 203, Torreon,
Coahuila, Mex. 4'51 P
WHITEHEAD, F. M., 7 Poniente
2116, Puebla, Pue., Mex. 9'51 P
YUNEZ, Antonio, 4 Poniente 310,
Puebla, Pue., Mex. 9'51 CP

NETHERLANDS

AKKERMAN, Jan, APSA, Nolens-strant 5 C, Rotterdam, Netherlands 10'46

CORTEN, F. L., Photo Engineer, K.L.M. Royal Dutch Airlines, Aerial Survey Div, Barak 128, Schiphol, Amsterdam, The Netherlands 11'46 SCHAEPMAN, C. J. J., Terpelkwijk-park 21, Zwolle, Holland 8'49

NEW ZEALAND

ALLCOCK, M., Newton St., Ngarua-wahia, N. Z. 11'51 M ALLCOCK, T., Newtan St., Ngarua-wahia, N. Z. 11'51 P

wahia, N. Z. 11'51 P
ALLEN, E. F., P.O. Box 293, Hamilion, N. Z. 11'51 P
ANDREWS, A. G., 20 Buckingham St., Wellington E-3, N. Z. 8'47
BAUMGARTEN, H., 11 Eden Crescent, Auckland, N. Z. 11'51
BELL, Reg., P.O. Box 10, Waihl, N. Z. 10'50 CN
BIGWOOD. Kenneth V., 17 Cashmere

N. Z. 10'50 CN
BIGWOOD, Kenneth V., 17 Cashmere
Rd., Christchurch, N. Z. 2'51 N
BOCK, Edward Walter, Gaze Studio,
Victoria St., Hamilton, N. Z. 5'51 P
BOWRON, Fred L., Gwynfa Ave.,
Cashmere, Christchurch, N. Z. 8'50
BREWSTER, D. A., 100 Ellis St.,
Frankton Junction, N. Z. 11'51 P
BROWN, Mrs. A. R., 21 Opola Rd.,
Hamilton, N. Z. 11'51 P
BROWN, W., 23 Lake Rd., Otahuhu,

namiton, N. 2. 11'51 P BROWN, W., 23 Lake Rd., Otahuhu, N. Z. 5'51 P CASBOLT, F. Lennard, APSA, 23 Tancred St., Christchurch, E. 1, N. Z. 12'45 P

CLARK, L. W., 311 Point Chevallier Rd., Auckland W. 3, N. Z. S'51 C CLARKE, R. A., Hopu Hopu Military

Camp, Ngaruawahia, N. Z. 11'51 P CLARKE, Mrs. V. E., c/o Hopu Hopu Military Camp, Ngaruawahia, N. Z. 5'51 P

CLIFFORD, R., 76 Hinemoa St., Hamilton, N. Z. 11'51 P

nton, N. Z. 11'51 P
COOPER, Irene W., Searancke Pl.,
Fairfield, Hamilton, N. Z. 5'51 C
COOPER, K., Cureton St., Morrinsville,
N. Z. 11'51 CP

N. Z. 11'51 CF COOPER, Russell W., Searancke Pl., Fairfield, Hamilton, N. Z. 5'51 P COWAN, Mm. M., Hopu Hopu Mili-tary Camp, Ngaruwahia, N. Z. 11'51 D

P. CRANSTON, W., 58 Hamilton Rd., Cambridge, N. Z. 11'51 C. CROOKES, J. A., Mardon Rd., Claudelands, Mamilton, N. Z. 11'51 P. DAVENPORT, Chan., 47 Queen St., Cambridge, N. Z. 5'51 P. DAVEY, Min G., c/o Box 324, Hamilton, N. Z. 5'51 C. DAY, L. C., Chemist, Ragins, N. Z. 5'51 P.

DEAMER, J. R., 57 Calloway St., Hamilton E., N. Z. 11'51 P

DESGRANGES, B. A. L., Box 67, Te Kuiti, N. Z. 3'48 P DILLNER, Peter, c/o N. Z. Distrib-utors, Ltd., P.O. Box 530, Auckland, N. Z. 1'51 C

DIMMOCK, C., Pairfield School, Hamilton, N. Z. 11'51 P

DOCKERTY, B., Olen Massey, N. Z.

ELLIOTT, D., 84 Cutfield Rd., New Plymouth, N. Z. 5'51 P EPPS, J., 7 O'Neils Ave., Takapuna, Auckland, N. Z. 11'51 C EVANS, W. J., P.O. Box 11, Walmana,

Bay of Plenty, N. Z. 11'51 P FIELDING, J., P.O. Box 500, Ham-ilton, N. Z. 11'51 CP

FRANKLIN, A. A., c/o P.O. Box 67, Te Kuiti, N. Z. 5'51

Te Kuiti, N. Z. 5'31

FRANKLIN, B., 9 Dawson St., Hamilton E., N. Z. 11'51 P

FRANSHAM, S. E., Rototuna R.D., Hamilton, N. Z. 5'51 P

GAYLARD, Robert Charles, 23 Brook-

GAYLARD, Robert Charles, 23 Brookfield St., Hamilton E., N. Z. 2'51 CP GIBSON, J. T., Dalzeil Rd., Eltham, Taranaki, N. Z. 5'51 P GILMORE, G. H., P.O. Box 324, Hamilton, N. Z. 11'51 P GRACE, B., The Gift Shop, Cor. Galway & Commerce Sts., Auckland,

N. Z. 11'51 P GRAY, F. S., Bookers Rd., Otumoetal, Tauranga, N. Z. 5'51 P

HANSEN, W. A., 20 Graham St., Hamilton E., N. Z. 5'51 P
HERBERT, Phil S., 14 Ridings Rd.,
Remuera, Auckland, N. Z. 10'50
JARVIS, S. A., 44 Te Aroha St.,
Claudelands, Hamilton, N. Z. 11'51

JOHNS, B., 7 Hakanca St., Claude-lands, Hamilton, N. Z. 11'51 CP JOHNSTON, J. G., 4 Lynwood Ave.,

JOHNSTON, J. G., 4 Lywrood Ave., Dunedin, N. Z. 4'49 JONES, G. B., 41 Jellicoe Dr., Ham-ilton E., N. Z. 11'51 C JONES, G. E., 30 Glenfield Rd., Birkenhead, Auckland, N. Z. 11'51 P

RIVENNEAU, AUCKIANG, N. Z. 11'51 P KAY, J. O., P.O. Box 631, Hamilton, N. Z. 11'51 P KING, W. M., c/o O Gibson, Grand Vue Rd., Frankton Junction, N. Z. 11'51 P

LARSEN, Mrs. D. H., View Rd., Bonny Glen, Te Kuiti, N. Z. 5'51 P LARSEN, Harold Arthur, APSA, Box 324, Hamilton, N. Z. 11'46 CP LESNIE, John Charles, McKenzies Bidgs., Queen St., Auckland, N. Z.

LIND, K., Newalls Rd., Pu R.D., Hamilton, N. Z. 11'51 I Pukeroro

R.D., Hamilton, N. Z. 11'51 P
LITCHWARK, Ivan W., 65 William
St., Cambridge, N. Z. S'51 P
MANGHAN, G. J. D., 10 Leith St.,
The Awamutu, N. Z. 11'51 P
McBEATH, T. M., 109 Killarney Rd.,
Frankton Junction, N. Z. 11'51 P
Mc CLURE, Mrs. R. E., Te Akau
R.D., Ngaruawahia, N. Z. 5'51 P
MILLS, R. G., c/o Walkato Carbonisation Co., Private Bag, Huntly,
N. Z. S'51 P
MILNE, Guy E., Bor 354. Hastinga.

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RICKARD, A. V., 53 Claude St., Hamilton, N. Z. 11'51 P

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11'51 MP
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SMITH, D. L., Dunphail, Glen Massey, N. Z. 11'51 P
SNOWDEN, A. L., P.O. Box 36,
Awanui, Northland, N. Z. 11'51 P
SPEEDY, Keith K., Puketaha R.D.,
Hamilton, N. Z. 2'51 C
STOKES, T., 30 Colombo St., Frankton Junction, N. Z. 11'51 M
TAIT, Erland, 'Inverlieth', 306 Oriental
Parade, Wellington, E.I., N. Z. 4'49

Parade, Wellington, E.I., N. Z. 4'49 TAYLOR, J. H., 32 Mountain Rd. S. Stratford, N. Z. 5'51 P

Stratford, N. Z. 5'51 P
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CHAMORRO, Col. Alfonso Mejia, Direccion General De Ingresos, Palacio Nacional, Managua, Nicaragua 4'51

P
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Nicaragua 3'51 P
PEREIRA, Dr. Tomas, Managua, D.
N., Nicaragua 6'51 P
PEREZ, Dr. C. Hernan, c/o Laboratorios Lux, Managua, D. N., Nicaragua 6'51 P
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RIGUERO, Manuel, Jr., P.O. Box 221,
Managua, Nicaragua 3'51 P
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CLUB, c/o Delbert Price, Secy., 125 W. Third St., Stockton, Calif. 6'47 CNP

CIRCLE OF CONFUSION, c/o John Goodwin, 2028 Howard St., Whittier,

Calif. 7'44 C CIRCLE OF CONFUSION CAMERA CLUB, c/o Helen M. Plaum, USAFI, Japan, APO 500, c/o P.M., San Francisco, Calif. 8'49 CP CITY CLUB CAMERA GROUP, c/o

Leo Tiefenthaler, 756 North Milwau-kee St., Milwaukee 2, Wis. 7'44

CITY HALL CAMERA CLUB, c/o L. L. Ross, Pres., Rm. 708, City Hall, Los Angeles, Calif. 1'51 P CLEVELAND PHOTOGRAPHIC SO-CIETY, 1296 West 6th St., Cleve-land 13, O. 1'37 C

COLOR PICTORIALISTS OF BUF-FALO, Miss Ada F. R. Snyder, Secy., 24 Lombardy St., Lancaster, N. Y.

COLOR PICTORIALISTS OF LONG BEACH, c/o H. C. McCutchan, Sec'y, 29051/4 Marquita, Long Beach

3, Calif. 10'51 C
COLUMBUS COLOR CAMERA
CLUB, Wm. H. Hammons, Treas., 600 Morning St., Worthington, O. 5'44 C

5'44 C
COMMUNITY CENTER PHOTOGRAPHIC CLUB, Madison Community Center, 16 East Doty St.,
Madison 3, Wis. 5'48 P
CONNECTICUT VALLEY CAMERA
CLUB, James T. Van Moter, 27
Hillcrest Ave., Wethersfield, Conn.

10'51 CP

CONVAIR CAMERA CLUB, Mrs. L. S. Orrick, Sec'y, 2721 Merida,

Fort Worth, Tex. 6'51 COPPER COUNTRY CAMERA CLUB, c/o Virginia Doane, Chem. Dept. MCM&T., Houghton, Mich. 4'46 CP

CORAL GABLES CAMERA CLUB, P.O. Box 1001, Coral Gables, Fla. 8'49 CP

COSMOPOLITAN CAMERA CLUB, P.O. Box 752, Portsmouth, Va. 5'51

COURTLAND CAMERA COURTLAND CAMERA CLUB, Y.M.C.A., Courtland, N. Y. 6'50
CREAM CITY COLOR CAMERA
CLUB, c/o Kenneth Berger, 2842 N.
33rd St., Milwaukee 10, Wis. 11'48 C
CUMBERLAND CAMERA CLUB, c/o Harvey's Jewelry Store, 41 Baltimore St., Cumberland, Md. 12'41
CYNTTHEANA CAMERA CLUB, c/o
Howard Ingles, Pres., 125 Reynolds
Ave., Cynthiana, Ky. 9'51 NP

DALLAS CAMERA CLUB, c/o Lee Morton, 3814 Academy Dr., Dallas 17, Tex. 11'38 P

DALLES CAMERA CLUB, P.O. Box, DALLES CAMERA CLUB, r.o. see, The Dalles, Ore. 10'51 DAYTON "Y" CAMERA CLUB, c/o Y.M.C.A. 117 Monument Ave., Dayton 2, O. 8'41 DECATUR CAMERA CLUB, c/o Fred

S. Winters, Sec'y, 320 South Oakland Ave., Decatur, Ill. 3'47 P DELAWARE CAMERA CLUB, P.O. Box 401, Wilmington, Del. 7'41 P DELTA CAMERA CLUB, P.O. Box 1442, New Orleans 5, La. 10'49
DETROIT CINEMA CLUB, 19344
Appoline Ave., Detroit 35, Mich.

7'51 M DETROIT EDISON CAMERA CLUB, 2000 Second Ave., Detroit 26, Mich. 1'37

DETROIT LUTHERAN CAMERA CLUB, 3992 Field Aye., Detroit, Mich. 12'50 C

DONNELLEY CAMERA CLUB, 1009 Sloan St., Crawfordsville, Ind. 4'48 P DOVER CAMERA CLUB, Box 94, Dover, Del. 3'51 P

DUBUQUE CAMERA CLUB, Phyllis M. Shultz, Sec.-Tress., 2245 Fuller Pl., Dubuque, Ia. 5'46 CP DUKE CITY CAMERA CLUB, 921 Delamar Dr., Albuquerque, N. M.

7'51 P

DULUTH CAMERA CLUB, c/o Mrs. Joyce M. Nelson, Secy.-Tress., 2026 West Superior St., Duluth, Minn.

EDISON CAMERA CLUB, 72 W. Adams St., Chicago 3, Ill. 6'40 CEL CAMINO CAMERA CLUB, 113 25 Ave., San Mateo, Calif. 8'50 P EL CAMINO REAL COLOR PIC-TORIALISTS, c/o George Brauer, 2425 S. Hill St., Los Angeles 7,

Calle 1'45 C ELGIN CAMERA CLUB, 23 Douglas

Ave., Elgin, III. 3'47
ELRHART CAMERA CLUB, c/o Mrs.
Irma G. Hazelwood, 141 S. Vine St.,
Elkhart, Ind. 11'50 P
ELMIRA CAMERA CLUB, c/o Wil-

liam L. Harvey, 1323 Lake St., Elmira, N. Y. 11'45 CP

EL PASO YMCA CAMERA CLUB, 530 North Oregon St., El Paso, Tex. 4'51 P ELYRIA CAMERA CLUB, c/o Jack

Lord, 1276 East Ave., Elyria, O. 11'51 CNPTJ

ENDICOTT CAMERA CLUB, Endi-cott, N. Y. 5'45 CP ENDICOTT JR. COLLEGE CAMERA CLUB, c/o William B. Keefe, Endicott Junior College, Beverly, Mass.

ENGLEWOOD CAMERA CLUB, c/o Hans H. Kammerer, 253 Monmouth Ave., New Milford, N. J. 12'49 P

EPHRATA CAMERA CLUB, 23 E. Chestnut St., Ephrata, Penas, 6'48 EQUITABLE LIFE CAMERA CLUB, c/o Edmund V. Mayer, Print Dir., 393 - 7th Ave., Rm. 608-T65, New York 1, N. Y. 4'51 CP

PHOTOGRAPHIC SOCIETY, c/o Sarah L. Moore, 438 E. 28th St., Erie, Pa. 7'47

EUCLID CAMERA CLUB, c/o M. D. Myers, Secy., 251 E. 214 St., Euclid, O. 6'48 CP

EUREKA CAMERA CLUB, c/o V. L. Yost, 15½ W. Washington, Eureka, Calif. 12'50 CP

EVERETT CAMERA CLUB, c/o Allyn F. Tennant, Secy., 31 Par-tridge Ter., Everett 49, Mass. 3'47 EXCELSIOR CAMERA CLUB, 4661 Mission St., San Francisco, Calif. 11'46

EXIDE PHOTOGRAPHY CLUB, c/c James L. Dallas, c/o Elec. Storage Battery Co., Allegheny Ave. & 19th, Philadelphia, Pa. 1'51 PT

F

F-8 GUILD, 3715 W. Highland Blvd.,

F-8 GUILD, 3715 W. Highland Blvd.,
Milwaukee 8, Wis. 10'50
F.67 CAMERA CLUB, c/o Carolyn
J. Becker, 1143 Trenton Ave.,
Bremerton, Wash. 2'51 CNP
FALMOUTH CAMERA CLUB, c/o
Mrs. Irene B. Schroeder, Sec'y, East
Falmouth, Mass. 11'48 C
FEATHER RIVER CAMERA CLUB,
Rt. 3. Rox 1292. Ornoville. Calif.

Rt. 3, Box 1292, Oroville, Calif. 6'50 CJ EDERAL RESERVE C. C. OF CHICAGO, c/o A. L. Sareny, Pres., 164 W. Jackson Blvd., Chicago 90,

FEDERAL RESERVE C. C. FEDERAL RESERVE C. C. OF RICHMOND, c/o Federal Reserve Bank of Richmond, Richmond 13, Va. 8'49 P FILM PACK CLUB, c/o Hugh Edwards, 609 W. 32nd, Vancouver, Wash. 10'51 P

FINE ARTS CAMERA CLUB, c/o T. Marshall Rosa, Secy.-Treas., 1047 Bellemeade Ave., Evansville 14, Ind. 3'45 C

FLATHEAD CAMERA CLUB, c/o T. V. Turner, Bi-Rite Drug, Kal-ispell, Mont. 3'49

FLINT PHOTOGRAPHIC GUILD, 1019 Manning Ct., Flint, Mich. 5'49 P

5'49 P FLORENCE CAMERA CLUB, Box 1136, Florence, S. C. 9'47 P FOCUS CLUB, 130 E. Klowa, Colo-rado Springa, Colo. 8'49 P

FORD MOTOR DEARBORN CAM-ERA CLUB, Kenneth B. Renfrow, Sec'y, Ford Motor Co., Eng. Lab.,

Dearborn, Mich. 9'46 P FORT DEARBORN CAMERA CLUB. 30 S. Michigan Blvd., Chicago, Ili. 8'45 CMNPTJ

8'45 CMNPTJ
FORT DODGE CAMERA CLUB, c/o
Miss Grace Fox, Sec., Y.W.C.A.,
Fort Dodge, Ia. 10'42 P
FORT HOOD CAMERA CLUB, Special Services, Fort Hood, Tex. 8'51 P

FORT JENKINS CAMERA CLUB, c/o Elihu S. Carr, 122 Delaware Ave., West Pittston, Penna. 1'50 P FORT STEUBEN CAMERA CLUB, c/o Carl Manafeld, Treas., Bloom-

c/o Carl Mansneid, 17eas., Bloom-ingdale, O. 4'42 C FORTUNA COLOR SLIDE CLUB, c/o R. R. Payne, Sec'y, 521 Teath St., Fortuna, Calif. 10'50 C FORT WAYNE CAMERA CLUB,

Mrs. Louise Botteron, 2514 Hubertus Ave., Fort Wayne 3, Ind. 12'45 P FREEPORT CAMERA CLUB, c/o Mrs. Alfred Schramm, Sec'y, 545

West Roosevelt St., Freeport, Ill. FRESNO CAMERA CLUB, c/o Nell Longtin, 1650 Chance Ave., Fresno, Calif. 8'44 P

FRYE CAMERA CLUB, c/o Mrs. Herman Lamb, Treas., 923 Market St., Chattanooga, Tenn. 11'51 P

GALESBURG CAMERA CLUB, c/o Mrs. Frances L. Burrell, 441 F. Fremont St., Galesburg, Ill. 10'45 CNP

GALVESTON CAMERA CLUB, P.O. Box 344, Galveston, Tex. 3'50 GARY PHOTOGRAPHIC SOCIETY.

c/o Mrs. Katherine Beckman, 2540 Harrison, Gary, Ind. 11'50 P GASCAR CAMERA CLUB, c/o J. D.

Barron, 644 Reynolds St., Augusta, Ga. 11'50 P GAS COMPANY CAMERA CLUB OF

DETROIT, 415 Clifford, Detroit 26, Mich. 1'48 M GAS & ELECTRIC CAMERA CLUB.

c/o Public Service Co. of Colo., Chas. G. Rumohr, 900 - 15th St., Denver 2, Colo. 3'51 CMP

GENESEE COUNTY CAMERA CLUB, P.O. Box 296, Batavia, N. Y. 6'51 CMNPT

GENEVA CAMERA CLUB, c/o John Larsen, Cor. Sec'y, Geneva, N. Y. 11'46 CPJ

EORGETOWN HIGH SCHOOL CAMERA CLUB, c/o Joseph Thomas, Supt., Georgetown, Del. GEORGETOWN 4'51 P

GERMANTOWN PHOTOGRAPHIC SOCIETY, Attn. Robert J. Jackson, Box 128, R.D. No. 3, Perkasie, Pa 1'41

GETTYSBURG PHOTOGRAPHIC SO-CIETY, c/o Joseph D. Kendlehart, 454 West Middle St., Gettysburg, Pa. 4'46 P

GIG HARBOR CAMERA CLUB, P.O. Box 326, Gig Harbor, Wash. 10'50

GLASSBORO ONIZED CAMERA CLUB, c/o Mrs. Margaret Timberman, Sec'y, 70 Sewell St., Glassboro, N. J. #49 C

GLENDORA COLOR SLIDE GROUP, c/o Paul Roll - 465 E. Virginia, Glendora, Calif. 7'51 C GLEN FALLS CAMERA CLUB, c/o Mrs. Francis Bayle, 4 Knight St., Glen Falls, N. Y. 5'40 CNP GOODYEAR AKRON PHOTO-GRAPHIC SOCIETY, East Akron, P.O. Box 193, Akron 5, O. 8'45 P GRAND ISLAND CAMERA CLUB.

GRAND ISLAND CAMERA CLUB, c/o Bernice Weinman, 214 East Koenig St., Grand Island, Nebr. R'51 P

GRAND JUNCTION CAMERA CLUB, c/o Roy Petersen, Box 1109, Grand Junction, Colo. 149 P GRAND RAPIDS CAMERA CLUB, c/o J. H. Galbraith, Pres., c/o Pat-

ton Photo Supply, 6 Monroe Ave., Grand Rapids 2, Mich. 1'37 GRANT COUNTY CAMERA CLUB,

GRANT COUNTY CAMERA CLUB, P.O. Box 807, Ephrata, Wash. 5'51 P GRAPHIC LENSMEN OF VALLEJO, c/o Mrs. Stanley Swift, 905½ York, Vallejo, Calif. 4'51 CP GREAT FALLS CAMERA CLUB, c/o

Meredith A. Mehl, 2710 Third Ave.,

N., Great Falls, Mont. 9'46 CP GREATER TAUNTON CAMERA CLUB, P.O. Box 243, Taunton, Mass. 10'50 CPT

Mass. 10'50 CPT
GREEN BAY CAMERA CLUB, c/o
Dr. M. L. Kuhs, 816 Shawano Ave.,
Green Bay, Wis. 7'50 CP
GREEN BRIAR CAMERA CLUB,
2650 Peterson Ave., Chicago 45, Ill.

6'41 CP
GRIFFIN CAMERA CLUB, c/o Mrs.
Marion Kelley, 303 S. 5th St.,
Griffin, Ga. 2'43
GROSSE POINTE CAMERA CLUB,
c/o Leslie P. Young, Secy., 357
Rivara Blvd., Grosse Pointe 30,
Mich. 5'40 P
GROVE CITY CAMERA CLUB, c/o
J. T. Black, Sec'y, 344 E. Main
St., Grove City, Penna. 5'50 C

H

PHOTOGRAPHIC HAGERSTOWN SOCIETY, P.O. Box 631, Hagerstown, Md. 2'50
HAMILTON CAMERA GUILD, Mrs.

Lois Vinette, 2955 Robertson Blvd., Hamilton High School, Los Angeles

24, Calif. 5'44
HAMPTON CAMERA CLUB, c/o
David A. Willment, Secy., 122-A
Barksdale Rd., Hampton, Va. 11'48

HAMTRAMCK CAMERA CLUB, c/o O. H. Toliver, 3026 Goodson, Ham-tramck, Mich. 11'50 CP

HASTINGS CAMERA CLUB, 838 Lexington Ave., Hastings, Nebr.

HAWK-EYE CAMERA CLUB, c/o Secretary, 20 Avenue, E., Rochester, N. Y. 9'43

N. Y. 9'43
HAWTHORNE CAMERA CLUB, Western Electric Co., Hawthorne Station, Chicago, III. 6'40 CP HE HELIUM CITY CAMERA CLUB, c/o J. Harold Marshall, 812

Alabama St., Amarillo, Tex. 4'47

HEMET CAMERA CLUB, c/o Charles

Reed, 338 No. Franklin St., Hemet, Calif. 4'51 CP HOLYOKE CAMERA GUILD, c/o Charles E. Vautrain, 560 Dwight St., Holyoke, Mass. 1'51 CP

HOLLYWOOD CAMERA CLUB, 8410 Fountain Ave., Los Angeles 46, Calif.

HOT SPRINGS CAMERA CLUB, P.O. Box 511, Hot Springs, Ark. 7'50 P HOUSTON CAMERA CLUB, Museum of Fine Arts, Glenn H. Stanbaugh, 5700 Main, Houston, Tex. 1'37 CP HUDSON VALLEY COLOR SLIDE CLUB, c/o John Motland, 28 Gardner St., Newburgh, N. Y. 2'51 C

HUTCHINSON CAMERA CLUB, c/o Public Library, Hutchinson, Minn.

IBM PHOTO FORUM, c/o IBM Country Club, Johnson City, N. Y. 11'50 C

INDEPENDENCE CAMERA CLUB, c/o Emery Ek, Secy.-Tress., 1923 Ash Ave., Independence, Mo. 5'47

INDIANAPOLIS CAMERA CLUB, 143 E. Ohio St., Indianapolis, Ind. 1'37 CP

INWOOD CAMERA CLUB, 120 Ver-milyea Ave., New York 34, N. Y.

IOWA FALLS CAMERA CLUB, c/o Cecil Berfield, 820 Union St., Iowa Falls, Ia. 9'47 P

JACKSON CAMERA CLUB, c/o Mrs. Frank A. Fisher, 607 - 7th St., Jack-son, Mich. 1'37 P

JACKSON PARK CAMERA CLUB, c/o Miss Doris Oliver, Gladstone Hotel, 6200 Kenwood Ave., Chicago 37, Ill. 5'42 C

JACKSON PHOTOGRAPHIC SOCI-ETY, P.O. Box No. 1, Jackson 101, Miss. 5'47 CP

Miss. 5'47 CP JACKSON, WILLIAM H., CAMERA CLUB, E. E. Wyland, Sec'y, 4025 Perry St., Denver 12, Colo. 9'45 C JAMAICA CAMERA CLUB, c/o Harry Rein, 89-25 Parsons Blvd., Y M.C.A., Jamaica 2, N. Y. 7'45

JAMES RIVER CAMERA CLUB, c/o Marcus F. Ritger, Jr., 3 Hudson Circle, Hilton Village, Va. 4'46 P JOHNSTOWN CAMERA CLUB, c/o Russell Nelson, Secy., 214 Haynes St., Johnstown, Pa. 7'51

KALAMAZOO CAMERA CLUB, c/o James D. Bobb, Jr., 421 West South St., Kalamazoo, Mich. 6'37 P KAMERA KRANKS, c/o R. G. John-

son, 1530 Mangrove Ave., Chico, Calif. 3'46

KANKAKEE PHOTO CLUB. Bedard, Sec'y, 1164 E. Maple St., Kankakee, Ill. 5'51 CP KANSAS CITY CAMERA CLUB, c/o

Mrs. Karl Hartig, 419 E. Meyer Blvd., Kansas City 5, Mo. 1'39 KANSAS CITY COLOR SLIDE CLUB,

KANSAS CITY COLOR SLIDE CLUB, c/o Francis R. Frost, 117 E. 72nd St., Kansas City, Mo. 4'50 C KAPPA ALPHA MU - RHO CHAP-TER, D-4 Burnett Hall, University of Nebraska, Lincoln, Nebr. 11'51 KAY CAMERA CLUB, c/o L. Bran-nin, 409 N. 12th St., Ponca City, Okla. 10'51 CPT EARNEY & TRECKER CAMERA

REARNEY & TRECKER CAMERA CLUB, c/o Eugene M. Schmidt, 5114 S. 27th St., Milwaukee 7, Wis. 6'46 P

KEENE CAMERA CLUB, c/o Mrs. Irene C. Martin, 641 Court St., Keene, N. H. 5'49 NP KEOKUK KAMERA KLUB, A. C. Ferguson, 611 Blondeau St., Keokuk,

12'44 C

KENOSHA CAMERA CLUB, c/o James M. Poole, 5908 Sheridan Rd., Kenosha, Wis. 1'51 P

KIESTER CAMERA CLUB, c/o O. Matson, Sec'y, Kiester, Minn. 11'51

KINGS CAMERA CLUB, Rt. 5, Box

246, Hanford, Calif. 6'45 P KIRKLAND KAMERA KLUB, P.O. Box 543, Kirkland, Wash. 10'48 CP KLAMATH CAMERA CLUB, P.O. Box 592, Klamath Falls, Ore. 5'49

ROCHESTER, Kodak Park, Rochester 4, N. Y. 1137 ODA-ROAMEDS KODAK

KODA-ROAMERS CLUB, c/o Mrs. Wm. M. Driggs, 1406 E. Olive, Bloomington, Ill. 11'51 C

KOHGA PHOTOGRAPHIC SOCIETY, c/o Clarence T. Arai, 316 Maynard Ave., Suite 105, Seattle 4, Wash. 10'51 P

LA CROSSE CAMERA CLUB, 404 No. 24th St., La Crosse, Wis. 12'49 P

LAFAYETTE CAMERA CLUB, c/o

LAFAYETTE CAMERA CLUB, c/o W. F. Ingram, Sec'y, 713 S. 4th St., Lafayette, Ind. 12'47 J LAGUNA CAMERA CLUB, c/o C. T. Hughes, Sec'y, 31512 Egan Rd., South Laguna, Calif. 11'51 CMP LAKE CHARLES CAMERA CLUB, c/o A. J. Rybiski, Jr., P.O. Boz 346, 1901 South St., Lake Charles, La.

11'48 P LAKELAND CAMERA CLUB, c/o Richard Swanson, 511 Fifth Ave., Menominee, Mich. 6'50

LAKE SHORE CAMERA CLUB, c/c Lake Shore Club of Chicago, 850 N. Lake Shore Dr., Chicago 11, Ill. 4'51 CMNPTJ

LAKESIDE CAMERA CLUB, 350 E. 22nd St., Chicago 16, Ill. 10'49 P LA MESA CAMERA CLUB, 4824 chuyler St., La Mesa, Calif. 6'51 CP

LANSING CAMERA CLUB, c/o Mrs. Belle McMillen, 726 Community St., Lansing, Mich. 1'37 P LANTERN & LENS GUILD, 2234 N.

20th St., Philadelphia 32, Pa. 1'39 LATROBE CAMERA CLUB, c/o Latrobe Recreation Board, Latrobe, Pa.

LAWRENCE CAMERA CLUB, c/o Marguerite Cosgriff, Secy., Haskell Institute, Lawrence, Kans. 8'50 CP LAWRENCE COUNTY PHOTO-GRAPHIC SOCIETY, 371 E. Washington St., New Castle, Pa. 8'51

CMNPTJ
LAWSON "Y" CAMERA CLUB, A. C.
Falk, 30 W. Chicago Ave., Chicago
10, Ill. 6'42 P

LEE LAND CAMERA CLUB, Joseph S. Di Franco, 4492 Parkton Dr., Cleveland 28, O. 3'51 CNPTJ LEHIGH UNIVERSITY CAMERA CLUB, c/o Arcadia Office, Lehigh U.,

Bethlehem, Penna. 4'51 CPJ LEICA PICTORIALISTS O OF SO. CALIF., 611 Crest Ave., Huntington Beach, Calif. 11'51 P

LENS ART CAMERA CLUB, c/o Ed. J. Ponsford, 4562 - 34th St., San Diego, Calif. 3'51 P LENS CRAFT GUILD, 4112 Clark

LENS CRAFT GUILD, 4112 Clark Ave., Cleveland, O. 3'51 P LENS & SHUTTER CLUB, c/o Carl M. Johnson, Secy., 2801 Albatross St., San Diego 3, Calif. 1'37 P

LENS & SHUTTER CLUB, c/o Leon S. Willhide, 451 E. King St., Cham-

bersburg, Pa. 2'51 P LENSMEN OF BALTIMORE, 304 W.

LENSMEN OF BALTIMORE, 304 W.
31st St., Baltimore, Md. 11°50 P
LENSMEN CAMERA CLUB, c/o
Emery G. Jones, Treas., 1660 Fulton
St., Brooklyn 33, N. Y. 11'48
LEWIS AND CLARE CAMERA
CLUB, c/o Mrs. John W. Adams,
1320 - 10th St., Clarkston, Wash.

7'40 CP

LEXINGTON CAMERA CLUB, Department of Art, Fine Arts Bldg., University of Kentucky, Lexington, Kv. 0'43

LIGHT & SHADOW CAMERA CLUB OF SAN JOSE, c/o Ruth Penberthy, Rt. 1, Box 336, Cupertino, Calif. 3'51 P

LIBERTY CAMERA CLUB, c/o Jo LIBERTY CAMERA CLUB, c/o John
Huggler, Jr., Liberty, N. Y. 11'50 P
LINCOLN CAMERA CLUB, 601 First
Nat'l Bank, Lincoln, Nebr. 1'37 P
LINCOLN PARK CAMERA CLUB,
2045 N. Lincoln Park West, Chicago
14, Ill. 8'51 P
LOCKPORT CAMERA CLUB, c/o
James A. Thompson, Sec'y, 141
Grant St., Lockport, N. Y. 4'46 CP

LOGAN CAMERA_CLUB, c/o_W. G. Robinson, Secy.-Tress., 20 Hospital Dr., Logan, W. Vs. 8'49 CMSPTJ LONG BEACH CAMERA CLUB, c/n Arthur D. Jencks, 1221 W. Ocean Blvd., Long Beach 2, Calif. 5'49 C LONG ISLAND LIGHTING SYSTEM CAMERA CLUB, 250 Old Country Rd., Mineola, N. Y. 10'46 P
LOS ANGELES CINEMA CLUB, 1302

Eagle Vista Dr., Los Angeles, Calif. LOUISVILLE PHOTOGRAPHIC SO-

CIETY, c/o F. J. De Leiul, Pres., 2519 Cherokee Pkwy., Louisville, Ky. 8'44 P

MACON CAMERA CLUB, 735 Cherry St., Macon, Ga. 9'51 P MACHLETT CAMERA CLUB, 106 3 Hope St., Springdale, Conn. 10'47

MANHATTAN CAMERA CLUB, c/o Henry Hollander, 16 East 98th St., New York, N. Y. 1'45

MANTENO STATE HOSPITAL CAM-ERA CLUB, c/o James Conte, 100
Barnard Rd., Manteno, Ill. 2'51 P
MARSHALL CAMERA CLUB, c/o
Charles Fitzgerald, 871 South English St., Marshall, Mo. 8'45 P
MARYVILLE CAMERA CLUB, P.O.
Box 162 Marshill, Torso 0'50 P.

MARYVILLE CAMERA CLUB, P.O. Box 362, Maryville, Tenn. 9'50 P MASSENA CAMERA CLUB, Miss Anne M. Eberhardt, 21 Laurel Ave., Massena, N. Y. 11'50 C MAYWOOD CAMERA CLUB, INC., c/o Grace Fay, Treas., 802 Main St., Hackensack, N. J. 4'51 CNP MEMPHIS CAMERA CLUB, c/o Miss Eugenia Buxton. Pres.. 601 So. 601 So. Eugenia Buxton, Pres., 601 So. Belvedere, Memphis 4, Tenn. 5'50

CP
MEMPHIS PICTORIALISTS, c/o
Harry C. Wilson, Box 1350, Memphis, Tenn. 5'40
MEN'S CAMERA CLUB, c/o Secretary, The Principia College, Elsah,
Ill. 3'51 CPJ
MERCED CAMERA CLUB, P.O. Box
1321, Merced, Calif. 6'50 C
METROPOLITAN CAMERA CLUB
COUNCIL, 106 West 13th St., New
York 11, N. Y. 7'39
MIAMI PHOTOGRAPHIC SOCIETY

MIAMI PHOTOGRAPHIC SOCIETY. c/o Mrs. Dorothy Lindsay, 126 Me-nores Ave., Coral Gables, Fla. 3'49 P MIDDLESEX CAMERA CLUB, c/o Richard Benger, Treas., 77 Evans St., Watertown 72, Mass. 3'47 P

Watertown 72, Mass. 3'47 F
MIDDLETOWN CAMERA CLUB, c/o
Joseph J. Delaney, P.O. Box 131,
Middletown, O. 4'47 CP
MIDLAND CAMERA CLUB, c/o

W. A. Mason, Pres., 10 Lexington Ct., Midland, Mich. 12'45 P MID-SOUTH CAMERA CLUB, 1061/2 Poplar Ave., Memphis, Tenn. 11'48

MIFFLIN COUNTY CAMERA CLUB. YMCA, 16 N. Dorcas St., Lewistown, Pa. 4'49

MINIATURE CAMERA CLUB OF NEW YORK, 668 5th Ave., New York City, N. Y. 1'37

MINIATURE CAMERA CLUB OF PHILADELPHIA, c/o Miss Grace E. McBryer, 5814 Cedarhurst St., Philadelphia 43, Pa. 1'42

MINICAM LEAGUE, Dubuque Senior High School, 1800 Seminary St., Dubuque, Ia. 1'48

MINNEAPOLIS COLOR PHOTO CLUB, c/o P. W. Young, 221 Fawkes Bldg., Minneapolis 4, Minn. 11'44 C

MISSION CAMERA CLUB, c/o Ivan Whitt, P.O. Box 4425, San Antonio, Tex. 10'50 P

MISSION PICTORIALISTS, c/o Photography Center, 499 - 7th St., San Francisco, Calif. 6'51 CP MOBILE CAMERA CLUB, c/o M. Q. Wilson, Pres., P.O. Box 529, Mobile, Ala. 10'48 P MONTGOMERY CAMERA CLUB. c/o Miss Carolya Clark, 921 East Fairview Ave., Montgomery 6, Ala.

MONTROSE CAMERA CLUB, MONTRUSE CAMERA CLUB, c/o Cladys E. Bush, P.O. Box 108, Highway Highlands, Calif. 10'50 P MONUMENT CAMERA CLUB, c/o Mrs. Rubyann M. Hatch, 5025 Evan-ston Ave., Indianapolis S, Ind. 1'50

MOORESTOWN CAMERA CLUB, Moorestown Community House, Moorestown, N. J. 12'50 P

Moorestown, N. J. 12'50 P
MOTOR CITY CAMERA CLUB, c/o
Fred D. Luke, Secy., 2257 Highland
Ave., Detroit, Mich. 6'48 P
MUNCIE CAMERA CLUB, c/o Mrs.
Wyanda Woody, Sec'y, 1812 S.
Franklin St., Muncie, Ind. 1'38 P
MUSKOGEE CAMERA CLUB, c/o Earl Switzer, 1329 Locust St., Mus-kogee, Okla. 4'48 P

NASHUA CAMERA CLUB, c/o Benj. Thomas, V.-Pres., 2 Farley St., Nashua, N. H. 12'50 CP NATIONAL PHOTOGRAPHIC SO-

CIETY, c/o Miss Ann-Katrine Shaw, 723 Upshur St., N.W., Wash., D. C.

NATURAL COLOR CAMERA CLUB, c/o Asa L. Young, Pres., 121 Crawford Ave., Bellevue, Pittsburgh 2, Pa.

NATURE CAMERA CLUB OF CHI-CAGO, James Lee Kirkland, 45 W. Monroe St., Chicago, Ill. 11'44 N NAVAL RESEARCH LABORATORY

NAVAL RESEARCH LABORATORY CAMERA CLUB, c/o Mrs. Lola V. Dennary, Sec'y, 1601 Owens Rd., S.E., Washington 20, D. C. 10'45 P NEEDHAM CAMERA CLUB, c/o Marvin Rosenkrantz, Sec., 921 Great Plain Ave., Needham 92, Mass. 8'51

NETHER PROVIDENCE CAMERA

CLUB, c/o Henry Gouley, Sec'y, 14 South Ave., Media, Pa. 6'48 NEWARK CAMERA CLUB, c/o C. L. Zinsmeister, 58 Channel St.,

Newark, O. 9'50 P
NEWBURGH CAMERA CLUB, P.O.
Box 647, Newburgh, N. Y. 7'45 P NEW ENG. COUNCIL OF CAMERA

CLUBS, c/o Mrs. Jacquelia D. Sykes, Sec'y, 10 Acorn St., Belmont, Mass. 1'42 P

NEW HAVEN CAMERA CLUB, c/o Miss Ruth A. Sprague, Secy., 1523 Chapel St., New Haven, Conn. 1'44 FW YORK ATHLETIC CLUB CAMERA CLUB, 180 Central Park, So., New York, N. Y. 3'45

NEW YORK COLOR SLIDE CLUB. c/o Eleanor B. Church, Box 18, Morris Hgts. Station, New York 53,

NIAGARA FALLS CAMERA CLUB, D. George Vanderhoek, 1322 Norwood Ave., Niagara Falis, N. Y.

NORFOLK CAMERA CLUB, c/o Mrs. Dudley French, Sec'y, P.O. Box 228, Norfolk, Neb. 3'51 CMP

NORFOLK PHOTOGRAPHIC CLUB. c/o John R. Browning, Sec., 628 Westover Ave., Norfolk 7, Va. 11'48

NORTH IOWA CAMERA CLUB, c/o Roger Blast, Engraving Dept., Globe Gazette, Mason City, Ia. 1'50 P NORTH SHORE CAMERA CLUB OF

MASS., Miss Virginia Carten, Secy., 189 Atlantic Ave., Marblehead, Mass. 1'43 CP

NORTH SHORE CINECRAFTERS,

NORTH SHORE CINECRAFTERS, c/o Abert E. Newton, 6 Longview Dr., Beverly, Mass. 12'50 C NORTH SHORE PHOTOGRAPHIC SOCIETY, c/o Helen A. Perley, 45-36 - 196th St., Flushing 58, N. Y. 9'51 CP

NORTHERN CALIF. COUN. OF CAMERA C., c/o John McCreary, Secy., 816 4th Ave., San Bruno, Calif. 9'43 P

NORTHWEST CAMERA CLUB, INC., c/o. Franklin E. Slonoff, 6629 No. Oliphant, Chicago 31, Ill.

NORTON CAMERA CLUB, c/o Carl O. Downer, Treas., Norton Company, Worcester, Mass. 11'42 CP

n

OAKLAND CAMERA CLUB, c/o Merritt H. Brady, Sec'y, 315 14th St., Oakland 12, Calif. 9'43 CMP St., Oakland 12, Calif. 9'43 CMP
OAK PARK CAMERA CLUB, Joseph
M. Johnson, Secy., 1170 S. Clarence
Ave., Oak Park, Ill. 1'38 P
OCALA CAMERA CLUB, Box 130,
Ocala, Fla. 11'48 CP
OGDEN CAMERA CLUB, c/o KenThe Camera CLUB, Co KenThe Camera CLUB, C

neth W. Hampson, 3840 Madison Ave., Ogden, Utah. 7'45 OHIO VALLEY CAMERA CLUB, c/o

OHIO VALLEY CAMERA CLUB, c/o
Howard J. Fisher, Sec'y, 340 Crescent Ave., Wyoming 15, O. 7'47 P
OKLAHOMA CAMERA CLUB, c/o
Prof. James J. Hayes, Okla. City
Univ., Okla. City 6, Okla. 1'37
OKMUHGEE CAMERA CLUB, c/o
Gene Rose, Sec'y, P.O. Dept.,
Okmuhgee, Okla. 5'51 CP
OLD COLONY CAMERA CLUB,
P. O. Rox 387, Rockland, Mass. 1'50
OLD DOMINION CAMERA CLUB,

OLD DOMINION CAMERA CLUB, c/o Mrs. Lee Beiser, Pres., 3119-2nd St. N., Arlington, Va. 7'51 CP OMAHA CAMERA CLUB, c/o Doris

Wotherspoon, 2556 Browne, Omaha 11, Nebr. 1'38 P OPELIKA PHOTOGRAPHY CLUB,

Opelika, Ala. 5'51
ORANGE CAMERA CLUB, 1 Winthrop Terr., East Orange, N. J.

ORANGE COUNTY CAMERA CLUB, Eldon McNeil, c/o Post Office, Santa Ana, Calif. 9'50 CP OREGON CAMERA CLUB, Lewis

ORLIGON CAMERA CLUB, Lewis Bldg., Portland 4, Ore. 1'37 P OREGON COLOR SLIDE CLUB, 4206 S.W. Sunset Rd., Portland, ORLIGANS CAMERO, PORTLANS CAMERO, PORTLANS CAMERO, LONG PRICE PROPERTY PROPER

ORLEANS CAMERA CLUB, 1603, New Orleans 11, La. 1'37

OWATONNA CAMERA CLUB, 2031/2 No. Cedar, Owatonna, Minn. 12'43 OWEGO CAMERA CLUB, 273 Erie St., Owego, N. Y. 2'47 CP

OTTAWA CAMERA CLUB, c/o Mrs. R. M. Carey, Sec'y, 614 S. Oak, Ottawa, Kans. 11'50 CP

PADRE TRAILS CAMERA CLUB, c/o Miss Beatrice Raiston, P. O. Box 1795, Carmel, Calif. 11'48 C PAINESVILLE CAMERA CLUB, c/o D. 1. Maoine, 5 Woodworth Ave., Painesville, O. 11'50 CP

PALMERTON CAMERA CLUB, 216 Columbia Ave., Palmerton, Pa. 3'48

PALMETTO PHOTOGRAPHIC SO-CIETY, Joseph B. Rogers, Sec'y, 1425 Sumter St., Columbia, S. C.

PAMPA CAMERA CLUB, c/o Byron Hilbun, Box 1411, Pampa, Tex. 10'51 CMNPTI

PASADENA PHOTOCHROME SO-CIETY, c/o Ted Boker, 1180 Yocum St., Pasadena, Calif. 7'47

PETALUMA CAMERA CLUB, 137 Keller St., Petaluma, Calif. 2'51 CP PHOENIX CAMERA CLUB, c/o Miss

PHOENIA CAMBRA CLUS, CO miss Blanch Adams, 1013 West San Miguel Ave., Phoenix, Aris. 3'47 P PHOTO CLUB OF JERSEY CITY, c/o John W. Schmidt, Sec'y, 138 Bergen Ave., Jersey City S, N. J. 11'50 P

PHOTOCHROME CLUB OF SAN FRANCISCO, P.O. Box 188, San Francisco 1, Calif. 9'43 C PHOTO. CLUB OF THE KIRKLAND

SOC., c/o Bruce Maddux, 13108 Griffing Ave., Cleveland 20, O. 4'46 Grifing Ave., Cleveland 20, O. 4'46
PHOTO - COLORISTS, c/o Martha
Wessel, Pres., 1409 E. Grove St.,
Bloomington, Ill. 11'51 C
PHOTOGRAPHERS' EXHIBIT SOC.
OF CLEVELAND, 12317 McGowan

Ave., Cleveland 11, O. 4'51 P PHOTO. GROUP OF PHILA.. c/o

Neal Landy, Pres., 431 Walnut St., Phila., Pa. 1'38 CP PHOTO. GUILD OF DETROIT, c/o

rMUIU. GUILD OF DETROIT, c/o
W. J. Pietschman, Sec'y, 7337 Third
Ave., Detroit, Mich. 1'37 CP
PHOTOGRAPHIC GUILD OF
PHILA, c/o C. W. McDermott,
Pres., 3140 Market St., Philadelphia,
Pa. 1'38 P

PHOTO PICTORIALISTS OF MIL-WAUKEE, 926 N. Plankinton Ave., Suite 32, Milwaukee, Wis. 1'37 PHOTO. SECT. ACADEMY OF SCI.
& ART, Karl S. Leach, Sec'y, 92
Estella Ave., Plttsburgh 11, Pa.

11'49 PHOTOGRAPHIC SOCIETY OF CHINA LAKE, P.O. Box 436, U. S. Naval Test Station, China Lake, Calif. 8'51 CMNPTJ

PHOTOGRAPHIC SOCIETY OF DECATUR, Empress Bldg., Suite 221, Decatur, Ill. 11'48 P

PHOTOGRAPHIC SOCIETY OF QUINCY, c/o Harry E. Love, Sec'y, 2026 Chestnut St., Quincy, Ill. 8'50

PHOTOGRAPHIC SOC. OF SAN ANTONIO, Elvin P. Steinmann, 310 E. Evergreen, San Antonio, Tex. 8'48 P

8'48 P
PHOTOGRAPHIC SOC. OF SAN
FRANCISCO, c/o Floyd H. Sherry
San Mateo. Calif 128 Burbank Ave., San Mateo, Calif.

PICTORIAL PHOTOGRAPHERS OF AMERICA, c/o Samuel Grierson, Sec., 1155 Dean St., Brooklyn, N. Y.

PIEDMONT CAMERA CLUB,

Miss Evelyn Holton, P.O. Box 57, Anderson, S. C. 3'51 CP PIER PHOTO CLUB, U. of I. Under-graduate Div., Navy Pier, Chicago 11, Ill. 4'51 P

PINE ROOM CAMERA CLUB, c/o Thomas O. Moseley, Sec'y, 98 Morningside Ave., New York 27, N. Y. 5'50 P

PISCATAQUA CAMERA Portsmouth, N. H. 2'50 P

PLAINFIELD CAMERA CLUB, Miss Catherine L. Roxburgh, 967 W. Fifth St., Plainfield, N. J. 10'47 CP POCONO CAMERA CLUB, c/o Tesse E. Welsa, 18 Barry St., Stroudsburg, Pa. 10'50 P

POLY PHOTO CLUB, 4136 Iowa St., San Diego, Calif. 12'50 CP POMONA VALLEY CAMERA CLUB, c/o L. M. Frantz, 2469 Third St., La Verne, Calif. 2'48

La verne, Caiff. 2'48
PONY EXPRESS PICTORIALISTS,
c/o Mel Euglerth, Cooks Camera
Shop, 110 N. 8th St., St. Joseph
39, Mo. 8'47 PT
PORTAGE CAMERA CLUB. c/o
Sec'y, Central YMCA, Akron 8, O.
1'37 CP

PORTERVILLE PHOTOGRAPHY CLUB, c/o Mrs. E. D. Burkbart, Sec'y, 304 N. Main St., Porterville, Calif. 6'51 CMP PORTLAND CAMERA CLUB, c/o

Portland Society of Art, 111 High St., Portland, Me. 1'37 P PORTLAND PHOTOGRAPHIC SO-

CIETY, Box 8191, Portland 7, Ore.

PORTSCAPE CAMERA CLUB OF YONKERS, c/o Wayne Dixon, Soc'y, 47 Jervis Rd., Yonkers, N. Y.

POWDER HOUSE CC OF ARLING-TON UTS., 287 Appleton St., Arlington 74, Mass. 5'51 CP
PRESCOTT CAMERA CLUB, c/o Ray Hall, 603 S. Montezuma St., Prescott, Aris. 11'49 CP

QUAD CITIES COLOR SLIDE CLUB, 3127 Pansy Ave., Davenport, Ia. 6'51 C QUEEN CITY PICTORIALISTS, G. A. Ginter, Sec'y, 900 Traction Bldg., Cincinnati, O. 5'37

RACINE CAMERA CLUB, c/o Miss

RACINE CAMERA CLUB, c/o Miss Estelle Keech, Sec'y, 823 College Ave., Racine, Wis. 7'41 CP RAFB PHOTO CLUB, Personnel Serv-ices-Photo Hobby Shop, Reese Air Force Base, Tex. 6'51 CMNPTJ RAINBOW CAMERA CLUB OF UTAH, c/o Wells W. Smith, 720 Browning Ave., Salt Lake City, Utah 6'45 C

RAPID CITY CAMERA CLUB, c/o L. H. Williams, Pres., 1111 St. James St., Rapid City, S. Dak. 1'50

RARITAN PHOTOGRAPHIC SO-CIETY, c/o Charles F. Osborn, Treas., 44 Richter Ave., Milltown, N. J. 6'44 P AY CAMERA CLUB, c/o Otis M.

Clarke, Jr., Box 126, Ray, Ariz. 10'50

READING CAMERA CLUB, c/o T. C. Flemming, 803 Holland Sq., Wyomissing, Pa. 1'37

RENO KODACHROME CLUB, c/o Drew F. Sheahan, 1048 Washington St., Reno, Nev. 11'51 C

RICHMOND VIEW FINDERS, c/o M. J. Harn, 4191 Garden Lane, Richmond, Calif. 2'48

RIDGEWOOD CAMERA CLUB, c/o YMCA-YWCA, 112 Oak St., Ridge-wood, N. J. 5'44 CP GRANDE VALLEY PHOTO

CLUB, c/o Charles Treweek, Alamo, Tex. 7'51 P RITZVILLE CAMERA CLUB, c/o

Bert Kenderick, Ritzville, Wash. 6'47 RIVER PARK DEAF PHOTOGRA-PHY, 1948 Farwell Ave., Chicago 26, Ill. 4'49 ROCHE CAMERA CLUB, c/o Hoff-

man-LaRoche Inc., Roche Park, Nutley 10, N. J. 3'48 ROCHESTER CAMERA CLUB, c/o

Sheldon R. Knapp, Treas., 201 E. Main St., Palmyra, N. Y. 1'37 ROCHESTER PICTORIALISTS,

Alfred H. Hyman, 148 San Gabriel Dr., Rochester 10, N. Y. 10'48 P ROCKEFELLER CENTER CAMERA CLUB, 51 E. 10th St., New York, N. Y. 1'45

ROCK ISLAND CAMERA CLUB, c/o Fred H. Kuehl, 2001-46th St., Rock Island, Ill. 7'45 P

ROCKFORD LENS & SHUTTER CLUB, 737 N. Main St., Rockford, Ill. 11'50 P

ROTHSCHILD CAMERA CLINIC, 625 S. Western Ave., Los Angeles 5, Calif. 10'42 T

RUSSELL CAMERA CLUB, c/o Harold W. McCombs, Building and Loan Bldg., Russell, Kans. 9'48 CMP

ST. LOUIS CAMERA CLUB, Maude L. Holton, Treas., 4626 Shevandoah, St. Louis 9, Mo. 7'40 P

ST. PETERSBURG CAMERA CLUB, c/o John Argyros, 1665 - 22nd Ave. N., St. Petersburg, Fla. 1'45 T SALINA CAMERA CLUB, c/o C. E. Durham, Sec'y, 828 S. 10th St., Salina, Kans. 4'50 CP SALT LAKE CHRONITES, Mattie C. Sanford, 1426 Salith E., Salt Lake City, Utah. 11'50 C SALT LAKE PHOTOCHROME CLUB, 2268 Windsor St., Salt Lake City,

Utah 12'48 C

SAN DIEGO PHOTO PICTORIAL-ISTS, c/o H. S. Mohrbacher, Treas., 4080 38th St., San Diego 5, Calif.

SANDPOINT CAMERA CLUB, c/o Mrs. H. A. Lunn, Sandpoint, Idaho 2'50 C

SANDUSKY PHOTOGRAPHIC SO-CIETY, c/o N. Hoke Liston, Jr., Secy., Mitiwanga, Huron, O. 4'51

SAN FERNANDO VALLEY CAMERA CLUB, P.O. Box 258, North Hollywood, Calif. 10'51 C

AN FRANCISCO TELEPHONE CAMERA CLUB, 140 New Mont-gomery St., San Francisco, Calif. 6'51 CMP

SAN JOSE CAMERA CLUB, 60 N. Second St., San Jose, Calif. 11'40 P SAN LUIS OBISPO CAMERA CLUB, P.O. Box 390, San Luis Obispo, Calif. 8'48 P

SANTA ANA CAMERA GUILD, c/o Helen Warne, Sec'y, Rt. 2, 3142 S.E. Irvine Blvd., Santa Ana, Calif.

SANTA FE CAMERA CLUB, c/o J. Sears. Secv.-Tress., 1035 Hickox

Sears, Secy.-Treas., 1035 Hickox St., Santa Fe, N. Mex. 9'50 CPJ SANTA MARIA CAMERA CLUB, c/o B. T. Dinnes, Sec'y, 235 Pacific St., Orcutt, Callf. 7'45 P SARANAC LAKE CAMERA CLUB, c/o Grapt Pack Sec. Lake Please

c/o Grant Reed, Sec., Lake Placid,

SAUGUS CAMERA CLUB, 18 Johnston Terr., Saugus, Mass. 6'51 P S-C CAMERA CLUB, Personnel Office, Stromberg-Carlson Co., Rochester 3,

N. Y. 7'48
SCHIENECTADY PHOTOGRAPHIC
SOCIETY, 13 State St., YMCA,
Schenctady 5, N. Y. 7'51 CP
SCIENCE MUSEUM PHOTO-

GRAPHIC CLUB, Buffalo Museum

of Science, Buffalo 11, N. Y. 1'40
SCRANTON CAMERA CLUB, c/o
Mildred B. Carey, Sec'y, 824 Monroe Ave., Scranton 10, Pa. 1'48 CP
SEARLE CAMERA CLUB, G. D.

Searle & Co., P. O. Box 5110, Chicago 80, Ill. 3'51 CP
SEATTLE PHOTOGRAPHIC SO-

CIETY, Box 605, Seattle 11, Wash.

SELMA CHROMA CLUB, c/o Mrs. Clinton Cartwright, 2037 Chestnut St., Selma, Calif. 7'50 C SEVEN HILLS CAMERA CLUB, c/o

Otto Manecke, 273 E. Broad St.,

Brooksville, Fla. 11'51 P
SEVEN HILLS PHOTOGRAPHERS,
c/o Arthur F. Glos, Hilton Davis Co., 2235 Langdon Farm Rd., Cincinnati, O. 5'46 P
SHELL CAMERA CLUB, c/o Shell

Oil Co., Martinez Refinery, Martinez,

Calif. 2'51 CP SHELL OIL CAMERA CLUB, W. P. Bryan, Box 2527, Houston 1, Tex.

SHENANGO VALLEY PHOTO. S CIETY, c/o Dom. T. Smiley, 325 Grant St., Sharon, Pa. 11'48 CP SHOREWOOD CAMERA CLUB, c/o

John S. Hall, Sec'y-Treas., P.O. Box 1906, Milwaukee, Wis. 5'46 CPT SHREVEPORT CAMERA CLUB, c/o

H. L. Rush, 538 Columbia, Shreve-port, La. 3'51 CPT SIERRA CAMERA CLUB OF SACRA-

MENTO, Mrs. Gladys Schulze, 1163 7th Ave., Sacramento, Calif. 8'46 C SIERRA PHOTO GUILD, c/o Peck-ham's Photo Arts, 5180 Kings Can-yon Rd., Fresno, Calif. 3'51 CMNPTI

SILHOUETTE CAMERA CLUB, c/o George Duncan, 5288 Ternes, Dear-born, Mich, 3'42 P

SILVERADO CAMERA CLUB, P.O. Box 441, Napa, Calif. 5'45 C SILVER BOW PHOTOGRAPHIC SO-

CIETY, L. E. Downes, Secy.-Treas., 636 Travonia St., Butte, Mont. 6'47 CNPI

SIOUX CITY CAMERA CLUB, c/o Art Center, 613½ Pierce St., Sioux City, Ia. 1'38 CP SIOUX FALLS CAMERA CLUB, c/o

J. W. Fox, 640 S. Main Ave., Sioux Falls, S. Dak. 11'41 C

S. K. F. CAMERA CLUB, Front St. & Erie Ave., P.O. Box 6731, Phila.

32, Penna. 10'51 CP
SOMERSET CAMERA CLUB, c/o
William C. Streib, 74 South St.,
Somerville, N. J. 11'50 CP
SOUTH BEND CAMERA CLUB, 320

W. Jefferson Blvd., South Bend 1, 1'38

SOUTHERN CALIF. COUNCIL OF CAMERA CLUBS, 625 S. Western Ave., Los Angeles 5, Calif. 11'46 SOUTHERN OHIO CAMERA CLUB, c/o Frank A. Benus, Treas., 1621 Larmon Ct., Cincinnati 24, O. 5'49 CP

SOUTH OMAHA CAMERA CLUB, 2401 'N' St., Omaha, Nebr. 5'50 SOUTHWEST CAMERA CLUB. 324 South Market St., Inglewood, Calif.

SPOKANE CAMERA CLUB, East 964 11th Ave., Spokane 10, Wash. 2'44

SPRINGFIELD PHOTOGRAPHIC SOCIETY, c/o Louis L. Sharrard, 12 Bosworth St., Springfield, Mass. 10'41

STAMFORD CAMERA CLUB, P.O. Box 1025, Stanford, Conn. 5'46 C
STATEN ISLAND CAMERA CLUB,
Staten Island Institute of Arts &
Sciences, Staten Island 1, N. Y. 12'45

THE STEREO SOCIETY OF AMER-

ICA, INC., 40 Monroe St., New York 2, N. Y. 6'51 T STILLWATER CAMERA CLUB, c/o Mrs. J. L. Cawood, Sec'y, College Courts, 31-D, Stillwater, Okla. 6'48

SUBURBAN CAMERA CLUB, c/o E. G. Scott, Sec'y, Lorelei Rd., Ardentown, Del. 10'51 P

SUNFLOWER CAMERA CLUB, Hall, c/o A & A Drug Store, Dodge City, Kans. 11'49 CMP

SUSSEX COUNTY CAMERA CLUB,

C/o Joseph Valler, sec'y, 82 Main St., Newton, N. J. 846 CP SYLVANIA EMPLOYEES CAMERA C., Sylvania Electric Products, Inc., Emporium, Penna.

SYRACUSE CAMERA CLUB, Syracuse Museum of Fine Arts, James and North State Sts., Syracuse, N. Y.

TACHI TRAVELERS, Tachikawa Air Base, Japan, APO 704, c/o P.M. San Francisco, Calif. 10'50 TAFT CAMERA CLUB, 111 E. Lu-

TAFT CAMERA CLUB, 111 E. Lucard St., Tait, Calif. 11'43 CP
TALLAHASSEE CAMERA CLUB, c/o
Herry Murphy, 317 E. Park Ave.,
Tallahassee, Fla. 10'49 P
TEANECK CAMERA CLUB, c/o
George J. Munz, 37 Homestead Pl.,
Bergenfield, N. J. 3'51 P
TELEPHONE CAMERA CLUB OF
PHILA., c/o Mrs. H. M. Cox, 5031
Dermond Rd., Drexel Hill, Penna.
9'50 J

9'50 7

TELETYPE CAMERA CLUB, c/o Mrs. Leoti Curle, Sec'y, 1400 Wrightwood Ave., Chicago, Ill. 6'42

TEMPLE CAMERA CLUB, c/o Madeline Hervey, Scc'y, 1504 N. 11th, Temple, Tez. 10'50 CMP TEMPLE CAMERA CLUB, c/o E. Allen Becker, 501 York Rd., Tow-son 4, Md. 10'51 P

TENNESSEE EASTMAN CAMERA CLUB, P.O. Box 511, Kingsport, Tenn. 1'39

Tenn. 1'39
TEXACO CAMERA CLUB, Beacon, N. Y. 12'49 C
3-H CAMERA CLUB, c/o A. H. Koehler, Sec'y, 15204 Myrtle Ave., Harvey, Ill. 5'51 CP
TIFFIN CAMERA CLUB, 84½ N. Washington St., Tiffin, O. 10'45
TIMKEN CAMERA CLUB, c/o Timben Roller Bearing Co., 1835 Duever

ken Roller Bearing Co., 1835 Duever Ave. S.W., Canton, O. 5'50 TINTYPERS, c/o Clarence Armstrong,

Sangamo Electric Co., Eng. Dept., Springfield, Ill. 2'45 P TIRO DE LOS PADRES, c/o L. B.

Patterson, Sec'y, P.O. Box 265, Halcyon, Calif. 8'51 P TOLEDO CAMERA CLUB, c/o Jim

Welsh, 1037 W. Woodruff Ave., Toledo, O. 1'50 CP TOPEKA CAMERA CLUB, c/o Dan B. Rumpf, 2917 W. 20th St., Topeks, Kans. 2'45 P

TORRINGTON CAMERA CLUB, c/o Karl Gall, 19 Farnbam Ave., Tor-

rington, Conn. 7'50
TOWSON CAMERA CLUB, c/o C. Edward Dunham, Secy., 4051 The Alameda, Baltimore 18, Md. 6'48 P TRENTON CAMERA CLUB, INC., c/o Louis Lehman, 21 Jarvis Pl.,

Trenton, N. J. 3'46 CP TRIANGLE CAMERA CLUB. 715 S. Hope St., Los Angeles 14, Calif. 8'49

TRIPOD CAMERA CLUB, 53 Pilgrim Rd., Bristol, Conn. 2'51 TRIPOD CAMERA CLUB, c/o E. L

Gibson, Philadelphia Electric Company, 900 Sansom St., Philadelphia 5, Penna. 11'44 CP TRI-POD CAMERA CLUB, c/o R. E.

TRI-POD CAMERA CLUB, c/o R. E. Puterbaugh, Pres., 2413 Mundale Ave., Dayton 10, O. 6'46 P
TRIPOD CLUB, 55 Hanson Pl.,
Brooklyn 17, N. Y. 11'51 P
TROY CAMERA CLUB, c/o Fred
Holt, Sec'y-Treas., 112 Penn Rd.,
Troy, O. 5'46
TUCSON CAMERA CLUB, c/o Helen
Pults Sec'y-Treas., 743'd-A E. First.

Pultz, Sec'y-Treas., 743½-A E. First, Tucson, Aris. 4'47 CP TUDOR CITY CAMERA CLUB, 5

Tudor City Pl., New York 17, N. Y. 11'48 CP ULSA CAMERA CLUB, Joe E. Kennedy, 2436 E. 28th St., Tulsa, Okla. 1'37 CP

TWIN CITIES CAMERA CLUB, Shortsville, N. Y. 9'51 CP TWIN CITY COLOR CAMERA CLUB, McConnelsville, O. 5'51 C CAMERA

WIN FALLS CAMERA CLUB, c/o Edna Jakway, Secy., 261 - 2nd Ave. S., Twin Falls, Idaho 10'51 TWIN CMP

TYLER CAMERA CLUB, c/o R. M. Hayes, Sec'y, P.O. Box 741, Tyler, Tex. 3'47 P

U

UTICA CAMERA CLUB, c/o Ruth Hunt, Sec'y, 423 Broad St., Utica, N. Y. 1'38

VAILSBURG CAMERA CLUB, St. School, Ivy St., Newark, N. J.

NALLEY CAMERA CLUB, c/o Guy R. Weeden, Municipal Bidg., Sidney, N. Y. 3'51 CP

VALLEY CAMERA CLUB, c/o Fa Harrison, North 2623 Laura Rd., Spokane, Wash, 11'50 C

VENANGO CAMERA CLUB, 320 Cowell Ave., Oil City, Pa. 1'48 CP VILLAGE CAMERA CLUB, INC., 65 Bank St., New York 14, N. Y. 4'47

VILLAGE OF SAUGATUCK CAM-ERA CLUB, c/o R. W. Clapp, Vi lage Clerk, Saugatuck, Mich. 10'41

VINCENNES CAMERA CLUB, Mrs. Mark A. Byers, Sec'y, Rout 3, Vin-cennes, Ind. 11'40 CP VISALIA CAMERA CLUB, c/o Orval

Wood, 1501 College Ave., Visalia, Calif. 2'50 CP

WABASH VALLEY CAMERA CLUB. c/o Chas. Hruza, Sec'y-Tress, P.O. Box 114, Vincennes, Ind. 6'50 CNPT WACO PHOTOGRAPHIC SOCIETY, c/o Tom Padgett Co., 1910 Austin Ave., Waco, Tex. Attn. Wm. F. Ave., Waco, 7 Harris, Jr. 2'47

Washington Camera Club, R. F. Marsh, Treas., 57 S. Franklin

St., Washington, Penna. 3'50
WASHINGTON SOC. OF CINEMATOGRAPHERS, Harrison F. Houghton, Pres., 4101 Oglethorpe St., Hyattaville 7, Md. 9'51 M WATER & POWER CAMERA CLUB,

c/o C. G. McCullogh, 1333 Alva rado Terr., Los Angeles 6, Calif. 7'51

WATERFORD TWP. ATERFORD TWP. CAMERA
GUILD, c/o Office of Dir. of Recreation, C.A.I. Bldg., 5640 Williams
Lake Rd., Rt. No. 2, Drayton
Plains, Mich. 11'51 CP

WAUSAU Camera Club, c/o R. H. Cook, Pres., 1605 Second St., Wau-sau, Wis. 1'39 P

SAU, Wis. 1'39 P
WEST CHESTER CAMERA CLUB, 15 S. Church St., West Chester, Pa. 11'48

WESTERN RESERVE PICTORIAL-

ISTS, c/o P. J. Zeigler, Treas., 859 Carroll St., Akron, O. 6'50 P WESTERN UNION CAMERA CLUB, 60 Hudson St., New York, N. Y. 12'50 CP

WEST ESSEX CAMERA CLUB, P.O. Box 10, Caldwell, N. J. 1'50

WESTFIELD CAMERA CLUB, c/o
Mrs. Erich Von Nostitz, 651 Raymond St., Westfield, N. J. 11'51 CP
WESTFIELD PHOTO. SOCIETY,
c/o R. E. Darby, 339 South Ave.,
Westfield, N. J. 12'50 C

Westfield, N. J. 12'50 C
WESTMORELAND PHOTOGRAPHIC
SOCIETY, 116 S. Pennsylvania Ave., Greensburg, Pa. 11'48 P
WEST SUBURBAN CAMERA CLUB,

710 N. Waiola Ave., La Grange, Ill.

WHITE SWAN PHOTO CLUB, Robert E. Gustafson, Box 177, Pickstown, S. D. 1'51 P

WHITINSVILLE CAMERA M. F. Thompson, Whitinsville, Mass. 1'44

WICHITA CAMERA CLUB, Maplewood, Wichita, Kans. 10'51 CP WICHITA FALLS CAMERA CLUB, 3100 Glenwood St., Wichita Falls, Tex. 3'50 T

WILKES-BARRE CAMERA CLUB. YMCA Bidg., 40 W. Northampton St., Wilkes-Barre, Pa. 1'37 CP WOMEN'S COLOR PHOTO CLUB, of MINNEAPOLIS, c/o

Kingsberg, 2830 – 39th Ave. S., Minneapolis 6, Minn. 5'45 C WOMAN'S PHOTOGRAPHIC SOC. OF CLEVELAND, 309 C.T.S. Bidg., 1404 E. 9th St., Cleveland 14, O.

2'40 WOODLAND CAMERA FORUM, P.O. Box 728, Woodland, Calif. 9'45 P

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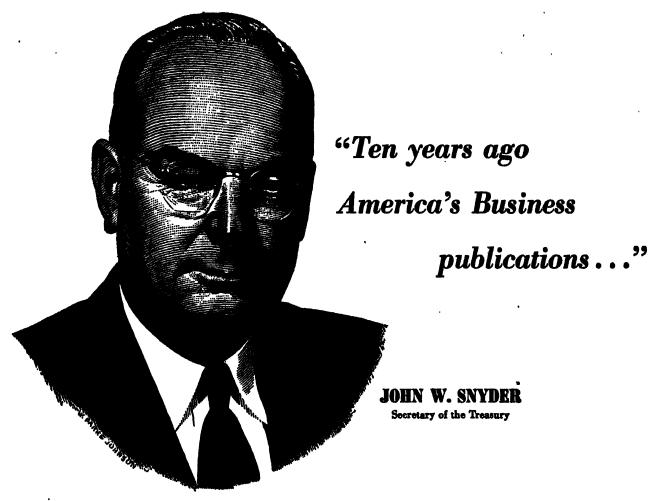
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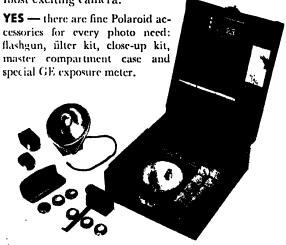


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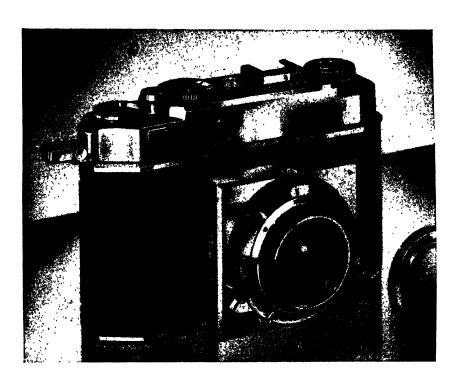


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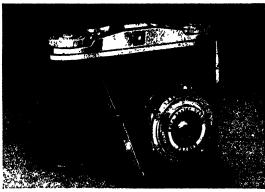


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THE PRESIDENT REPORTS . . .

The "Tops" show was held in Montgomery, Alabama, on January 20, and in Memphis, Tennessee, on the 26th and 27th. It will be in Phoenix, Arizona, through most of February, and then will go back to Louisiana and Texas after Easter.

As this is written before any of those dates, I cannot report on what happened, but having seen the prints and slides as Chairman Paul Wolf sent them out, and knowing the enthusiasm and ability of the local committees, I'm certain that the deep South and the Southeast have a better idea of what we in PSA mean to photography and what PSA can do both for its individual members and for the general level of photographic interest in their communities.

Important as "Tops" is to PSA and to all the members in whose home towns it is staged, it has another angle which, to me, has an even greater value. Some one of these days-and maybe sooner than most of us are likely to think-there will be local PSA activity all over the country. Few members will live more than a couple of hundred miles from a regional center where there will be four or five really worth-while programs every year-programs in which all the members within the region will participate and which will serve both to improve their status as photographers and to give them an opportunity to get to know all their fellow PSA'ers.

But all that has an element of "future". Far nearer is the New York Convention which will open on Tuesday this year with one of the longest forward steps PSA has taken. It is a symposium on "Photography in Biology and Medicine" to which all amateurs and professionals interested in that most specialized type of work are invited. That is on Tuesday, August 12.

On Wednesday there will be another symposium on "Photography in Science and Industry"-again a program of great interest to amateurs and professionals, PSA'ers and non-members alike. Tentative plans also include further sessions on the educational and publishing fields. It's going

to be a big show with fun and technique mixed together.

Incidently, right now is a good time to start convincing the boss that mid-August is the ideal time for your 1952 vacation and New York the ideal place. A quarter of a million visitors come to New York each week throughout the summer to take pictures and otherwise enjoy the city. We, at the Convention, will have the advantage of air-conditioned meeting rooms at the New Yorker as well as everything else the metropolis has to offer. In addition there may be trips by air or boat before or after the Convention--trips you ordinarily might not take because of the added cost of transportation from home to starting point. The JOURNAL will carry the details.

Take a look at page 28 of the February issue of "Photography". It is most gratifying to know that the Editors regard our news as worth printing.

Now for something less pleasant. PSA as a whole is doing a fine job and has for a long time, but there are a few holes in the picture-holes that are being eliminated as rapidly as possible. The beginning of such elimination lies with the members who point out our weak spots. Then the responsible officers try to work out plans that will fix the trouble area and handle the problem involved as it should be. (Please regard this as an invitation to show me where we ought to make changes or to point out an area of weakness. I'll do what I can.)

Right now the District Representatives are working under a new system to keep in touch with the members who are late in mailing their renewal checks. In the near future, they will have a bigger hand in welcoming new members-a bigger part in most of the Society work. Those DR's are important in PSA. Do you know yours?

Now a hurry-up! Because of the early Convention date, there is not too much times to send in applications for Honorsthe deadline is March 1. Get your blanks

Remember to let me know what you want PSA to do.

NORRIS HARKNESS

Natchless SCOPE ...

If you are looking for the ultimate in a camera—the 21/4 x 21/4 HASSELBLAD merits your interest. This is particu larly true if you pursue your photo graphic work, and pleasure, with the practised discipline of a perfectionist For here is an instrument, crafted in Sweden, with built in refinements that will bring to your picture making a matchles new scope a new sureness Interchange able lenses, interchangeable roll film magazines, automatic controls, speeds to 1/1600 second built in flash - these are but a few of the features that make the HASSLLBLAD a "must" for your personal inspection

Prices — The camera, with 80 mm Kodak Fktar f 2.8 Lens and 2^{1} (v) volinim magazine, \$535. including Tederal lax Accessors 135 mm Kodak I ktar f/35 Jens, \$250. and 250 mm (10 in.) 7c144 Opton Sonnai lens f/4 \$121.

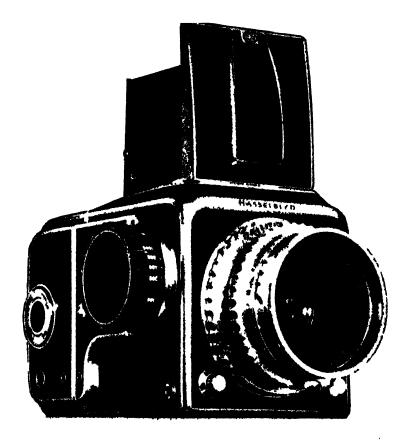
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SPORTSMEN will thrill at the "reach of the telephoto lenses that bring distant, inaccessible subjects into working range thanks to rapid interchangeability of the lenses



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SIMMON BROTHERS, INC., 30-28 Starr Ave., Long Island City 1, N. Y

New Aids for Better Picture Making

JACOB DESCHIN, APSA

THE MAKERS of the famous Victor line of light units, James H. Smith & Sons Corp., of Griffith, Ind., apparently are launched on a program of providing amateur photographers with a new line of low-cost lighting equipment. Four items recently announced by the company should sound a responsive chord in many an amateur who wants to try making pictures indoors but is reluctant to spend too much money on the needed equipment.

The Smith people offer four items that should be easy on the pocket. One is the Victor Floodlite Kit, a three-light beginner's outfit selling for \$9.85. The kit includes two clamp-on deep-necked 10-inch reflectors, with No. 2 photoflood lamps, for main lighting, and a clamp-on cone-shaped reflector with a No. 1 lamp for back, high, or other lighting accent. All three units have heat-insulated Bakelite sockets and a bright red directional handle for controlling lighting angle. The complete outfit fits in a red cardboard carrying case with handle.

The three other outfits are the Victor Flood-Master, a three-light device with a bracket that attaches to any movie camera,

sends light from above the lens, may be rotated and tilted, accommodates reflector-flood lamps and costs \$9.95, with case but without lamps; the Victor Bar-Lite, \$5.95, a two-light bar with core clips on the back of the case for winding up the cord when the bar is not in use; and the Victor Tri-Flood bar for three reflector-flood lamps, which mounts on a regular light stand and costs \$7.95.

In the flash field PSAer Myron Jenner has helped the cause of the budget-minded with a low-cost version of the Jen B-C flashgun originally designed for the Leica camera at a much higher price. His company, Jen Products, Inc., 419 West Fortysecond Street, announces the new gun as the Jen B-C Pocket Flash. It has all the features of the higher-priced unit plus new ones and costs \$14.95. When collapsed in its carrying case, the new gun is no larger than the reflector itself. The complete unit, which weighs eight ounces, includes a battery case, reflector, shutter cable, condenser, battery and carrying case. The Jen B-C Pocket Flash may be used on any camera with built-in synchronization simply

by changing the mounting shoe or by using a bracket.

Cameras

By the time you read this, there should be on the market a telephoto lens for the 35mm Argus C, C2 and C3 miniature cameras. The lens was developed in Munich, Germany, and is being imported for the American market by Geiss-America, Chicago 45. The company will also be the sole distributor of the lens in this country. The lens is the 100mm (4-inch) f/4.5 Tele-Sandmar, said to be a true telephoto with four coated surfaces, and costs \$69.50. The Tele-Sandmar is in a helical focusing mount; is coupled to the rangefinder; has a depth-of-field scale from three feet to infinity; click diaphragm stops; a built-in sunshade and filter holder; and attaches to the Argus camera in a few seconds, we are told. All readings and markings are on top.

A lighting unit for the medical photographer has been introduced by Walden Industries, Inc., 350 West Fiftieth Street, New York. It is the Quick Clix clinical photography unit that attaches to nearly any rollfilm camera and incorporates atthe-camera speedlight flash or regular flood lighting. A special model with fully automatic aperture control is available for 35mm single-lens reflex cameras.

The new model Praktica 35mm Reflex, with Zeiss Tessar f. 3.5 and built-in automatic diaphragm, has been imported by Ocean Photo Supply, 11 West Twentieth Street, New York. With eveready leather case, the camera is \$117.50. The camera with f/2 Zeiss Biotar lens and case is \$156.50; with f/1.9 Meyer Primoplan lens and case, \$145.

The improved German-made Iloca Stereo II, imported by Ercona Camera Corp., 527 Fifth Avenue, New York, now has a new frame size, 24x23mm, which permits a yield of thirty stereo pairs from the regular 36-exposure roll. Matched Ilitar f/3.5 lenses have a shortened focal length of 35mm. Other features are: all controls visible from the top; focusing through a center wheel; twin Prontor-S shutters with speeds to 1/300th; delayed action self-timer; flash synchronization and hinged, detachable back. The price is \$125.

Bolsey Research and Development Corp., 118 East Twenty-fifth Street, New York, has developed a camera for the Air Forces that automatically starts taking pictures the moment the pilot starts firing his guns. The camera is the N-9 Combat Recording Camera, a remote-controlled picture-taking unit that is about the size of a hand and uses 16mm film in 50-foot magazines. Settings for different light conditions, hazy, dull or bright, can be made by the pilot on the remote control instrument box set on the dashboard of his plane. A flip of the finger does it.

"In order to have a record not only of the actual shooting, but also of its results," the company states, "the camera has an overrun—it continues to shoot pictures a few seconds after the actual firing stops. As a result, a record is made of enemy planes shot down, targets hit on the ground, take it easy-with stereo-Realist



TAKE WHAT YOU SEE...THEN SEE EXACTLY WHAT YOU TAKE

ALTHOUGH experts find new photographic thrills in the true-to-life realism of Stereo-REALIST pictures, you don't have to be an expert to enjoy the REALIST camera. People who never before used a camera find it amazingly easy to take exciting pictures in beautiful natural color and in three dimensions with the REALIST.

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Tailored to Realist specifications to provide easy means of carrying viewer and slides. ST20-3B (right) holds 30 slides. ST20-4C (left) holds 60 slides. Sturdy, all-wood coastruction; leatherette, or top-grain leather covering on de luxe custom-made models.



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5ave up to 76% on film costs ... with these timely Leica...

BULK-LOADING AIDS

Under new tax laws the levy on most roll film has been increased from 15 to 20%. However, on 35 mm. bulk film sold in lengths of 25 feet or over, the tax has been removed completely. This means that Leica photographers, by using bulk film, now can save 20% on the tax alone.

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To help you make the most of these major film economies, Leitz offers a complete selection of precision accessories for loading with bulk film . . . including the basic trio shown at right.

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Look them over at your photo-expert Leica Dealer's. And if you don't already own a Leica camera, look into the countless other ways that Leica makes better pictures easier for you.

Also ask about new tax-reduced prices on many items in the Leica family of over 200 camera accessories.



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A three-piece, all-metal film cartridge made expressly for the Leica camera. Easy to handle . . . holds enough film for 36 exposures.



LEITZ MECHANICAL FILM WINDER.....\$12.00

For quick and easy winding of bulk film into magazine. Adjustable spring-pressure roller assures tight and uniform winding.



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To shape and trim ends of film for loading into magazine. Fold-over construction engages film . . . prevents slipping and insures accuracy of cut.

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LEICA CAMERAS AND ACCESSORIES

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and serves as an actual visual record of what transpired during the action."

Designed to cope with the high speeds of jet planes—relative speeds of 1,000 miles per hour are commonplace in aerial combat—the N-9 has a shutter speed, operating up to 64 frames per second, that is equivalent to 1/1000th of a second exposure.

In the motion picture field, the announcement is made of an improved Pathe 16 camera, imported from France by Director Products, Inc., 570 Fifth Ave., New York. The \$395 camera (less lens) has a full frame focusing device which permits sighting through the lens while actually taking movies. Other features are an improved governor and threading mechanism; pressure pad and release button; and a full scale of six frame speeds up to 80 frames per second for extreme slow motion. The spring motor permits shooting thirty feet of film per winding; the hand crank is built in.

Accessories

Three items are offered by a new company, the H. L. Instrument Co., 313 W. Valley Boulevard, San Gabriel, Calif. One is a metal filter holder for Varigam filters, the Enlarg-O Filter Holder that attaches with three adjustable set screws to enlarging lenses of various diameters up to 17/8ths inches. The price is \$2.95. Another is the Enlarg O Arm, an extension aperture control that permits the operator to preset for a desired aperture, then open the lens wide for easier focusing, then re-set quickly to the predetermined stop. The metal item is \$1.95. The third device is the Treasurscope, a \$1.50 viewer for stereo slides.

Tiffen Manufacturing Corp., 71 Beekman Street, New York, which is noted for the ingenious filter-carrying devices it puts on the market from time to time, now appears with another. It is the Select-a-Filter Safe, a transparent plastic filter case with a novel push button filter selector. The case has a snap closure, molded strap loop for attaching to a case or carrying bag, holds six filters, lens shade and adapter ring, and costs \$2.50 for the Series V, \$2.75 for the Series VI size.

An improved Slavey 1-0-1 unit for firing several lamps simultaneously with the master flash has been placed on the market at \$17.95 by Sterling-Howard Corp., 561 East Tremont Ave., New York. According to the announcement, flashes can be made in any combination of strobe or flash lamps from 150 to 300 feet without interconnecting wires.

The DS surface, velvet grain natural white, high lustre in double weight, has been added by Du Pont to its list of Varigam surfaces, bringing the total to ten.

Literature

Want to keep up with the latest doings of our technical research pundits? Ansco now offers you the chance. Simply send \$5 (\$8 outside the United States and Canada) for a year's subscription to "Ansco Abstracts," a monthly review of technical literature in mimeographed form. The

PSA JOURNAL, Vol. 18, Feb. 1952



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review is published by the Library of the Research Department of Ansco, Binghamton, and gives up-to-date information on photographic technical developments, literature references, new literature and patents.

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"Kodak Chemical Preparations" (50 cents), a new Kodak Data Book punched for insertion in the Kodak Photographic Notebook, contains basic information on Kodak solutions for processing after-treatment of black-and-white materials. The book includes information on the preparation of solutions; a handy chart of the most suitable materials for constructing processing apparatus; storage of solutions; time-temperature charts; keeping property charts, and instructions on the preparation, use and storage of Kodak chemical preparations.

A twelve-page booklet that answers the most commonly asked questions on the use of auxiliary lenses is offered free by Spira tone, 32 34 Steinway Street, Long Island City, N. Y. Just drop them a card and ask for a copy.

If you're planning a trip to Europe lucky you—this year, you may want to time your sojourn to take in one or both of two international photographic exhibitions to be held there in 1952. One is the World Exhibition of Photography, which will be held May 15 to July 31 in Lucerne, Switzerland; the other is the third Photokina International Exhibition of Photography and Cinematography, to be held April 26 to May 4 in Cologne, Germany. The Lucerne show, which has attracted, we are told, the participation of more than forty countries, will be devoted to the work of amateurs and professionals in

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

Trade—Rolleiflex automatic, Tessar 3.5, tripper, case, for Leica, Contax. Sell Super Ikonta C Special, 3.5. Tessar case, \$90. Max Tharpe, Statesville, N. Carolina.

TO PSA MEMBERS EVERYWHERE

From Paul Gibbs. Chairman, PSA '52 Convention

August 12th through 16th are dates for you to note and remember for during that period New York City will be the host to your 1952 PSA Convention. More than 100 committee members are already busily working to make the Convention an event unmatched in both photographic importance and genuine hospitality.

New York City has been described as "The World's Largest City," "The City with Highest Buildings and Miles of Subways," "Center of World Government," "The Harbor of the Largest Ships" and many other descriptive titles of a "super" nature. Your convention committees are more chiefly concerned, however, that you will enjoy and appreciate things about our town that are of far more importance and value. We want you to know and feel the real sincerity and warmth of our welcome to the '52 Convention. We desire above all else, after the Convention is over and you are enroute home, that you will take with you a feeling of having personally experienced hospitality unsurpassed.

Photographically, nothing will be left undone. The Convention program will give fullest consideration to each and every PSA Division. It will be outstanding in quality and justify your full interest.

The August dates will permit your attending without disrupting seasonal club activities and also provide you with both a new and complete menu of photographic pictures, facts and data that will give greater impetus to your plans for the home club programs during the following season. The August dates also provide greater freedom to many, who otherwise would have to remain home because of business and school sessions. August is the month of vacations and there are few places in the world that can equal New York's appeal or facilities for recreation.

You will be comfortable. Out of doors the weather will be ideal for field trips and visits to the hundreds of photogenic spots. Indoors, the Convention will be held at one of America's famous hotels—The New Yorker. All of its public rooms are completely air conditioned and its facilities are so vast that all of the PSA Exhibitions can be displayed under the same roof with the other programs.

Above all, every effort will be made to personalize the New York Convention by catering to the needs and interests of the individual.

Do you have a transportation problem? Write us and we will supply complete information regarding your travel, whether by car, bus, rail, plane or boat.

Would you like to visit or photograph such places as the United Nations, St. John's Cathedral, Chinatown, the world-famous airports, Jones Beach, Coney Island, Rockefeller Center, the Bronx Zoo or Central Park? Notify us and it will be arranged.

Would you like to visit the "Roaring Forties," Greenwich Village, a Broadway Show, a television or radio show? Your convention committee will take care of your slightest wish. You will find them willing and anxious to be of assistance.

Yes, whatever your need, be it but a directive to the best places for shopping or the securing of a baby sitter, we will do our utmost to render truly personal service.

We urge you to make your plans now to attend. We will have a wonderful time together. You will like our town and everything possible will be done to make you feel at home. Don't forget, its

NEW YORK FOR YOU IN '52.

various fields, and will be supplemented by an extensive program including lectures, demonstrations and film shows. The Photokina exhibition is primarily a trade show supplemented by photographic and educational displays.

A new feature of the greatly enlarged quarters of Peerless Camera Stores at 415 Lexington Ave., New York, is a department for scientific and medical photographers, the first of its kind in a photography store. The department is manned by specialists in the field and the equipment on display includes a line representative of all the principal manufacturers of this type of equipment.

And just as we were winding up this shop talk an announcement came from E. I. Du Pont de Nemours and Co., Inc., of Wilmington, Del., of a new synthetic base for photographic film. "Preliminary tests by Du Pont Research," the announcement says, "show that it is several times tougher and has much greater dimensional

stability than any of the present types of film base." The base is a safety type and is less flammable than present safety bases.

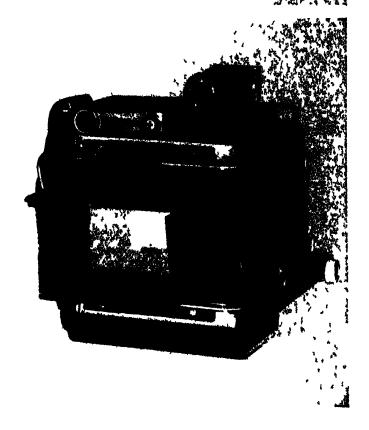
The company emphasizes that the new material is still in the research stage, although five years of research and an investment of more than one and a quarter million dollars has already gone into its development. Even if it meets all tests it will take another two years or so to design and complete manufacturing facilities.

So, for the record, be it known that the material, which is intended for motion picture use, has "twice the tear resistance of the standard acetate or nitrate base film, and can be run through a projector from three to four times as long before perforations show appreciable wear." Known technically as polyester film, the material, according to Du Pont, may make it possible to reduce the thickness of motion picture film by at least 20 percent. The base is noted also for its dimensional stability and its lack of brittleness at low temperatures.

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A portrait of the author, wearing his specially-designed diving helmet.

W ITH ONE last admonition to Don to keep the air pump going steadily, and a warning to Bob to let me down very slowly, I popped my head into the 65-pound diving hood resting against the side of the boat, gave a signal to be lowered, and offered up a fervent prayer that these two Bahamian students of mine would follow my instructions to a "T." Thus began my first trip down into the warm crystal clear waters of the Bahamas. Some few seconds later, I was rudely jarred to a stop, and found myself seated upon the hard sand with 30 feet of water above my head. The pain in my ears was terrific. Bob's idea of slowness appeared to be rather distorted.

I gave one hard yank on the line to the helmet, the pre-arranged signal to be pulled up. Rope came down. I repeated the signal to find more rope coming my way. I started pulling it down, hand over hand, and finally discovered the main sheet of the boat in my hands. Finally, with yards and yards of rope floating above me, like a thousand ugly snakes, the line tightened and I was able to pull myself to the surface. There I found two very embarrassed boys who tried lamely to explain how they got their signals crossed. So ended the first of many, some routine, some dangerous and many humorous experiences that are attendant to taking color movies underwater.

Many problems had to be solved before it was possible for me to produce my first successful underwater color picture. One of the initial difficulties is teaching oneself how to dive properly. Everyone said it was easy, but I was soon to realize that to be safe underwater while you

JOHN F. STORR, M.A.*

Some Experiences in

were concentrating on photography, meant that many difficult little problems of diving had to be learned to the point of being automatic like driving a car. These included regular breathing, balancing against tide and wave motion, judging distance to counteract the magnification aspect experienced in viewing objects under water, and many others. My first photographic problem was to get the camera safely underwater and keep it dry during filming.

The Bahamas have long been both a Utopia and a



The author prepares for an underwater photographic session near Nassau, Bahamas.

Valhalla for many underwater photographic experiments. Probably the most successful of these has been the Williamson photographic tube. I took one look at this huge tube, with its round sphere and four-foot glass port mounted on a barge-like boat, and realized this was not for me. My underwater spear-fishing experiences had brought me to the conclusion that the most colorful

^{*} Instructor, Biology Department, Adelphi College, Garden City, L. I., New York.

UNDERWATER PHOTOGRAPHY

A MOTION PICTURE FEATURE

scenes could be taken in relatively shallow waters, 15 or 20 feet deep, among the treacherous coral heads within the coral reef itself. Only a small dinghy could be maneuvered in such an area and then, only in the calmest of weather.

My first serious attempt to make an underwater photographic unit was the construction of a diving bell made from part of an 18-inch cylindrical tank, equipped with three adjustable legs. With the enthusiastic support of a number of my students, some of the workmen in the shipyard, and the skepticism of the yard boss, "The Bell" at last stood proudly on its three legs, its foot-square glass port glistening, like the one-cycl giants of Sinbad's tales.

Proudly we carried its 200 pounds of weight to the end of the dock, lowered it gently(?) into the waiting dinghy, and gently again heaved it over the side. It floated serenely, its one eye still balefully gleaming. We added another hundred pounds of weight to its legs and, with a sigh, "The Bell" sank with me beneath it, my shoulders cramped within its confines. This ducking was its baptism and I believe it still stands in the shipyard waiting patiently for its second trip into the "Briny."

Following this, a series of successful photographs were taken, using a butter-box with a glass top, which was placed in the water over the side of the boat. The camera was poked into a small hole at the back of the box, and the picture snapped as interesting scenes came into view through the glass plate. These pictures were made on black-and-white film but proved to my satisfaction that color pictures were feasible and practical, as a lens opening of f/11 and a shutter speed of 1/50 was used, and

the pictures had great clarity and good exposure even when objects were photographed at a distance of 30 feet.

Underwater Lighting Conditions

The other major problem to overcome was the quantity and quality of the underwater light. Getting a light meter underwater to measure quantity of light was easy. An ordinary preserving jar was fine—until I decided to take pictures at fifty fect. I felt it was then time to build a rectangular plastic case of 3%-inch clear plastic to hold the light meter. It didn't float, was easier to manage, and gave better protection for the meter. Glass breaks too easily under water.

Underwater lighting seemed to be very unreasonable and senseless at times until I realized that there were really three sources of light to be considered. The overhead light, the sun rays refracted by waves, and those reflected from the bottom. The direct rays of the sun are absorbed by the water fairly quickly. The light rays refracted by the waves are affected in the same way. The only reason for making any differentiation at all is that near the surface the refracted rays are responsible for a brilliant lighting effect because there is not too much distance to travel through the water. The light therefore is very diffuse and strong. At fifty feet these refracted rays are ineffective and at any distance are lost entirely. Photographs at this depth show the effect of direct overhead lighting only.

On studying my first hundred or so pictures it became apparent that the most important source of light to consider was from the bottom. As a result I have limited

Two heads of TRUNK coral (Orbicella annularis) raise their heads to a height of six feet. This is one of the star corals and its peculiar growth often leads to the "ice cream cone" appearance. Their sides are covered with ZONARIA algae and a large YELLOW SEA FAN. This photo was taken in about 20 feet of water.

A BUSH CORAL, one of the GOR-GONIAS, with all the polyp animals extended has the soft appearance of velvet as it sways gently with the tide. In sharp contrast is the adjacent stark branch of a STINGING CORAL in which the polyp animals are very small.

A black LOGGERHIEAD or Rotten Sponge in the center is of greatest interest here. This sponge measured some two feet across. If, as a diver, you place your hand above the osculum, or opening, the powerful flow of water from the sponge can be felt. The great activity of the sponge is not often realized.



my pictures to areas where the bottom is sandy and light in color.

Several types of black-and-white film were tried but the best results were obtained with a Plus-X film and the use of a K1 and K2 filter.

Color photography presented a much more complex problem. The red end of the spectrum is quickly absorbed by the water and true color balance is impossible. I was not concerned, however, with true color balance.



A movie camera being loaded into the light-weight aluminum container.

What I wanted was an underwater photograph that looked like underwater and appeared in projection the same as the underwater appeared in real life. Besides the color of the water changes from hour to hour because of the color of the floating particles of rock and the kind and amount of plankton or minute floating plants and animals in the water. Consequently, the point of view of rendering the underwater scene in its natural condition is quite convenient. It required only one set of filters

ranging from light to pale rose. Without a filter pictures taken at a depth of over 15 feet are very bluish. With a filter it is possible to take good color pictures without a bluish cast to them at 50 feet.

About this time I had finally got it through my thick skull that light mobile equipment, with the camera encased in a water-tight box, was the answer to my need for maneuverable equipment. The first such box was made of iron sheeting welded together with a glass port inside, and a removable side plate held on by some 25 quarter-inch bolts. It took at least half an hour to set the movie camera in the case and tighten down the nuts. The less said about this first case, the better.

Next I tried a cast aluminum case of two parts, held together by six half-inch bolts. This seems to be a satisfactory answer to the problem. It was quite easily constructed and machined, low in cost and has given excellent results.

A Fascinating Business

Working underwater is a fascinating business. One really moves into a new world to be accepted quite non-chalantly after a preliminary eye-brow-raising by the underwater inhabitants. The colors and color effects are exceptional. I have never seen the coloration of the fishes, and especially the iridescence of their sca'es, reproduced on canvas by any painter or even by color film. Combined with these beautiful colors are the fascinating shapes of the corals and the fishes.

The area in the Bahamas where most of my photographic work has been done has been among the reef heads close to the almost unbroken barrier reef beyond which lies the open ocean. This outer part of the reef is the area where, because of the greater activity of the water, many corals live best and display their most brilliant hues. The massive coral heads and short stretches of coral reef lie behind the main barrier like a loosely fitted jigsaw puzzle. The valley bottoms between the coral heads are covered with white sand, a very necessary part of the underwater photographer's lighting system.

It is within these corridors that one has the most exciting and unforgettable experiences. I sometimes believe

TABLE OF UNDERWATER EXPOSURES

Bright Sunlight-Light Bottom *					
	2 5 feet	10 feet	20 feet	50 feet	Hazy Sunlight
Black-and-White film Plux-X with K2 Filter. Movies at 24 f.p.s. Stills at 1/50th	f/16	f/11 f/8	f/8-f/5.6	f/3.5-2.8	½ stop larger opening.
Kodachrome, Daylight Type with Wratten No. 86 † Movies at 24 f.p.s. Stills at 1/50 sec.	f/11-f/8	f/5.6-4.5	f/4-3.5	f/2.8 at 1/30 sec.	1/2 stop larger opening. No wave action seen on bottom gives un-
Color correction filter factor included in above					real effect.

^{*}Dark Bottom may require one or two stops more opening and gives poorly lighted subject.



While roaming along the side of coral head, a small school of foot long YELLOW TAILS (Ocyurus chrypurus) became interested in the strange intruder. Every few minutes the school would circle out from their coral cave, take a quick look and wander back again.

A two-foot TRUMPET FISH or PIPE FISH (Aulostomus maculatus) glides slowly by a large branching trunk of ELK HORN coral (Acropora palmata). Usually this odd sea character, a relative of the little sea borse, is seen swimming or resting head downwards among sea plumes.

A large PARROT FISH feeds upon the algal growth found on the surface of the dead coral head. A central head of coral often becomes the host to many types of growth, such as the brown BUSH CORAL, the RED FINGER SPONGE, and the STAG HORN CORAL.

that the fish are quite aware they are being photographed. On one occasion, I recall moving slowly along a rather narrow valley, and before I was able to adjust the camera on its tripod, a n-ixed school of brilliantly colored Rainbow and Blue I arrot glided past, weaving in and out among the over-hanging branches of coral. Being at the end of my 100 feet of air hose, I set up the camera, with a sigh of regret, to take a photograph of one solitary Nassau Grouper which was fanning himself beneath the bare arms of an Elk-horn Coral. Just as I set the camera in motion, the school of Parrot fish condescendingly wove their way back, giving me a perfect action for 20 feet of film.

On another occasion, I maneuvered into a good position to catch the detail of a particularly beautiful jutting ledge of coral. A small Yellow-tail glided back and forth, up to the moment when the camera started rolling, then, as graceful as any ballet dancer, completed a spiral motion around the very end of the ledge I was photographing. Such occasions as these occur with really wonderful regularity.

Then, of course, there is always the tale of the one that got away. In this case, it was not one, but I should judge about two thousand. I was strolling down an incline between two large masses of coral, with the camera and tripod tucked under my arm, looking about for an interesting subject. Suddenly around the corner swept some 2,000 Jack. (This is a small fish about eighteen inches long, shaped like a mackeral or tuna.) They were so closely packed that as they brushed by me, it was impossible to see either of the walls of the valley. I stood helplessly open-mouthed till the last one passed by.

These same fish gave me one of my worst frights, when a small school of fifty or so, suddenly passed, coming swiftly upon me from the rear. This is a world of silence and no horns are honked and no passing signals given, so when fast moving objects dart quickly past you without warning, it gives you a real scare.

Dangers of the Deep

This is not a perfect world, however, and still contains many dangers. Oddly enough, my greatest fear centers around a very lowly and slow moving animal. This is the Black Spiny Sea Urchin. The Urchin, or Sea Egg. as it is sometimes called, belongs to a group of animals known as the Echinoderms. To this same group belong the star fishes and the sea cucumbers. The Sea Urchin's body is slightly oval or round, and up to four or five inches in diameter. From this body with its hard casing, extend long tapered spines; these are sharp, brittle, and often poisonous. I have had the misfortune of having these spines enter my fingers on three occasions. This was sufficient to cause the sweat to break out, due to agonizing pain caused by the poison. It is interesting to note here that the prescribed Bahamian method of getting rid of the pain is to hold the affected part over the flame of a match until the pain from the burning becomes worse than the pain from the poison. It seems to work. From this description you can readily understand my fear that some day I will become too preoccupied with the framing and taking of a particular scene and forgetfully back up into the rugged coral wall upon which these Sea Urchins often cling. Memory of the spines themselves, which are five or six inches in length, adds to the happy thought.

Some of the corals are distinctly poisonous and produce a stinging sensation. A small piece of coral, on one occasion, broke off from a piece that I was collecting high up on a coral head, and wafted down, touching my shoulder on the way. It left a welt, like the burn of a red hot poker. On another, rather embarrassing occasion, I found that one of the long twig-like stinging corals had somehow poked its way up the pant leg of the khaki shorts I was wearing. Each attempt to jump upward only resulted in my floating down again into the same unfortunate position. I walked like a cowboy for a week.

The Barracuda

As far as the fish themselves are concerned, there are only a few of which one must be wary. It is just a wee bit disconcerting to be intently photographing an underwater scene and then suddenly realize that a very healthy looking four-foot Barracuda is circling about you at a distance of three to five feet. Somehow you do not mind too much when you are able to watch him out of the corner of your eye as he circles in front, but when he disappears behind you, your heart searches for space within your throat. It is impossible to spend much time underwater without philosophying to some degree. I found, for example, that there is a difference between knowledge and faith. When a long silvery fish with a protruding, undershot jaw, well supplied with teeth comes into view, you know that it is a Barracuda. When he circles behind you, you recall that you have heard that Barracuda never attack unless an object flashes with sudden movement. Then you cross your fingers and have faith in that knowledge. A favorite trick of the Barracuda is to stand off eight or ten feet from you, opening and closing its immense mouth. The mouth is so large, in fact, that the body of the animal entirely disappears, and only an oval of teeth, with the gullet in the center, flanked by the inside gill slits, is visible. One's imagination plays tricks, and you would swear that you can distinctly hear the clang of those teeth as they viciously come together.

During all of my diving experience there was only one occasion when a Barracuda actually made menacing passes at me. This time, two of us were diving and taking pictures. I had just finished taking a scene of the other diver climbing up the drop line into the boat, when I noticed a Barracuda at his heels. Somehow the animal sensed my desire to follow the same pathway and poised itself in the usual Barracuda manner, head-end slightly lowered, right at the end of the drop line. Any movement on my part immediately caused the fish to dash with amazing speed toward me, passing within two feet, to circle and go back to his station. On each occasion I crouched and kept the metal camera case as a rather inadequate shield between us. The use of shark repellent powder, which was lowered to me from the dinghy standing watch over me, was almost disastrous, as it was in a white bag and the shaking of the bag only excited the Barracuda more. Finally, I signalled for a spear gun, with its fourfoot quarter-inch projectile of stainless steel. Letting the camera case float to the surface as the Barracuda swept toward me, I took a step forward and shot the spear into its head. Unfortunately, I missed the area of the spine which would have stunned it. Instead, the spear imbedded itself just behind the eye in the hard cartilage. The lashing of the Barracuda bent the steel spear into a complete U, and after making one swing toward me, he dashed off toward the open sea. I was missing one spear, but without regrets.

My strongest desire last year was to enter into another area of the underwater world which I had visited on only one other occasion. This was the 50-foot depth. My

reasons for taking underwater pictures is because of their great value in presenting the underwater world to biology students, as well as to the public at large. It is also an area of research for my own interest and information. The 50-foot depth opens up a possibility for contrast between the animals and plants which live in the shallow and rather unsettled depth of 15 feet, and the rather serene 50-foot depth. Here, larger and different types of fish are found.

It was during the taking of one scene at the greater depth, that a fish weighing about 50 pounds persisted in coming toward me every time I raised the camera. Through the camera finder I would see him come gliding toward me to finally disappear beneath my range of vision. I just had to look down. His nose, six inches from my bare midriff gave me a very squeamish sensation. I could not scare him away. Even striking at him with the camera case had no effect on his equanimity. It seemed impossible to make him go away. After a while, and only when he was positive that he had investigated all my diving equipment, he lazily turned away, and at that point, I believe I took my first breath in several minutes.

With fifty feet of water above you, creating on the surface of your body a pressure of 19 tons, and with the boat some 150 feet away and completely out of sight, you feel very much alone. It is, however, an aloneness that is completely fascinating. Large sultry mounds of rounded coral rise up from the smooth sand. Odd, powerfully built, and beautiful fish, swim about while the smooth waves overhead act like huge lenses to focus the sun's rays which play upon the bottom like a thousand search lights. There is so much to see and to photograph. The distance haze created by the water atmosphere curtains off one's vision at a distance of a little more than 100 feet. In and out this haze come and go the creatures of the deep. Never two scenes alike in this ever-changing world of beauty and fascination.

Johnny Appleseed's Correspondence

DEAR JOHNNY:

I wonder if either you or your associates have done any work with p-aminodiamethylaniline monohydrochloride as the SOLE developing agent for black-and-white films—and with morpholine as the SOLE alkali in a developing solution intended for black-and-white negative development?

If so, in each case, what was their effect on the grain structure, the definition and general negative quality?

If you are not in a position to answer these questions, can you suggest literature where same may be consulted?

G. N. GARRISON

1)EAR MR. GARRISON:

Yes, I have experimented with p-aminodimethylaniline monohydrochloride as the developing agent for black-and-white films. Compared with popular fine-grain developer formulas using p-phenylenediamene, this compound gives more graininess and equal speed losses.

Morpholine, when added to a developer like D-23, increases the development rate and the graininess.

JOHNNY APPLESEED, APSA

EXPLORATION AND DISCOVERY WITH THE COLOR CAMERA

A PSA COLOR DIVISION FEATURE

BY

HOWARD DEARSTYNE

Over the course of the last decade color photography has been for me both a means of recreation and, increasingly, a source of understanding of the visual aspects of nature and of the world of form generally. However simple and readily grasped certain things may, with experience, come to seem, these things are not necessarily so when one is first confronted with them. One arrives only slowly at an understanding of those profound truths which eventually appear so simple in the realm of the things of the spirit generally, and, specifically, in the world of visual art. One's eyes become fully opened to the potential beauties of nature only after years of seeing and seeking, but once they are opened they can convey to us unending "visions of pure delight."

HOWARD DEARSTYNE, Palace Green, Williamsburg, Virginia, is a registered architect and member of the A.I.A. He graduated trom Columbia College, studied two years in the Columbia School of Architecture and then went to Germany to continue his studies, remaining there for the six years from 1928–1934. He studied four years at the Bauhaus, Dessau, Germany, and received the diploma of this school, being the only American to hold it. He thereafter continued his architectural studies in Berlin with Prof. Ludwig Mies van der Rohe, working with him for two years. (Mies van der Rohe is now head of the Department of Architecture of the Illinois Institute of Technology in Chicago.)

He returned to America and worked as an architectural designer for Harrison and Fouilhoux, Radio City architects, for four years and also for other firms. He subsequently taught for about nine months at Black Mountain College, one and a half years at Lawrence College, Appleton, Wirconsin, where he was also resident architect and at the Cranbrook Academy of Art, where he was in charge of the Department of Design for two years. Since 1946 he has worked in the Architectural Records Department of Colonial Williamsburg. Inc., and has taught architectural design at the College of William and Mary.

. He started taking photographs in the usual way, with a Brownie, as a boy. At the Bauhaus, where he came in contact with first rate artists and photographers, he began to take photography seriously and started his search for form in that medium which has continued to this day. He began his color work around 1940 and has worked almost exclusively in color ever since. He states he has no prejudice against black and white photography but finds the possibilities in color richer and more varied.

He uses a Leica camera which he bought in Berlin in 1934. His alides have been widely exhibited and a number were included by the Museum of Modern Art in its show, "New Photographers."



PAW PAW, THE SNOW-FOOTED (1945). The pressure of the dog's feet compacted the snow enough to preserve this record of his passing after the surrounding snow had melted. The dog. therefore, helped to create these footprints in relief.

The world is an inexhaustible, ever-changing reservoir of visual experiences. It does not, of course, actually change fundamentally but we do, and with our change and development the world, in effect, also changes for the reason that we come to view it differently.

One of the first things I found out in the course of taking pictures was that photographic compositions, like those in painting, must be exact or reasonably exact to give aesthetic satisfaction. The accidental, that is, that which fails to serve as a functioning part of an ordered pictorial whole, has no place in the photograph. There are no readily-determinable and conveniently-applicable rules of composition, yet every photograph must be composed or ordered in some one of an infinite number of possible ways if it is to be considered a work of art. I knew this and so I set out to make well-composed color pictures with the camera.

I soon found it expedient, in order to eliminate superfluous or incongruous elements from the picture, to isolate the particular tree branch, flower or what-not in which I was interested against a simple natural background, such as the sky, or snow, or water, or sand. The simple background enabled me better to control the forms which entered the composition and the background also contributed to the whole its color and texture and frequently certain shapes such as clouds in the sky, ripples in the water, etc.

In photographing objects against the water of a pond or lake I became aware of additional pictorial possibilities which resided in the mirror action of the water. The dark bottom of any pool, as is well enough known, makes the pool a fluid mirror in which the reflected images of clouds, trees and other objects are continually being altered or distorted. I discovered that this distortion of their images frequently rendered commonplace forms fresh

and exciting. So, I took pictures some of which were composed wholly of the distorted reflected images of objects while others were a combination of reflections and actual objects, such as things floating in the water or adjacent to it.

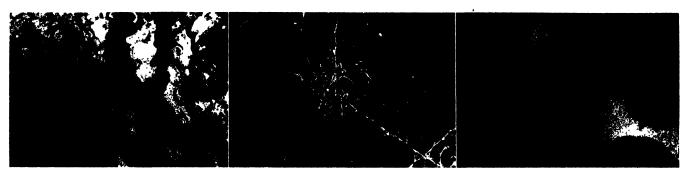
It may be well at this point to speak of reflections in general. No reflector, not even a good mirror, gives an exact reproduction of the object reflected, and most, for one reason or another, distort it more or less radically. This distortion consists in a veiling of reality which lends an intriguing sense of remoteness or mystery to a picture.

As for backgrounds, I gradually came to see that any simple natural or man-made surface could serve this purpose and that, furthermore, objects themselves can form their own background, as in the case of a composition made up, let us say, of leaves and grass, footprints in the mud, etc. And concerning subject matter I learned that anything whatsoever can constitute the raw material out of which a picture is made. There are, I discovered, no hierarchies of value in subject matter which make a beautiful girl, for instance, a potentially better -ubject than an old shoe or a batch of leaves on a wet pavement. What always counts most is the effectiveness of the composition of form, color and light which is achieved with the

being wrought in the things within it by natural forces the alterations which are brought about in growing things from one season to another and the changes caused in the appearance of objects by rain, snow, wind and, above all, by lighting.

Light is a primary determinant of both the quality of the color in a picture and of its mood. As to the latter—a composition made up of any group of objects can be gay or gloomy, matter-of-fact or mysterious, rich or barren, by turns, as a result of the varying character of the light which falls upon it. Light, the source of the photograph, is also one of the chief resources of the creative photographer.

Color photography poses its particular problems and possesses special potentialities which do not exist in black and white photography. The color transparency, once it is made, cannot be altered or, at least, should not be, whereas the black and white photographer can do much to enhance the quality of the print he makes from a negative by manipulation in the darkroom. The possibilities in color photography, on the other hand, are much richer and more varied. Color, of course, is one of the chief elements in composition and many a configuration of objects which in a black and white photograph would



INKY UNDULATIONS (1945) Left. A perfect mirror, presumably, would reflect a perfect image, that is, an exact copy of the object. A liquid mirror, which is far from perfect, when set in motion by the wind, transforms the image of an object or group of objects into an ever-changing series of strange and frequently grotesque forms. CREEPING CRABGRASS (1950) Center. There is something arresting about an inanimate object, like a stone, which suggests something living; in a plant which

has something animal-like about it, and in either when it takes on some human aspect. This is pictorial poetry and it is, in a general way, equivalent to literary devices such as metaphor, simile, the parable, etc. ABSTRACTION ON CONCRETE (1945) Right. The dictionary defines "abstraction" as the concentration of attention on some one aspect of an object to the exclusion of all others. Here the identity of the subject matter is cloaked so that we are aware only of its form.

subject or subjects employed. Each subject, of course, impresses its particular personality upon the picture and makes it unique over against all other pictures. But the fact that both a good and satisfying photograph and a bad and unsatisfactory one can be made of either the beautiful lady or the old shoe suggests that factors other than subject matter determine to a large extent the aesthetic quality of the result.

From this it follows that one need not journey to some distant photographic happy hunting ground to find suitable and satisfying subject matter. There is as much potential beauty at one's doorstep as in the grandiose Rockies or in exotic Tahiti. If one searches this beauty out, he will find that the small fragment of the world which lies within easy reach of his hearthstone is a rich storehouse of pictorial compositions which is ever replenished by changes in form and color which are constantly

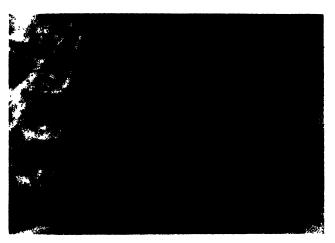
lack sufficient interest becomes exciting and satisfying when recorded in color. Light, again, plays a vital role here. It has the power of altering both form and color so drastically as to justify our asserting that, in respect to our perception of these, there is no such thing in nature as a constant form or a stable color.

It has been my experience that bright sunlight, far from augmenting color, definitely fades or weakens it. I make many of my pictures in the early morning or toward evening when sunlight takes on a mellow, rosy hue which lends warmth and richness to the picture. I make many color shots in the shade or partial shade where the subject is illuminated by reflected light, which is much less harsh than the direct rays of the sun, and many, also, on cloudy days or in the rain where the colors of things are saturated and most satisfying. I have discovered that the only disadvantage of rain is the discomfort it visits on the

photographer—it is certainly kind to the color picture. A word of caution should be given here concerning the use of strong contrasts of sunlight and shadow—these are very difficult to handle successfully in color photography.

One further important characteristic of color photographs should be noted—their ability to portray the third dimension. Color pictures give a far greater impression of depth than black and white, because, probably, they approach reality more closely—our world is, after all, a colored world. The photographer, however, must make judicious use of this advantage. The photograph, to rise above the realm of decoration must, indeed, create the illusion of the third dimension, yet the depth represented should be a limited one. I judge this from the fact that the best of my pictures are invariably restrained in their three dimensionality.

Photographs, I now know, are most successful when they are precise in detail—soft focus, impressionistic effects are a natural province of painting, not photography. The virtues peculiar to each technique must be exploited to their fullest to produce with each the best result. The camera is capable of achieving an exactness



SANDPIPER'S MUD LARK (1950). This is scarcely an abstraction. The perambulating bird is still very much present in its tracks. The thing or things called to mind by the forms, the mental image evoked, though less definite than the actual image, is an integral part of the experience we have in viewing a picture such as this.

of recording which the painter can never hope to obtain. The ability of the photograph to present the full reality of objects in the world roundabout is one of its outstanding merits for, when the photographer chooses significant combinations of objects, colors and lighting, this reality can be surpassingly beautiful.

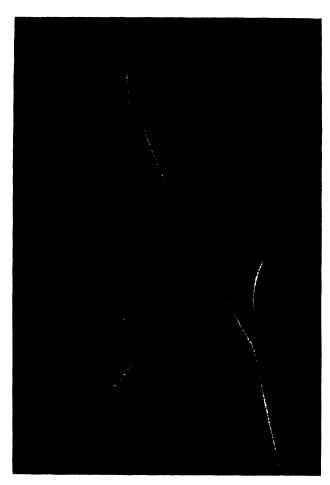
It is remarkable what framing a potential picture in the viewfinder of the camera does to the objects thus framed. First of all, it segregates these objects from their surroundings and enables the operator of the instrument to choose with far greater certainty those arrangements of forms, colors and light which will produce satisfying pictures. This enframement concentrates the attention upon a relatively few objects so that the photographer sees them fully, perhaps, for the first time. Furthermore, cut off from their surroundings as they are by the viewfinder,



STRINGY-HAIRED MOPPETS (1951). This picture depends upon suggestion for its chief interest, rather than on form. There is a feeling of something grotesquely human in the mopheads which gives them a whimsicality which a pair of actual human figures would not have.



SHADOW OF THE THIRD WHEEL (1946). In a picture light and shadow forms mingle on a more or less equal footing with real objects—all are the potential raw materials of pictorial compositions. An actual object, such as this tricycle, will generally dominate over the forms created by light since the object has three-dimensional solidity and greater detail, while light forms and shadows are two-dimensional and flat.



STAYED SUSPENSION (1950). The interest in this picture resides primarily in a sense of physical forces at work in it. The snapping of the stem, first of all, is still recalled in it. Then, we can readily imagine the broken stem, blown back and forth by the breeze, inscribing the series of arcs on the soft tarpaper background. Finally, the grass head hangs downward like a weight suspended from a crane (the diagonal part of the stem) and a guy (the shadow) stays or supports the latter.

these objects cease to be so much parts of the actual world as dynamic and living entities in a distinct and self-sufficient new world—the world of the picture. The taking of the photograph thereafter serves only to record the picture which the photographer has already singled out.

In the selection of the materials of the composition the manner in which the objects are "cut off" is most important both to the composition and to the affective power of these objects. Things which as wholes are not arresting frequently become so when some well-chosen part only is included within the bounds of the picture. Furthermore, an object normally vertical, like a building or a tree, often takes on added interest in the picture when it is inclined, so that I very frequently tilt the camera in taking a picture.

It is most instructive, in training the viewfinder on first one and then another group of objects, to observe the divergent character of the pictures which are thus isolated. All phases of art seem here represented, from realism and impressionism through expressionism, surrealism, abstraction, etc. Nature sometime, somewhere produces combinations of forms and colors akin to all of those found in the most radically modern paintings-a fact which, were it generally known, would tend to silence the absurd. unceasing disputes concerning the validity of one or another of the various forms of modern art. If surrealist forms, abstractions, etc. abound in nature, how is it possible to object to them in painting on the ground that they are unnatural and illegitimate? It is manifestly impossible to place the stigma of falseness and corruption on Dame Nature, the mother of all things, animate and inanimate, and the ultimate source of all pictorial ideas and ideals. At any rate, the so-called eye of the camera is an impartial, unprejudiced eye and sees at every turn things which to many seem shocking or ridiculous the moment they appear upon the canvas. The camera, indeed, can be a powerful agent in the emancipation of the vision and can unlock many of the secret doors of art.

The Stereoscopic Art-Part 4*

J. A. NORLING, APSA

GENERAL DATA

For successful stereoscopic projection, it is important to know the size to which the picture is to be projected, for upon this knowledge depends comfortable viewing or maximum effectiveness, or both. Distortion of the subject for the spectator depends on his viewing distance and the angle at which he views the picture, but as in conventional movies, distortion due to the spectators viewpoint is not serious unless he is very far off screen center or extremely close to or very far away from the screen.

Stereoscopic Terms

There are certain terms used in stereoscopy. These are:

The Stereoscopic Window

The "frame" behind which the scene apparently exists in space. In some cases, elements of the scene may extend in front of the window. These are special effects, and do not belong in a discussion of basic principles. The symbol is Sw.

Interocular (In)

The distance apart of the human eyes. We may select 2.5" as the interocular.

Interaxial (I)

The distance apart, or horizontal spacing of the stereo

^{*} Concluded from page 25, January 1952 PSA JOURNAL.

camera lenses, more truly the spacing apart of the central axes of the picture area.

Major Distance (D)

The distance from the lenses to the farthest object.

. Minor Distance (d)

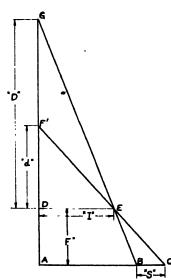
The distance from the lenses to the closest object. This is often the plane at which the stereoscopic window is planned to exist. In most cases, the nearest object will be a slight distance in back of the nearest plane.

Width of Image (w)

Refers to the width of that part of the negative which is to be used in the final prints. For standard 35mm theatrical film, this is .825", for 16mm—.4", for Stereo-Realist slides—.875".

Focal Distance (F)

Refers to the distance from the principal node of the lens to the film, and does not refer to the equivalent focal length of the lens, although in most cases the stated focal length may be considered the focal distance. It is only for extreme close-ups that a differentiation must be made.



The geometry of the stereoscopic process.

Parallax Index (P)

This refers to the parallactic difference between disparate members of the stereoscopic pair when projected. The parallactic difference is determined by the following factors:

- 1. The distance to the nearest plane in the subject.
- 2. The distance to the farthest plane in the subject.
- The ratio between image width and focal distance of the lenses used.
- 4. The interaxial used.

Parallax index can be expressed by the equation

$$I = \frac{W}{PF} \times \frac{Dd}{D-d}$$

This equation was derived from the accompanying diagram, which represents the geometry of the system of taking stereoscopic photographs. Calculations are simplified if we consider one of the lenses collinear with the far and near points.

Points D and E represent the positions of the two lenses: The distance DE is the interaxial "I". Distance

DA or EA is the lens to film distance, and its symbol is "F". F and G are points on the nearest and farthest planes in the subject. DF is "d" and DG is "D". BC is the horizontal shift on the image plane created by points F and G, and this distance has the symbol "S".

It will be seen that if the nearest point is superposed on the screen that the farthest point will be separated by an amount determined by the interaxial used in taking the picture. The maximum value of the distance of homologous points on the screen should not exceed $2\frac{1}{2}$ inches to avoid visual discomfort. To the observer, homologous points back of the stereoscopic window which are $2\frac{1}{2}$ " apart should appear to be at virtual infinity. Some individuals can tolerate $3\frac{1}{2}$ to 4 inches, but it is best not to use "super infinity" if it can be avoided. Homologous points that superpose on the screen will seem to lie in the plane of the stereoscopic window.

The minimum distance at which observers can look at a picture comfortably when it has a 2½" maximum separation of points is about six feet. In general, the maximum horizontal displacement should not exceed 1/30 of the viewing distance. This requirement exists because in viewing projected stereo pictures, the observer must "uncouple" the facilities of convergence and accommodation of the eyes.

In viewing, it is desirable that the parallax index be 24 or greater.

Parallax index P may be stated as

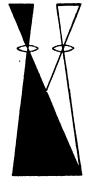
$$P = \frac{D_v}{I_n}$$

where D, is the viewing distance, and I_n is 2.5".

Thus where $D_v = 60''$, P = 24; where $D_v = 120''$, P = 48, etc.

General Rules

1. A general rule can be laid down for the photography and projection of stereoscopic views: The projected view should have the same angular dimension for the viewer as

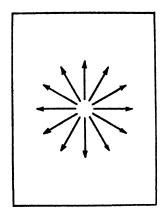




The principle of lens angle and viewing angle.

the scene taken by the camera. This is the ideal, but never attainable in practice except for just one person at the prescribed distance from the screen and viewing the screen along the projection axis.

2. The apparent depth of the stereoscopic view should be the same as the real depth of the scene. To attain the right apparent depth, the correct interaxial must be employed. The required interaxial varies over a wide range and for projected views must be given much more serious consideration than for hand-held views. If we plan to



Representation of a cluster of light vibrations.

project on an 18 foot wide screen, we must not use as wide an interaxial as we can use on a six foot screen, because if we do, and employ convergence to establish the stereoscopic window, we are either going to have homologous points at infinity spread so far apart that the eyes have to diverge to accommodate for them, or we are going to have to adjust the projected stereoscopic window to a plane far in front of the screen.

It is not difficult to arrive at the correct interocular if we use the simple equation

I (interaxial) =
$$\frac{\text{we d}}{\text{sf}}$$

where w = width of the image on the film,

e = normal human interocular (21/2")

d == distance from the camera lens to a plane just in front of the nearest object (plane of convergence),

s = width of the projected picture,

f = focal length of the camera lenses.

The establishment of the stereoscopic window is not of great importance in hand-held views, but it must be employed in projection, and properly employed. If it is not, there will be the marginal disturbances that have been mentioned before, and they are hard to look at. There is nothing in natural vision to correspond to them, and since the ideal stereoscopic view is one that should afford complete visual comfort, the appropriate window frame should be calculated in every scene. If it is not, people may have trouble looking at your stereoscopic "master-pieces."

Very striking stunt shots can be made stereoscopically. For instance, objects can be made seemingly to float in space between screen and observer provided the object is well inside the margins of the picture areas. Objects should not be photographed so as to appear so near to the person observing the projected images that he will have trouble fusing them. Consideration must be given to the accommodation limits of the eyes; that is, for convergence accommodation limits.

Theoretical accommodation limits of the human eye in convergence are based on normal close reading distance of 15 inches. (Note: This formula does not take into consideration what physiological effect, if any, is introduced when the accommodation muscles are used without correlative focusing.) The angle of convergence of the eyes (interpupilary distance of 2.625 is used) at a distance of 16½" is slightly more than 9°. The displace-

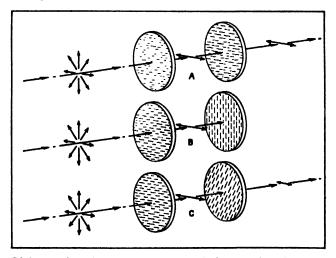
ment of the disparate images on the screen are given in inches and decimals of an inch.

Formula: Observer distance from screen less 15" multiplied by the tangent of half the angle subtended by the eyes gives the maximum separation on the screen at a given distance. To obtain the required separation of images on the film, divide the projection aperture width by the screen width and multiply by the separation of the projected images. (tan 4°30' x distance from the screen)

Observer distance from screen.	Maximum separation on screen in inches.		
4'	2.60		
6'	4.48		
8'	6.37		
10'	8.26		
12'	10.15		
16'	13.93		
20'	17.71		
24'	21.48		
30 ′	27.15		

An Analysis of Light Polarization

Since the phenomenon of light polarization is so closely related to the practice of stereoscopy, it is of benefit briefly to review it.



Light passing through two plane polarizers: A-with axes parallel, B-with axes at 90° to each other, C-with axes at less than 90°.

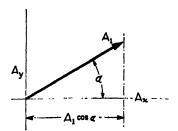
Let us imagine we are looking head-on at a beam of light and that we can conceive it as a bundle of rapidly vibrating arrows pointing outward in an infinite number of directions. A polarizing filter can cause all vibrations to take place parallel to each other.

The polarizer transmits not only the vibrations which are originally parallel to the polarization axis, but all the components of all the infinite number of vibrations at angles to the axis. The amplitude of any vibration along the axis is equal to

A₁ cosa

where a is the angle between the direction of vibration and the axis.

Since the energy of a vibration is proportional to the square of its amplitude, the relative intensity I_u of light



Vector diagram of a vibration.

transmitted by two polarizers with axes at any angle from 0° to 90° is given by

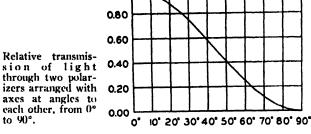
$$I_u = I_o COS^2 \alpha$$

when the angle between the polarizing axis is a and I_0 is the relative intensity of the transmitted light when the angle a is zero.

A graphical representation of this, with I_o arbitrarily equal to unity, shows the relative intensity of the light through two polarizers with axes at various angles to each other. This curve is true only for perfect polarizers which would have a transmission of 50%. Actually, the best polarizers have a transmission of only about 40%.

Conclusion

The fundamental requirement of any stereoscopic



1.00

system is that each eye sees only that member of the stereoscopic pair intended for it and excludes the image belonging to the other eye. The disparate images of the stereoscopic pair must be distributed to the eyes of the audience in a selective manner. To quote from Dr. H. E.

There are only two places where the distribution of images to cyes can be done; these are at the screen and at the eyes. The number of images at the screen can be reduced to two, if the number of viewing instruments is equal to the number of spectators. The number of viewing instruments can be reduced to zero if the number of images at the screen is made infinite. Any gain in simplification at one point is offset by increase in the complexity or expense at the other.

Camera Club Manual

H. J. JOHNSON, FPSA

Continuing with the revision of the Manual, the second chapter brings a sample constitution which, though it can be used successfully "as is" by many clubs, is intended chiefly as a framework which may be adapted to the particular requirements of any club.

There are two important points in connection with club constitutions: (1) they are not absolutely necessary; (2) their chief value is to fix dates, duties, etc., rather than to prevent politics. Club politicians never let constitutions hinder them unduly.

Chapter II

Camera Club Constitution and By-Laws

The constitution and by-laws of the camera club comprise the formal ground rules by which the officers of the club guide its operations. They serve as reference documents to be followed in spirit rather than observed by exact letter. Their greater use is less for discussion than as the final recourse in cases of doubt or controversy.

No one example of constitution and by-laws can be satisfactory for all clubs. The samples which follow may be regarded merely as patterns found satisfactory by club experience. They may be adapted to the needs of individual organizations.

The democratic principles by which every camera club

should conduct its affairs demand that provision be made for amending the constitution and by-laws as established circumstances dictate, and in answer to the requests of the members. Under ordinary conditions, however, such amendments will not be frequent. Club officers must distinguish between cases of actual need and those sometimes disputatious and arbitrary efforts to effect change for its own sake. On the other hand, the constitution and by-laws should not be permitted to handicap the progress of the club.

CONSTITUTION AND BY-LAWS OF THE CAMERA CLUB

Article I

NAME

Article II

OBJECTIVES

The objectives of this club shall be:

- 1. Association for the mutual enjoyment of photography.
- Encouraging the advancement of members in the knowledge and practice of the science and art of photography.
- 3. Making mutual contributions to the progress of photography.

Article III

MEMBERSHIP

Any person active or interested in the practice of photography may make application for membership in this club as provided in the By-Laws.

Article IV

OFFICERS

Section 1. The officers of this club shall be a President, a Vice President, a Secretary, and a Treasurer whose duties shall be those customarily pertaining to their respective offices.

Section 2. The executive body of this club for the general guidance of its operations and the transaction of official business, subject to the approval of the membership, shall be an Executive Committee.

Section 3. No officer or committee chairman shall serve more than two consecutive terms of office.

Article V

VACANCIES

Section 1. If the office of President temporarily shall for any reason become vacant, the duties shall be assumed by the Vice President.

Section 2. If any office other than that of President temporarily shall become vacant, it shall be filled by appointment by the President, but for no longer than the remainder of his term.

Article VI

MEETINGS

Section 1. Regular meetings of the club shall be held at such times and in such places as may be decided by the Executive Committee.

Section 2. Special meetings of the club may be called at any time by the President, or by the President upon written request of not less than members, or by the Executive Committee.

Note: Many clubs prefer more frequent business meetings, open to all members. So far as possible, these should be held separately from regular program meetings.

Article VII

AMENDMENTS

Section 1. This Constitution may be amended at any Annual Meeting of the club upon affirmative vote of two-thirds of the members, provided (1) notice of intentions to amend the Constitution and (2) notice of the nature and purpose of proposed amendments shall have been given to members at least one month in advance.

Section 2. The By-Laws may be amended, adopted, or revoked, in any manner not in conflict with the provisions of the Constitution, by an affirmative vote of a majority of the members of the club at any regular meeting, provided notice of (1) intentions to amend, adopt, or revoke and (2) notice of the nature and purpose of proposed action shall have been given to members at least one month in advance.

Article VIII

QUORUM

Section 1. A quorum of the membership at any regular meeting shall consist of not less than one-quarter of the members.

Section 2. A quorum of the membership at any Annual Meeting shall consist of not less than one-third of the members.

Section 3. A quorum of the Executive Committee at any meeting

for the transaction of official business shall consist of not less than one-half of the Committee's membership.

Article IX

FISCAL YEAR

The Fiscal Year of the club may be any appropriate period of 12 months selected by the Executive Committee.

Note: The most frequent period is that fitted to the camera club "season", in which the greatest activity is Sept.-June.

Article X

APPROVAL OF CONSTITUTION AND BY-LAWS

This Constitution and these By-Laws shall be regarded as officially adopted upon their approval by a vote of not less than two-thirds of the total members in good standing.

BY-LAWS

Article I

NOMINATION, ELECTION, AND INSTALLATION OF OFFICERS

Section 1. Officers shall be elected by majority vote of members present at the Annual Meeting and using official written ballots provided by the Secretary.

Section 2. Candidates for office shall be selected by a Nominating Committee appointed by the President at least two meetings in advance of the Annual Meeting.

Section 3. The Nominating Committee shall consist of
members of the club who are neither officers nor candidates for office.

Section 4. The Nominating Committee shall prepare a full slate of candidates for offices at a special committee meeting which shall be held separately from any regular or special meeting of the club or Executive Committee and which is attended by no officer of the club.

Section 5. The Nominating Committee shall report its slate of candidates to the club at least one meeting in advance of the Annual Meeting.

Section 6. Ballots prepared by the Secretary shall be distributed, collected, and tabulated at the Annual Meeting by a Tabulating Committee of three appointed from the membership of the club by the President.

Section 7. No member of the Tabulating Committee shall be an officer of the club or a candidate for office.

Section 8. Results of the balloting shall be announced by the chairman of the Tabulating Committee as soon as tabulation is completed and not later than the close of the Annual Meeting.

Section 9. Newly-elected officers shall be installed at the Annual Meeting and shall assume the duties of their respective offices at the close of the Annual Meeting.

Note: Most clubs provide also for petition or floor nominations, requiring that previous agreement of the nominees be obtained.

Article II

DUTIES OF OFFICERS

Section 1. The President shall preside at all meetings of the club and of the Executive Committee; shall appoint the chairman of all Standing Committees; shall appoint the chairman and members of all Special Committees; shall, when properly authorized by club or Executive Committee, sign all written contracts or obligations of the club; shall function as ex-officio member of all committees; shall officially represent the club at meetings of other organizations; shall make a report at the Annual Meeting of the progress of the club under his administration, with recommendations for the coming year; and shall carry on the duties of his

office in such a way as to promote the effective operation of the club.

Section 2. The Vice-President shall perform the duties of the office of President during the absence of the President or during a vacancy in that office; shall be a member of the Executive Committee; and shall perform such other duties as the club may direct.

Section 3. The Secretary shall be a member of the Executive Committee; shall keep the minutes of meetings of the club and of the Executive Committee; shall keep and be custodian of the records of the club; shall conduct the club's correspondence; and shall perform such other duties as the club may direct.

Section 4. The Treasurer shall act as custodian of all club funds; shall render bills for dues and acknowledge their receipt; shall, in cooperation with the secretary, provide members with official membership cards; shall pay bills as directed by the President or Executive Committee; shall keep club funds in a bank approved by the Executive Committee; shall keep an account of all receipts and expenditures; shall make a semi-annual written report to the club of the condition of the treasury; and shall perform such other duties as the club may direct.

Section 5. Additionally, the Treasurer, with two other members of the Executive Committee appointed by the President, shall constitute a Budget Committee which shall prepare an annual budget for the club and shall submit it to the Executive Committee in advance of the first meeting of the year. The budget shall be submitted by the Treasurer to the members at the first meeting of the year and, upon approval by the members, shall serve as a financial measure of the club activities during the year.

Article III

COMMITTEES

Section 1. The President shall, in advance of the first meeting of the year, appoint the chairmen of the following Standing Committees, who shall be members of the Executive Committee:

Membership and Reception Committee Exhibition and Contest Committee Program and Activities Committee

House Committee

Publication Committee

Section 2. The members of Standing Committees shall be selected by their respective chairmen.

Section 3. The President shall appoint such Special Committees as needs may require.

Article IV

DUTIES AND FUNCTIONS OF COMMITTEES

Section 1. It shall be the duty and function of the Executive Committee to carry on the routine business and to guide the activities of the club in such a way as to relieve members of such responsibilities and so far as possible to eliminate the necessity for transacting business at meetings other than those specified for that purpose.

Section 2. The Executive Committee, through the President, shall keep the membership informed of the club's financial status, business affairs, and other undertakings, and shall welcome expressions of opinion by the membership.

Section 3. The Executive Committee shall meet, or at the call of the President, or at the request of any three members.

Section 4. The Membership and Reception Committee shall promote the membership growth of the club, shall welcome guests at meetings, shall act upon applications for memberships, and shall perform such related duties as may be necessary.

Section 5. The Exhibition and Contest Committee shall conduct such print, slide, movie, and other contests within the club as the Executive Committee may direct, shall encourage and facilitate the participation of club members in photographic exhibitions, shall direct all club exhibitions, and otherwise shall promote club activities.

Section 6. The Program and Activities Committee shall, with the approval of the Executive Committee, develop such programs for meetings and other activities as satisfy the needs and pleasures of cirab members.

Section 7. The House Committee shall have charge and custody of all property of the club, shall make all arrangements and preparations for meetings, and shall perform such other duties as the Executive Committee may direct.

Section 8. The Publications Committee shall direct the preparation and distribution of all club publications as instructed by the Executive Committee.

Section 9. Each Standing Committee may, with the approval of the Executive Committee, establish such sub-committees as may be necessary to carry on related activities.

Article V

MEMBERSHIP

Section 1. Any person interested or active in photography may make application for membership in the club.

Section 2. Official membership application blanks shall be provided by the Membership and Reception Committee.

Section 3. Applications for membership, made out in full and accompanied by deposit of an amount equivalent to one year's dues, shall be received and acted upon by the Membership and Reception Committee.

Section 4. Applicants for membership shall be notified by the Secretary of their acceptance or rejection. In case of rejection, the Secretary shall return the financial deposit accompanying the application.

Section 5. Applicants for membership who are rejected may appeal in writing to the Executive Committee, decision of which shall be final.

Section 6. Requirements for membership, classes of membership, dues, initiation fees, and other costs of membership shall be established each year by the Executive Committee, subject to approval by club membership.

Section 7. No member may resign or be removed from the membership rolls unless and until club property in his possession is returned.

Section 8. Members who shall be in arrears two months in payment of dues shall be notified by the Secretary, and, unless payment is made within one month, shall be notified of the cancellation of membership.

Section 9. Any member whose membership has been cancelled for cause shall make application for new membership as provided in these By-laws.

Section 10. Termination of membership shall operate to relieve all right, interest, or title of any member to property, assets, and privileges of the club.

Article VI

TERMS OF OFFICE

Section 1. Officers of the club shall hold office only for one year, unless re-elected.

Section 2. Terms of office of chairmen of committees and of those appointed by the President shall expire with the term of office of the President.

Article VII

APPEALS

Any member of the club who may find cause for dissatisfaction with its operations may appeal in writing to the Executive Committee. The Executive Committee's decision shall be final.

Article VIII

EXHIBITION

Section 1. The club shall hold each year, at the discretion and direction of the Executive Committee, a competitive or invitational exhibition.

Section 2. This exhibition shall be conducted by the Exhibition and Contest Committee.

Section 3. This exhibition if competitive, shall be conducted in accordance with the regulations, and recommendations of the Photographic Society of America.

Article 1X

AFFILIATION WITH OTHER ORGANIZATIONS

Section 1. This club shall be affiliated with the Photographic Society of America, and the Treasurer, without further authoritative instructions, is authorized to obtain and to maintain such membership, paying all required dues and fees.

Section 2. This club may become affiliated with any other organization active in the field of photography upon majority vote of the membership.

Article X

DEFINITION

Section 1. The term "member," as used in the Constitution and By-laws of this club, is interpreted to mean member in good standing.

Section 2. The term "officer," as used in the Constitution and By-laws of this club is interpreted to mean a person elected to office.

Section 3. The term "chairman," as used in the Constitution and By-laws of this club is interpreted to mean a person appointed to office by the President as chairman of a Standing or Special Committee.

Article XI

ORDER OF BUSINESS

Section 1. The order of business for regular and special meetings of the club shall be as prepared or directed by the President.

Section 2. The order of business for the Annual Meeting shall be as follows:

- 1. Reading of minutes of prior Annual Meeting.
- 2. Reports of:
 - a. President
 - b. Treasurer
 - c. Chairmen of Standing Committees
 - d. Chairmen of Special Committees
- 3. Transaction of routine business
- 4. Report of Nominating Committee
- 5. Nominations from floor
- 6. Closing of nominations
- 7. Distribution of ballots
- 8. Voting
- 9. New business
- 10. Report of Tabulating Committee
- 11. Installation of new officers.

Article XII

CONDUCT OF MEETINGS

Conduct of all meetings shall be governed by Cushing's "Manual" or by Roberts' "Rules of Order" insofar as they are applicable to and consistent with provisions of the club's Constitution and By-Laws.

Local Conditions Govern . . .

The newly-organized, or even the established camera club, may find many provisions of this sample camera club constitution and by-laws unsuited to its type of organization, objectives, operations, or circumstances. In such cases the suggested provisions may be altered to suit local conditions.

Some camera clubs have many more officers than herein indicated. In some cases, the chairmen of standing committees are vice presidents. In other cases, provision is made for plural vice presidents to permit of wider representation of club membership in the governing group.

However the club prepares these official rules, it will be found that club activities proceed more smoothly and successfully when placed in direct charge of an elective governing board, such as an Executive Committee or Board of Directors, than when matters are left to vote of the membership at open meetings. Action upon business at meetings other than specified business meetings consumes considerable time, seldom reflects considered action, and constantly burdens club members with routine business which necessarily detracts from enjoyment of club meeting programs and of photography.

Some clubs have additional Standing and Special Committees. The necessary number of such committees is governed largely by the extent of the club's activities. Usually, it is more satisfactory to assign responsibility for each major activity to a different committee so that the chairmen may select as members of the committee those members of the club who, through personal interest or experience, best can promote the activity. This method of organizing also permits more members of the club to be members of committees, an objective which assures an active, healthy club, wide sharing of responsibilities, and good training for future club officers.

Democratic Organization . . .

The average club will find that the ideal situation is that which permits club management to have the widest latitude of control under constitution and by-laws, encourages the broadest possible member participation in committee work and other responsible club activities, keeps all members fully informed of the club's affairs, and assures effective and efficient direction without causing any real or fancied suspicion of rule by dictatorship or rule by clique.

Every club frequently is tempted to keep in office those officers who render outstanding service and demonstrate administrative talent, but two terms in office, the limit provided by the sample constitution, should give the club the full benefit of administrative talents and represent all the time for club affairs which a member reasonably may be expected to give.

Clubs frequently will find it the desire of their members to elect to office those who may possess outstanding talents for photography, but whose administrative capacity is inadequate. This problem is one which each club must solve in its own way. Generally speaking, it may be said that so far as club welfare is concerned, successful administration of the club's business is paramount to success in producing photographs.

No club will find that its constitution, by-laws, or management will be entirely satisfactory to all members. Every club is likely to have some members who are chronically dissatisfied or inherently disputatious, yet who, while critical of the conduct of others, have only limited abilities of their own. This problem in human relations may be handled with as much patience and diplomacy as possible. It is likely to be a persistent headache resisting all attempts at cure or correction, and customarily ends only with the resignation of the protesting member. Isolated cases of this type are normal and reflect no failure of club management. On the other hand, wholesale member dissatisfaction may be accepted as certain indication of conditions requiring immediate correction.

(To Be Continued)

It is fun to make pictures of the baby, Aunt Agatha and Cousin Clarence. For some it's fun to see our pictures hung in the exhibitions. But many Chicago photographers are finding satisfaction in recording current scenes on photographic paper for the benefit of future generations, as well as for others in this generation who may not be as observant of our present ways of life.

Under a project sponsored by the Chicago Area Camera Clubs Association, more than 1,000 prints have been added to the permanent files of the Chicago Historical Society in the past two years by members of the clubs. These pictures are for the use of writers and authors, now and 100 years from now, with credit given to the photographer and to the Society. The prints are also being used for exhibition purposes.

Recognition and Awards

Besides the satisfaction of using our hobby to contribute to an institution of civic importance, there are interesting material awards for those who participate in the Historical Project. Each year the photographer who has had the most acceptances receives a trophy. Another goes to the camera club whose members have had the greatest number of acceptances. When any photographer

The Trustees of the
CHICAGO HISTORICAL SOCIETY

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A estificate

in recognition of his participation in the Chicago Project for
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Gaminy, and his articement in deving five points accepted

for the Veriety's Normanent Miderical Cellection.

herochery

8x10 prints of any of some 200 negatives he shot at the 1933-34 Chicago World's Fair. Fifty were requested.

Currently photographed scenes that have been added to the archives include among other buildings, residences, churches, hospitals, schools, theatres, stations, banks, bridges and libraries. Here again there are two general classes. There are the old homes and public buildings dating back two or more generations and which are rapidly

Photography for Jun, and for the Juture

Dr. Frank E. Rice, APSA *

has had five prints accepted for the archives, he receives a Certificate of Recognition from the Trustees of the Chicago Historical Society. When 25 accepted prints have been contributed, a medallion is awarded; and, when the 75 mark has been passed, a specially engraved plaque is given together with a membership card in the Chicago Historical Society.

Subjects Covered

Most of the pictures contributed are of scenes photographed currently. However, a number of contributions have been from negatives that were made years ago. For instance, J. Sherwin Murphy, of Jackson Park Camera Club, has a file of negatives exposed before World War I, a number showing airplanes and other items of that era. D. Ward Pease, FPSA, of Fort Dearborn, offered to make

Outline of a project of community service that can be undertaken by any club or council being destroyed; then there are those that are typical of present day architecture.

Typical interiors of homes, offices, schools and factories are especially desired. And Chicago has some slum areas too which are included in the collection.

Aerial photographs, shot from planes or high buildings are always good when sharp. Thus the photographer becomes a map-maker of present day layouts.

Activities of all kinds are acceptable: parades, celebrations, sports, expositions and typical street scenes. Equinemounted police in Chicago went out only a few years ago, but some of our local photographers had good negatives of them. Pictures of people at play, at work, and going about their business are especially needed. Remember how styles in everyday clothes as well as bathing suits are changing! Some farm scenes have been sent in but not enough. Farm equipment changes almost as fast as bathing suits, as does also methods of transportation, automobiles, street cars, streamliners and planes.

Mr. Paul M. Angle, Director of the Chicago Historical Society, has suggested that "we keep in mind the desirability of recording for future generations pictures of how this generation lives." That indeed is the goal of our Historical Project.

The Chicago Area Camera Clubs Association has clubs

^{*} Chairman of the Chicago Project for Historical Photography.



JUDGING THE PRINTS --- HISTORICAL PROJECT Mildred Mead, Jackson Park Camera Club, Chicago Historical Society File.

in its membership from lower Wisconsin and upper Indiana. The Historical Society's interests go just as far. All clubs in the Association can participate by entering pictures taken locally. The Gary (Indiana) Photographic Society has entered a large number of photographs made in that city. It happens that the Gary club has a "Face of Our City" project of its own, which ties in well with the CACCA Historical Project.

And we do not forget that camera club activities are interesting and important in the present generation. The Historical Society's file has a number of pictures of field trips, studio nights and such.

Mechanics of Handling the Project

Publicity concerning the Historical Project is sent to the 60 clubs in the area at intervals. It consists of material for bulletin boards and for club publications. The CACCA News is supplied with copy for every issue, reminders of forthcoming deadlines, and reports of recent judgings. R. L. (Bob) McIntyre, Camera Editor of the Chicago Tribune, has given the Project much helpful publicity.

For the permanent files prints are required to be 8x10s, glossy, and either doubleweight or singleweight mounted on cloth or paper. The photographer is instructed to take particular pains in washing the prints, otherwise discoloration will take place in time. Also neither rubber cement nor glue can be used in labeling and mounting as these cause discoloration. Mounting tissue is okay; so is library paste. Each print must carry the data as to the subject, its location and the time the picture was taken. While it is easier to determine the value of the print if it is submitted in permanent form, photographers are encouraged to bring in prints of any size and character, with the understanding that if the picture is judged to have historical value, the maker will prepare a print in the required form for the permanent file.

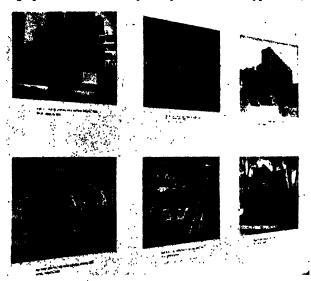
Three dates during the year are set as deadlines for receiving prints for judging, usually in November, February and April. The prints are examined by Mr. Angle,

Director of the Historical Society; generally he invites an official from one of the local book companies to sit in. Besides, there are present two or more members of the camera clubs who advise principally as to print quality and as to whether the photographer might be able to make a more acceptable print from his negative.

Rejected prints are returned to the maker with information as to reason for rejection, sometimes with the suggestion that a desirable picture of the same subject could be made from a different angle.

Exhibition of Prints

The Chicago Historical Society at its building on North Avenue, from time to time devotes a room to hanging of selected prints from the collection. Thus Chicago people learn about the Chicago Area Camera Clubs Association and one of its current projects. Also local photographers who have not participated have an opportunity



DISPLAY OF PRINTS — HISTORICAL PROJECT A group of prints on display at the last exhibition at the Chicago Historical Society.

to see the kind of pictures considered important from the historical point of view.

In connection with the opening of the last exhibition of selected prints, the Chicago Historical Society had a tea (of sandwiches and coffee) especially for participants, with other photographers invited. At that time the entire file of prints was brought into the room for inspection. The file, however, is available for inspection by anyone at any time by application to the Curator.

Project Appeals to All

Proficiency in pictorial print making is not required for turning out important pictures of documentary or historic value. Choice of subject matter is of first consideration. And the photographer does not need to go far from his home to find it. Good ordinary darkroom practices will turn out prints that can reproduce well in publications. Here the photographer exercises his hobby straightforwardly—no paper negatives, no toning, no worry as to whether the center of interest is properly located. Here "record shots" not acceptable to a salon

jury may become "documentary" and the pictures of preference.

Local-scene photography becomes a fascinating study once started. The photographer is inspired to observe what is going on in his community, and to find out how some everyday things came into being. Then there is the challenge to find the best way to make a factual and understandable record on photographic paper.

Accomplishments

The Chicago Project for Historical Photography was slow in getting under way. Each year more interest has



BELGIAN VILLAGE, WORLDS FAIR CHICAGO 1933 D. Ward Pease, FPSA, Ft. Dearborn Camera Club, Chicago Historical Society File.



MOUTH OF THE CHICAGO RIVER Dr. Frank E. Rice, Ft. Dearborn Camera Club, Chicago Historical Society File.

been shown than the year before. In the photographic year 1950-51 more prints were submitted and more accepted than in all the earlier years combined. Awards to individuals having 75 or more prints accepted were made for the first time: Mr. and Mrs. Al Bloom, Mildred Mead, J. Sherwin Murphy, all of Jackson Park Camera Club; Tedward A. Dumetz, Jr., Lens Camera Club; Dr. Frank E. Rice, Fort Dearborn Camera Club.

Mildred Mead received the trophy for the largest number of acceptances during the year—131. Jackson Park Camera Club was the trophy-winning camera club with 364 prints. In the past two years, more than 1,800 prints have been submitted in the Project, of which 1,084 were accepted.

Mr. Angle, Historical Society Director, recently wrote: "This morning I took stock of the prints submitted as the result of our last judging. They confirmed my conviction that in the historical photography project, we are engaged in an undertaking for which those who follow us will never cease to be grateful. I cannot tell you how much I appreciate what you have done to make it the success it has become."

The Kodak Colorama*

W. H. DeWitt †

The IDEA behind the Kodak Colorama in Grand Central Terminal can be traced back to the New York World's Fair of 1939 and 1940. The Kodak Hall of Color at the Fair demonstrated color photography on a huge scale for the first time, and response to the exhibit was so great that Kodak advertising and sales executives planned to produce a similar exhibit whenever possible.

* From a talk given before the Rochester Technical Section of the PSA.
† Color Print Processing Department, Eastman Kodak Company, Rochester
4, N. Y.

When World War II was past, the availability of space in the East Balcony of Grand Central brought the decision to produce a great color show of gigantic color photographs. The Development Department at Kodak's Camera Works and Kodak Research Laboratories worked out preliminary methods. Then the job of making the 18 by 60 feet transparencies on a schedule of one every three weeks was assigned to the Color Print Production Department at Kodak Park.

To make a photographic enlargement usually, it is necessary to have at hand a negative, an enlarger, an easel, print stock, some developing or processing tanks, and a means of drying the print. The Colorama is no exception to this rule, but much of the equipment used is unique because of its size. Another feature of special consideration is the fact that the print is made up of strips of film spliced together with a transparent tape. This job in itself is an exacting one for which specialized techniques had to be developed.

The Colorama is produced by printing a Kodak Ektacolor negative on Kodak Ektacolor Print film. This is regular Ektacolor material as supplied to professional users. We may assume here that we have at hand a composite negative approximately 5x15 inches from which it is planned to make a Colorama print. We can then follow through the steps of its production up to and including its display in New York.

The first step is preparation of the negative. Because of the magnification used, it is imperative that the negative be clean. For this reason, and for ease of handling, the negatives are mounted between glass plates. The magnification factor used in Colorama prints has ranged from 44 times to 50 times. At this enlargement, a tiny scratch can appear in a final print as a 1-inch line. Finger prints reproduce as large size contour maps. It is difficult to overemphasize the care necessary in handling these negatives.

The enlarger was specially constructed for this project with an eye to providing rigidity, uniformity of illumination, and accuracy of control of negative positioning. The light source is a 1,000-watt prefocused filament lamp. The objective lens is a 10-inch f/4.5 Kodak Ektar.

It isn't often that surveyors are involved in setting up an enlarger, but to insure perfect perpendicularity between the optical axis of the enlarger and the easel, engineers were called in to determine a base line by standard surveying methods, using a transit. The enlarger moves back and forth on a track bolted to the floor. This is necessary since a small angular error produces considerable image distortion when the enlarger "throw" is 40 to 50 feet as used for most pictures.

Special precautions are used to insure even illumination at the easel. Variations in intensity greater than .01 log E across the width of the easel are corrected prior to the printing of any negative. A new lamp is used for each picture. All lamps are pre-aged to reduce possible variation in intensity during the exposure of a picture.

The easel is 19½ inches by 20 feet, with light-tight boxes, to hold the film, located at each end. A form of shutter is provided by the light-tight covers which can be raised or lowered by a pulley arrangement. To ensure that the film is flat during exposure, a vacuum manifold is used. A vernier device mounted at the right of the easel is used in conjunction with an indexing scale mounted along one edge of the negative to determine correct positioning of the negative for each strip. A small overlap in printing permits perfect registration between strips.

Film, supplied on spools in 220-foot lengths, is loaded into the supply box at the left. It is then threaded through edge guides on the easel board into the take-up box on the right.

Test prints are made contact size with a small printing frame at the easel. The enlarger, pre-set for the magnification to be used in the final print, is used as a light source. This eliminates conversion factors otherwise

necessary. An average exposure time is approximately 1½ minutes.

In making the final print, the practice is to position the negative properly for each strip with the easel shutters closed, open the shutters, expose the strip, advance the film, close the shutters, position the negative for the next strip, and so forth.

The processing machine is a Kodacolor Paper Processor modified as necessary for Ektacolor Print solutions. Processing time for an entire picture is approximately 6 hours with the film traveling through the machine at a speed of 3.0 feet per minute. All solutions are carefully controlled to avoid "start to finish" variations in speed or color during the processing of a print.

After processing, the film is removed from the end of the machine in a wet condition in rolls 19 feet long representing the individual strips of the picture. The strips are festooned on wooden frames for drying.

Two special tables were constructed for registering and splicing Colorama prints.

The splicing table is about 4 feet wide by 20 feet long. A steel insert forms a cutting edge down the center of the table top, and a steel straight edge along one side of the table is used to position guide bars for the cutting tool. This same straight edge also acts as a guide for the tape applicator. The table top is also fitted with a vacuum manifold similar to that used on the easel.

The viewing table is used for color checking, registration and retouching. 3500° white fluorescent lamps illuminate the 4x20-foot viewer surface.

After slitting, the strips are registered on the large viewer and a temporary cellulose tape seam is applied to the emulsion side. This is done to assure perfect registration when the permanent splice is made. The registered strips are then returned to the splicing table for application of the Kodapak tape which forms the permanent splice. The tape applicator carries a roll of tape and a small hopper of cement. The splice is formed by applying a bead of cement to the base side of the film immediately preceding the point of contact with the tape.

The steps just outlined are repeated as necessary to complete the picture.

The cellulose tape is generally left in place for a few hours to prevent any leakage of cement through to the emulsion side of the film.

As the strips are assembled, the film is wound onto a large spool. Glass fabric tape is applied as an edge binding and grommets are inserted to provide a means of supporting the picture for display.

Spiral-wound paper tubes form the body of the giant film spool. These spools weigh 220 pounds while the Colorama film itself weighs approximately 75 pounds.

Before shipment to Grand Central, each completed plcture is viewed in an area in the Kodak Park Recreational Building. One-half inch cables anchored in the ceiling there support a diffusing screen and the print being inspected. Filtered daylight is used for illumination. Since the area used permits viewing the print from distances comparable to the minimum viewing distances in New York, those defects requiring retouching can be detected during this "preview."

For retouching, Flexichrome dyes are applied with a small retouching brush or an air brush. In general,

retouching has been limited to correcting spots caused by dust particles or scratches on the negatives. Distracting highlights are toned down by the use of the air brush.

Reinforced wooden boxes are used for transporting the finished print to New York.

And now let's take a look at the Colorama Display and Photographic Information Center in Grand Central.

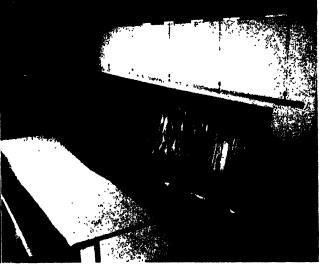
A prime requirement of the installation was that it should fit into the architectural atmosphere of the terminal. Public reaction to the display indicates that this aim has been achieved. As a matter of fact, the Colorama is the inspiration of hundreds of letters written by persons from all parts of the country. Most of these letters contain comments on the pleasant and relaxing sight of a

position—at which point the flat car will have moved into position at the bottom of the lift. The flat car can then be attached to the lift again, making one, vertical, traveling unit.

With the film secured in the vertical position, the business of hanging the picture is relatively simple. Small springs attached to the framework are hooked into the grommets along the top edge and one end of the film. Then the film is unrolled slowly and additional springs are engaged as the traveling unit is moved along the track.

On May 15, 1950, the first Colorama was in place and ready for exhibition. The lights were turned on, the curtains pulled back, and the warm glow of a California garden brightened the first floor of the terminal.





ABOVE: Front view of a Colorama Enlarger. RIGHT: Raising a Colorama print for preview, prior to shipment to New York. BOTTOM: (Left) Hanging completed color picture, 18 by 60 feet in size. (Right) Typical Colorama print as displayed in Grand Central Station, New York City, photographed by J. Wolbarst.

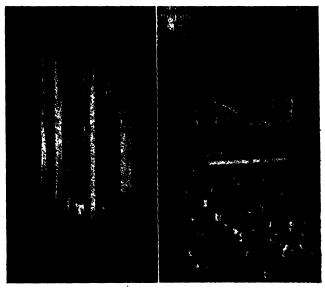
friendly group or colorful garden greeting them as they enter the nation's largest city.

The display and exhibit area occupies the entire east balcony of the terminal. Construction of the permanent steel structure was started early in the Spring of 1950. Here are a few little-known details.

The Colorama is illuminated by a solid bank of cold cathode tubes spaced 2½ inches on centers and totaling 5,328 feet in length. Individual tube lengths are 9 and 11 feet. The tubes operate at 15,000 volts with a total power load of 61,000 watts.

There is a diffuser between the lamp bank and the transparency formed by twelve sheets of opalized methyl methacrylate $5x18\frac{1}{2}$ feet bolted together. Flat white reflector panels are located behind the lamp bank.

An electric extension lift, which together with a detachable flat car rides a special track built at the base of the steel framework, is used to handle the transparencies. The spindle at one end of the 19 foot film spool is fitted into a special bearing plate on the flat car (detached from the electric lift). The spindle at the other end of the film spool is attached to the rising platform or the electric lift. Raising the lift then pulls the spool into a vertical



At the same time, the Kodak Information Center located in back of the Colorama was opened. Here visitors have an opportunity to see exhibitions of fine photography and equipment. A staff of technical representatives is on hand to answer questions on photographic topics.

The pioneering effort of the Eastman Kodak Company in producing the Colorama has created a whole new concept of advertising through giant color photographs.

PICTURE OF THE MONTH

A NEW ACTIVITY FOR EVERY PSÄ MEMBER

JOHN R. HOGAN, HON. PSA, FPSA

W

IIILE YOU are reading this the January
Picture of the Month has been completed
and all entrants have received their Certificates of Award or their prints, discussions,
complete scores, and other things that
make this activity interesting. Don't wait
for the scores to be published in PSA
JOURNAL before you get into the fun yourself, there must be some delay due to
publication deadlines.

Read the complete rules in the January JOURNAL (page 33), and then send your 8x10 unmounted prints to Picture of the Month, The Photographic Society of America, 2005 Walnut Street, Philadelphia 3, Pa. Put your name and address, the title of the picture, the Class in which it is entered, and your Division and Portfolio affiliations on the back. Use a strong envelope in which we can return your prints or other matter and include first class postage.

For February the following Classes are available:

Class 1. Open Pictorial.

No restrictions of any kind except size, and open to every member of PSA. Prints in this Class will not be discussed when they are returned.

Class 2. Advanced Pictorial.

For any member of PSA who makes his own prints and has not hung more than two different pictures in two international, national or state salons. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Class 3. Beginners Pictorial.

For any member of PSA who made the original exposure, but had negatives or prints made by others, amateur or professional. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Class 4. Open Portrait.

No restrictions of any kind except size, and open to every member of PSA. Prints in this Class will not be discussed when they are returned.

Class 5. Beginners Portrait.

For any member of PSA who made the original exposure, but had negatives or prints made by others, either amateur or professional. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Class 6. Advanced Nature.

For any member of PSA who makes his own prints, but has not had prints accepted in any nature salon. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts. Class 7. Beginners Nature.

For any member of PSA who made the original exposure, but had negatives or prints made by others, either amateur or professional. When prints not winning Certificates of Award are returned, they will be discussed by qualified analysts.

Your attention is called also to the Nature Competitions handled direct by the Nature Division. Nature Division members will receive proper entry forms in due time.

Class 8. Abstractions, Photograms, Unusual Effects.

An Open Class for every member of PSA, no restrictions of any kind except size. Returned prints will not be discussed, but it is hoped the makers will include discussions when they send the pictures to us, so that they can be included when winning prints are mounted in books for the PSA Library.

Class 9. Personal Photography.

For every member of PSA whose pictures reflect his own feeling and thinking about any subject whatever, but who is not interested in "pictorial photography." Maximum size 8x10, unmounted, prints to be made by the entrant.

This Class is under the personal supervision of Jacob Deschin, APSA, who will comment at his own discretion on selected prints, and select the three best for Certificates and publication in PSA JOURNAL. No points will be awarded in this Class, but the winning prints will be mounted in books of their own Class, with the permission of the entrants, and used for the further purposes of the Society.

Come on folks, let's go!



FORE Masaru Taketa

A winner in the previous Print of Month Contest.

OFFICIAL NOTICES

Annual Meetings

The meeting was called to order by President Mulder at 1:25 PM, October 10, 1951, in the Grand Ballroom of the Book-Cadillac Hotel, Detroit, Mich.

Owen K. Taylor spoke in favor of a special Division for stereo. Charles Howe approved the idea and expressed the hope that such a Division would be created. George Johnson pointed out that Color Division already has a stereo program in operation, and was opposed to the establishment of a separate Division for stereo. Dr. Wightman spoke in favor of a separate Division for stereo, emphasizing the high technical nature of stereo, and the fact that stereo is black and white as well as color. Dave Darvas spoke in favor of stereo salons.

"Ollie" Romig told of the establishment of the Byron Chatto Memorial Cornerstone Membership through donations by several of Mr. Chatto's friends.

The General Membership Meeting was adjourned at 1:51 PM, and the National Council Meeting was called to order at 1:54 PM by John Mulder. The following District Representatives, Honorary Representatives, and Board Members were present:

Sten Anderson George Blaha Alfred Blyth Clyde Carlton Angel de Moya Frank Fenner Mrs. Caryl Firth Larry Hanson Charles Heller Herbert Howison Vincent Hunter George Johnson Prescott Kelly Curt Lugg John Mulder P. H. Oelman Harry Reich "Ollie" Romig Hoyt Roush C. C. Ruchhoft William Swann Sandra Thaw Sidney Thomas Doris Martha Weber Paul J. Wolf

John Mulder, reviewing the 1950 meeting of the Society's National Council, reported that the suggestion of Cortland Luce regarding correspondence courses seemed rather complicated and involved too much office help but was still under consideration. Nothing has been done regarding Axel Bahnsen's suggestion that material from the Portfolio Notebooks be used to aid new beginners, but this suggestion is to be acted upon by the new Board.

Walter Pietschmann spoke in favor of Ralph Gray's petite salon.

Retiring President Mulder introduced the incoming officers and Mr. Harkness took the chair.

Mrs. Phelps read the obituary list for the preceding year.

Mr. Harkness discussed plans for the coming year.

Board Meeting

The 12th meeting for the 1950-51 term of the Board of Directors was called to order by the President at 9:55 AM at the Book-Cadillac Hotel, Detroit, Michigan, on October 10, 1951.

The following were present: G. W. Blaha, W. E. Chase, T. Firth, N. Harkness,

PSA JOURNAL, Vol. 18, Feb. 1932

C. Heller, T. T. Holden, H. M. Howison, V. H. Hunter, G. F. Johnson, J. H. Magee, J. W. McFarlane, J. G. Mulder (presiding), P. H. Oelman, H. R. Reich, C. C. Ruchhoft, W. F. Swann, Doris Weber, E. P. Wightman, S. P. Wright (Secretary).

President Mulder invited Owen K. Taylor to the meeting to speak for the Board of Governors of the Stereo Society of America, to request PSA to consider the possibility of setting up a special division for stereo photography, and to organize monthly and annual competitions in stereo. He stated that his organization has developed rules and standards for stereo competition and has published a complete bibliography on stereo.

Mr. Chase favored establishment of a stereo division. George F. Johnson pointed out that CD already has provisions for handling stereo competitions, and there is no reason for a new division to handle stereo. Mr. Taylor said CD judges had demonstrated inability to judge stereo. It was decided that a committee should be appointed by the incoming President to investigate this subject.

The District Representatives were invited to the meeting. The following were present: H. C. Carlton, Prescott V. Kelly, Dr. M. L. Kuhs, Dr. C. J. Marinus, Elbridge G. Newhall, Louis Parker, O. E. Romig, Mrs. Sidney Thomas, Paul J. Wolf.

Mr. Newhall spoke on the desirability of mailing PSA JOURNAL on time. Mr. Harkness replied that this matter is being taken care of and would continue to receive careful attention.

Mr. Kelly asked for more intimate contact between the Society and the Representatives.

There was a general discussion regarding securing lists and other information from Headquarters. Mr. Heller said that Headquarters records were in good shape and that service would be improved. Mr. Harkness congratulated Mr. Heller and Mr. R. Wright on the manner in which business is being handled at Headquarters.

Dr. Kuhs brought up the subject of taking better care of delinquent members.

Mrs. Thomas asked that benefits be arranged for Camera Store Memberships.

Dr. Marinus urged that more Regional Conventions be arranged, to increase contact with members in the small cities.

Mr. Wolf discussed handling of Color shows at recent conventions. In the future CD will supervise these shows.

Miss Weher, in behalf of Aubrey Bodine, asked about the eligibility of prints that have hung in another PSA show. In the discussion which followed, it was agreed that PSA Exhibitions were to be regarded like any other international exhibit, and that moving the exhibit annually was no excuse for resulumission of accepted pictures.

Adjournment was at 12:13 PM, to reconvene at 9:00 AM Thursday, October 11, 1951.

The meeting was resumed at 9:00 AM at the Book-Cadillac Hotel, Detroit, Michigan, on October 11, 1951. The following were present: G. W. Blaha, W. E. Chase, N. Harkness, C. Heller, T. T. Holden, H. M. Howison, V. H. Hunter, G. F. Johnson,

J. H. Magee, J. W. McFarlane, J. G. Mulder (presiding), P. H. Oelman, H. R. Reich, C. C. Ruchhoft, W. F. Swann, Miss Doris Weber.

Mr. Harkness reviewed recent developments in his plans to increase advertising revenue from PSA Journal. He and his partner have sold, without cost to PSA, approximately \$15,000 worth of new advertising and they have been promised an additional \$47,000 worth. He arranged with Mr. Hayden to work with PSA Journal on a temporary basis to develop a program for full-time selling of Journal advertising. The Board authorized Mr Harkness to negotiate month by month agreements with advertising, salesmen Stuart Chambers has agreed to serve as business manager.

Mr. Howison reported continued investigation of the By-Laws in connection with recent Board actions. He presented the following amendments, which were approved by the Board and which will be submitted to the National Council for vote.

ARTICLE III, Section 2—Add the following after the first sentence: "Members whose dues shall remain unpaid thirty (30) days after the anniversary of their admission to membership in this Society, shall be considered as not in good standing."

ARTICLE IV, Section 2-a After the word "Contributing", add the words "Cornerstone Life",

ARTICLE VI, Section 8-After the words "unauthorized expense", delete the balance of the sentence and replace with the words "without the approval of the Board of Directors"

ARTICLE VII, Section 4 - Delete the present Section 4 and replace with the following: "Procedure. At least five (5) months prior to the official election date, the Nominating Committee shall have prepared an official slate of one or more candidates in good standing for each national, sectional or district office. The Nominating Committee shall have obtained acceptance of candidacy, and of office if elected, from each candidate and shall certify the slate of candidates to the Secretary who shall cause such slate of candidates to be published in the official journal of this Society at least three (3) months before the election."

ARTICLE VII, Section 5-Delete the present Section 5 and replace with the following: "Petition Nominations. twenty-five (25) or more members in good standing of this Society may submit to Headquarters a written petition nominating any eligible member for any national elective office. Any twenty-five (25) or more members in good standing of this Society, resident in one of the three geographical sections described in Article IX, Section 2-e of these By-Laws, may submit to Headquarters a written petition nominating any eligible person resident in that geographical section for that section's representative on the Board of Directors. Any ten (10) or more members in good standing of this

PSA CONVENTION

New York, New York, August 12-16, 1952

Society resident in a District, may submit to Headquarters a written petition nominating any eligible person resident in that district for the office of that district's representative to the National Council. All Petitions to be valid must be accompanied by a statement in writing from each candidate declaring his or her willingness to accept office if elected, and shall have been submitted to Headquarters at least fortyfive (45) days in advance of the official election date. Petitions so submitted shall be certified to the Secretary and to the Elections Committee who shall, in turn, cause the names of such candidates to be placed upon the official ballot,"

ARTICLE VII—Insert a new section to be known as Article VII, Section 7 as follows: "Article VII, Section 7. Voting. All members in good standing of this Society shall have the right to vote for all candidates for national elective office, but only those members in good standing of this Society resident in a given geographical section or district, as such geographical sections or districts are described in these By-Laws, shall have the right to vote for representatives of that section or district."

ARTICLE VII---Since the above constitutes a new Section 7, renumber the present sections known as Sections 7, 8, and 9, to read "Sections 8, 9, and 10."

ARTICLE IX, Section 2-e-Delete the present Section 2-e and replace with: "Three (3) members of this Seciety, the first elected to represent members resident in American and Canadian territory lying east of the Official Central Time Zone, the second elected to represent members resident in American and Canadian territory comprising the official Central Time Zone, and the third elected to represent members resident in American and Canadian territory lying west of the Official Central Time Zone."

ARTICLE IX, Section 3.—Delete the first sentence and replace with: "The Board shall hold at least six (6) meetings each year, not more than three (3) months clapsing between meetings."

ARTICLE IX, Section 4—Delete the last sentence of this Section and replace with: "In addition the Board may transact emergency business by mail, telegraph or telephone."

ARTICLE XVIII, Section 4-Delete the first sentence of this Section and replace with "Any member in good standing of this Society may, at any time, submit in writing to the National Council any proposed amendment to this Constitution and these By-Laws".

By mutual consent, it was agreed to table the following proposal. It will be acted upon at a later meeting. This proposal was that Article 9, Section 5 be changed by deleting the word and numeral "five (5)" and substitute the word and numeral "seven (7)".

Mr. Howison commented on his four years of service on the Honors Committee. He has noted several basic changes in thinking with regard to requirements and qualifications for Honors. He suggested that PSA determine and publish critical bases for awarding the various honors. Mr. Oelman's experiences substantiated Mr.

Howison's recommendations. It was their combined feeling that Article XIX of the By-Laws provides for operation of PSA honors in a reverse method of that desirable, since it seems advisable for the Board to establish the broad policies rather than to leave all these matters for the discretion of the Honors Committee. It was unanimously voted to ask the incoming President to appoint a committee with the assigned duty to recommend to the new Board a setup expressing currently the qualifications and requirements for PSA honors, this committee to be composed of former honors committee chairmen and members of general interest.

The Board approved the August 13-16 dates for the 1952 Convention in New York.

The meeting was declared closed at 12:30 PM. J. G. MULDER

STEREO

DON BENNETT

There's good news tonight. Stereo has achieved the status of a PSA Division. Dr. Frank E. Rice, APSA, of Chicago is the Chairman of the new Division. Herbert C. McKay, well-known authority on stereo photography and Director of the Stereo Guild, has agreed to give the benefit of his organizational experience to the new Division.

Creation of this Division should mean much to our members interested in stereo, and it should also step up membership in the PSA. Owen Taylor has already brought in ten new members. Now if you other readers will get busy. . . .

A Stereo Division means more stereo activity within the PSA. If you are even slightly interested in stereo, why not affiliate with the new Division. It costs only an extra dollar and you'll derive far more in benefits than the money you invest. Send your buck to PSA Headquarters in Philadelphia. (If you also invest some time in the Division, you'll reap benefits money can't buy.)

Had a letter from Lee Comegys of Gates Mills, Ohio. He has been enjoying Jack Norlings articles as much as we have. Lee has been having some fun in experimenting with stereo in his own fashion.

His letter says: "As a Leica enthusiast I am having great fun making stereograms and mounting them in Verascope masks for viewing with a Busch viewer. They're wonderful!"

Now there's a stereo fan for you. Sure they're wonderful.

However, Lee has run into a bit of difficulty. He's read several books on the subject of stereo but finds them too technical. Feels a need for some ABC stuff.

Well, now, just how ABC can we get. Perhaps we have an unsuspected fourth reader (Lee makes No. 3) and we should get more to the abc instead of the advanced ABC. Play it safe and assume that

Lee can't even point a Leica straight. Do you mind, Lee?

One of the early attempts to conquer the high cost and radical complications of stereo which came from balanced shutters, matched lenses and transposing, along with transposing printers, viewing boxes, adjustable interaxial controls and a lot more Greek, was the use of a single lens camera with suitable spacing means to provide a pair for stereo viewing.

More recent forms of such simple devices are the sliding base for the Rollei cameras and the parallelogram base for flopping the camera from side to side. Perhaps you have seen these in the literature, or in stores.

Most books on stereo provide the design of a simple, home-made sliding base, usually of wood, but better if made with metal sliding surfaces.

The point of this discussion is that a base of some sort is highly desirable, a firm platform which holds the camera in both positions, properly aligned, and most important of all, level. In fact, a spirit level should be included in any such home-made device. (Don't forget to level the camera mounting plate before fastening the spirit level down!)

Actual spacing between the lens positions can be almost anything you want to make it, IF. That IF is important. Conventional spacing ranges from 65mm down to about 57mm for normal subjects at normal working distances. Aerial surveyors use a base from one to five miles by flying that far between successive shots. If you are working in the micro or macro field, your spacing might be only a few millimeters. So unless you know exactly what you are doing, stick to a spacing that is conventional until you get things under control.

Next point is to have the camera support level in the horizontal direction, the line perpendicular to the direction the camera is pointing. The forward axis can tilt up or down as composition and subject dictate, but that side to side axis must be as flat as if a surveyor laid it out with due allowance for the curvature of the earth!

So you have a level camera and the proper spacing and your exposures are matched. Then what.

Then comes the tricky part. Tricky, if you don't know what goes on. Simple if you use a stereo camera with related mounting service. In this case all you do is write a check. But in Lee's case, it isn't that simple. (There are mounting services which will do unconventional mounting like yours on a time and materials basis, and if you get discouraged we'll gladly supply name and address.) Lee wants to put his films side by side so they look like they were made with two Leicas instead of one.

Let's de-trick his problem. Lee, go to an art store and get yourself a thick piece of acetate sheet, say 1/32nd of an inch thick. Tape it to a piece of glass, say an 8x10 plate or a small sheet of window glass. Now scribe a deep scratch the long way of the acetate sheet, low down. Run some India ink or similar black dirt into the scratch so you can see it. Now you have a base line.

Erect a perpendicular to the base by

scratching another line at exact right angles to it. At your proper viewing separation, which is probably 65mm (measure your Busch masks), scratch another line perpendicular to the base line. (For you guys who have been out of school ten years or more, perpendicular ain't the same as vertical, it means at right angles to!)

You have built a mounting guide.

By placing a film in register on the base line with the vertical line passing through a point at infinity, naturally with the left film on the left line and with the right film on the right line, you have registered your stereo shot in alignment. The base line preserves your horizontal alignment and the vertical lines maintain proper eye spacing.

But what if it is an interior shot and you can't see infinity through the walls? That is a equine of another tint.

Herb McKay makes an adjustible guide for such problems, with the spacing variable for registering an object at a known distance from the camera. This calls for fine workmanship to keep the verticals parallel as you adjust the guide. Another approach is to lightly scribe several lines near one of the verticals at the proper distances tor the range you will normally use.

Spacings may be determined by formula, but since the measurements involved will be very small and errors will be large, make a calibration film outdoors with a prominent infinity target such as a steeple or water tower, and set up near targets at the desired distances. Actually, a lot of this can be done on one film by spacing the targets laterally, aligning the print at infinity and taping to a temporary film support so you can shift the guide for marking the intermediate registration lines. This may sound complicated, but try it and you'll find it is simpler to do than to read about.

Frankly, while such experimenting can be fun for a gadgeteer, we still stick to our thesis that what is pushing stereo to the front right now is the simplicity that the service provided by the manufacturers gives to us at low cost. The finagling and experimenting that Lee Comegys has tackled was a necessary evil for years and retarded the expansion of stereo to the masses. He runs into the additional hazard that unless his stereo slides made by good, but unorthodox, means are mounted to accepted standards, he loses the fun of joining a stereo portfolio, of being able to project his slides at stereo shows and all the rest of it.

One German manufacturer has seen the error of his ways and brought out a new model that conforms to American practice. Fortunately the Busch Verascope, although the film aperture is different, is compatible with the widespread Stereo Realist size. Note that we haven't used the term standard, because there is none, unless it be the outside size, more or less uniform to all of the current crop. But we hear of a new size that will be still smaller! At least we can hope the mounts will be compatible. One thing we are sure of . . . they can't very well change the interocular spacing of the human skull within the corporate life of any firm wanting to set up a new standard for separation!



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



Broader Horizons for Portraitists

MAURICE H. LOUIS, APSA

The New Year ushered in an effort on the part of Portrait Portfolios to encourage a greater freedom of expression in portraiture. This endeavor is aimed at unshackling photographers from thinking in terms of the static, commercial-type portrait, and substituting in its stead a likeness which gives an insight into the character and emotional qualities of the subject.

To this end, Portrait Portfolio # 15 has been organized and is composed of fifteen members from thirteen states. They are all amateurs who have progressed beyond the elementary stages of technical ability, and who have the common desire to bypass the hackneyed, conventional portrait. This experimental group was selected from volunteers by the writer who is assistant Director of the Portrait Portfolios.

This new portfolio will be under the personal guidance of Miss Gerda Peterich, APSA, who will act as its commentator. Miss Peterich, teacher, lecturer and author, is well-known for her portraits and pho-

tographs of the dance. Formerly head of the Department of Photography at Ohio University, Miss Peterich is now doing research in the history of portraiture at the University of Rochester for her master's degree.

Miss Peterich is a firm believer in expressiveness in photography and has been successful in imparting this to her students. She feels that the successful portrait must possess content as well as meaning. If these are lacking, the photographer will be unable to reveal the subject's true personality. While a good command of technique is necessary, this, along with the photographer's desire for honors and remuneration, must be secondary to creating worthwhile portraits for the sake of good portraiture alone.

The progress of this new portfolio will be watched with great interest, for its success will be the signal for further efforts to pull portraiture out of its present rut. number. If you write to Eldie Christhilf about joining it, he will tell you that it doesn't exist—but it *could* exist—it could be the very portfolio to which you now belong, if you, the other members and your commentator, would each make just a little effort in the right direction.

Do you want to belong to the Golden Rule Portfolio? You already belong to it-if you and the other members like the idea well enough!

You Can't Beat It

At one time or another, and from various angles, tons of material have appeared in these columns dealing with the relationship which exists between portfolio members and their commentators.

At the Convention in Detroit we were amazed all over again at the depth and the warmth of the feeling which exists between these two groups. We talked to a very large number of our fellow portfolioists, and almost without exception each one agreed that he had the best commentator in the business. As a matter of fact, we heard several arguments that became quite highly personal and almost bitter, as various members of different portfolios pointed out the achievements of their particular commentators, and the things that their commentators did that no other commentators did.

On the other hand, we also talked to perhaps a dozen commentators, and it was very amusing to see how fatherly their attitude was regarding the people in their portfolios. Their argument wasn't that they had the best photographers in their portfolios, but they had the hardest working, most ambitious, most eager, most sincere members.

It seems to us that this is exactly as it should be, and it seems to us that this is one of the very finest things about one of PSA's greatest activities: The Pictorial Division's Portfolios.

By and large, PSA is one great big happy family. There is a wide variety of interests, of course, and a lot of healthy rivalry between the Divisions, but when you get back of these things, you find an unswerving loyalty to the Society. This feeling is not exemplified anywhere in PSA more dramatically, it seems to us, than in the father-and-son relationship which exists between our commentators and our portfolioists.

Long may they wave-both of them!

Swiped from John Hogan

Maybe some of you commentators will be interested in this idea—and if you are a member of a portfolio and your commentator doesn't propose something of the sort



MISS EVELYN ROBBINS, Associate Editor

The Golden Rule Portfolio

How would you like to belong to this portfolio? Every member of this portfolio gives complete data on every print he puts into the portfolio. So far, every print has been properly spotted, and was a print made especially for the portfolio—not a print picked from an assortment of old prints, at the last minute.

In all its history, this portfolio has not been held up by any member; it has moved out not later than the fifth day, and very frequently before the fifth day.

Every member of this portfolio gives an honest and carefully considered estimate of every print, and if he has any thoughts which are too lengthy for the comment sheet, he includes them in the notebook. No member, so far, has ever wasted his

space on the comment sheet by saying simply "No comment" or "I agree with what Jack said" or "I don't understand this type of stuff."

The notebook in this portfolio is bulging fat. Every member, every trip, writes freely—and legibly!—and everyone of the 15 members is on a friendly, first-name basis with every other member. Whenever any member of this portfolio is near a town in which another member resides, he tries to drop in on the fellow-member, or at least give him a call.

All the members of this portfolio share it with other portfolioists in their towns, and with non-portfolioists who are interested in photography. An amazing number of new PSA memberships and new portfolioists have come into the fold through this practice.

The commentator has never yet held up the portfolio, and he gives every print serious consideration and a lengthy analysis. If the print is bad, he says so frankly, and tells why. If it is so bad that it is hopeless he says so; if any sort of work will save the print, he explains how to do that work. He is lavish in his praise and appreciation of good prints, and if he thinks they are good enough, he urges the makers to send to the salons. If the prints are good, but not quite good enough, he is most explicit in his instructions as to how the print can be improved.

This portfolio is known far and wide as "The Golden Rule Portfolio." It has no

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RECORDED LECTURES

Philip B. Maples, Director
29 Spring Street, Brockport, New York

himself, you might be moved to suggest it to him!

We have swiped the idea from John Hogan, Dean of Commentators. Recently, John sent one of his negatives on the rounds, and required each member of the portfolio to make a print from it, and send that print directly to the commentator.

As might be imagined, each member saw something different in the negative, cropped his print differently, toned it differently, and keyed it differently. We imagine that the experiment was as interesting to John as it was to each of the members of Portfolio # 19, and it is an idea that we can heartly recommend.

We do not want to commit other commentators to be as generous, but to each member of the portfolio who demonstrated that he had really taken John's teachings to heart, John sent one of his own inimitable salon prints the prize certainly worth working for!

Comments By a Commentator

THOMAS T. FIRTH, APSA

I am not the first to suggest it, but it seems to me it would be better to call those affairs to which we send prints "exhibitions" instead of "salons." The words "salons" and "saloons" are so much alike that sometimes I wonder if there isn't a sort of kinship between the two words. Probably my thinking is colored by the fact that the judges of a salon so often adjourn to a saloon after wrestling with a salon and hearing some of the names that they are called by the unsuccessful exhibitors and all losers.

Those submitting prints are called exhibitors; why not call them "saloners" or better still, "saloners"? They sure need a drink after working so hard to make four good prints, and then getting four big goose eggs.

Another thing I would like to mention is a statement recently made by a member of the Big Brass, to the effect that there should be an artist on every jury. I will heartily agree to that—as soon as I hear that the painters are insisting that a photographer serve on each jury that judges paintings!

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios

PSA Portrait Portfolios

PSA Miniature Portfolios PSA Control Process Portfolios

PSA Control Process Portfolios
PSA Star Exhibitor Portfolios

(For PSA Award of Merit Winners)

PSA Nature Portfolios

PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Recently I read an article in one of the photographic magazines from the other side of the Atlantic, in which the author discussed artists and photographers, and what each stood for, in the opinion of this writer. He pointed out that the work of the artist and of the photographer are so different that both fall down when they try to imitate each other. It was his opinion that when the photographer tries to imitate the art forms of other artists, the photographer reflects an inferiority complex which he should not have because photography has its own vital part to play in modern life. It was his opinion that we must separate art from photographic vision; that while the two overlap a little, they do not actually cover the same ground. The whole purpose of photographic vision is to record and to reveal facts and objects, and so long as photography does these things it will be one of the most valuable visual activities of mankind.

That is what the gentlemen from across the waters had to say, and I think he expressed himself very well. I have no inferiority complex about my form of art, and I make no apologies to the artists. Let them do as they wish, and let photographers do as they wish and let each judge his own exhibitions.

In the portfolios, we all refer constantly to "salon prints" and I think it is quite possible that by doing so we scare away a good many prospective members. Those of us who are interested in salon exhibition, and particularly those who are interested in hanging up records as salon exhibitors, laventirely too much stress upon the importance of the so called salons. It is a big and almost fatal mistake to assume that everyone who is interested in photography is interested in salon prints.

I think that the greater majority of photographers have no desire to make prints for anything except their own satisfaction. They want to make pictures, and they want to make good pictures, and they may even want to make big pictures, but they want to do these things simply to satisfy themselves, their family, and their friends. These photographers don't get the break they should in PSA, in the JOURNAL, and in the portfolios. At least, that's the way I look at it.

We have to be careful about being too formal and austere, for if we are we will scare away the snapshooter who wants to be one of us, and who wants to profit from the information we have and can share with him. These are rambling thoughts, and not quite the sort of thing that has appeared in the "COMMENTS OF A COMMENTATOR" in the past. They are my thoughts as a commentator, however, and they are honest thoughts, worth thinking about.

Maybe it would be a good idea to have a portfolio for people who are not interested in salons and never will be interested in the salons but who just want to make better snapshots. If we get up such a portfolio, maybe it would be a good idea to fine each member \$10.00 for each time he mentions the word salon in the notebook or on a criticism sheet. Boy, what a portfolio that would be!

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COL. C. J. "JOE" PERRY, Associate Editor

"East is East and West is West, and n'er the twain shall meet" may have been the order of the day when Kipling was a smooth faced lad, but then again that was before the advent of PSA and PD's International Portfolios. Today East meets West and West entertains East right in the front parlor where they can park their elbows on Aunt Suzie's what-not! Our many friends around the world is evidence of the fact that there's nothing mysterious in how the other half of the world lives. Standing on common ground in a mutual hobby and banded together in a portfolio of their own choosing, our friends of every corner of the earth become just one group of mighty fine folks earnestly endeavoring to improve themselves, and each other, in their common avocation.

Under the joint supervision of Ed Palmer of Iowa and Manual Ampudia of Mexico, the Mexican-American Portfolio has taken an added spurt and we now have the second circuit making its rounds in that portfolio.

Is there a Swede in the house? There are vacancies in the Swedish-American Portfolio at the present time. We believe that our friends in the Old Country can be influenced to start another circuit there too, if enough stateside Swedes are interested.

On the other side of the world our friends in the Camera Pictorialists of Ahmedabad, India, held their First International Pictorial Photographic Exhibition in November and December and awarded silver and bronze plaques as well as certificates of merit for both monochrome and color. They also held their second annual general meeting last October and elected Surendrabhai M. Parekh as President for the ensuing Surendrabhai is supported by Chandulal J. Shah, Vice President, Dhruva C. Engineer, APSA, Secretary, and T. F. Geti as Joint Secretary. Datta B. Khopker, C. B. Patel and D. U. Mehte constitute the Governing Body. In addition to his many duties at home in the interests of pictorial photography, Dhruva Coomar Engineer finds time to handle the duties of General Secretary for the India-American Portfolio on the India side, and, together with Pon E. Haasch of Boise, Idaho, the American General Secretary, is guaranteeing that the India-American Portfolio is not only in capable and competent hands but one of the portfolios that is winning its place in the sun.

What do you mean 'N'er the twain shall Meet'? Kipling just never heard of PSA and the International Portfolios, that's all.

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interest d in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American Canadian-American India-American Australasian-American Cuban-American French-American Swedish-American South African-American Brazilian-American Belgian-American Chinese-American Netherlands-American Dominican-American International Medical Portfolios Costa Rican-American Carribbean-American Mexican-American International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.



GFORGE GREEN, Associate Editor

Helpful Photo Hints

Ah, you bashful photographers! Hiding your know-how under a darkcloth. Don't you know that this Helpful Photo Hints is your column? You tell me about shortcuts or new methods or embryonal ideas that will help all us PSAers and I'll pass it along through our PI) section. Surprise me, huh? Deluge me with hints!

Dr. R. W. Beede, 65 East Midlothian Blvd., Youngstown 5, Ohio, passes along this hypo eliminator.

A 0.025% of sodium hypochlorite is rapid, inexpensive and effective for complete removal of hypo. Merely add one teaspoon of fairly fresh Clorox to one quart of water and mix thoroughly.

Dr. Beede washes his prints in water for five minutes after fixation. They are then given two consecutive baths of five minutes each in the Clorox solution. This is followed by a final five minutes washing in water.

I may as well throw one in for luck.

For those who process their own color film, it is advisable to purchase at least six rolls of color film with the same emulsion numbers. Run the first roll through; entering all pertinent data in a reference book. You will then be able to determine the

necessary adjustments (lens, shutter, illumination sources) for the entire batch.

Experience With a Moral

Recently, on a cold and dismal night, I drove more than 30 miles to a camera club meeting where I was scheduled to speak. During my hour's drive (I lost my way three times) I tried to put into everyday language the technical and dry indigestibleness of the reciprocity effect of color films especially when exposed with high speed flash sources.

To shorten a long story, suffice it to state that I finally Americanized it to the point where even a beginner could understand what I meant. And, thus I entered the meeting place.

My first surprise was the turnout. Despite the weather there were more than 40 people representing both sexes from high school to grandparent. On exhibit was a travelling print show from the New England CC Council. The meeting was called to order and each person received a sheet of paper. They then entered their selections for the five places in the show. My second surprise was that the members, practically as one unit, had preferred landscapes for the first four honors with a portrait of a child as the fifth choice.

We'll skip the color slide competition which, incidentally, was excellent not only from the number of slides entered but also for the interpretation of subject matter, and also my talk and subsequent question and answer period, and come to the "meat" of this article.

My closing words harped back upon selectivity and perspectivity—training the eyes to see what you imagine you are looking at and making the exposure in that manner which will produce what your mind saw.

Gosh, that's so simple it isn't even worth spending any time on it. I've said it so you might just as well, too. But, now that you've done so, stop and think. How many times have you raised the camera and pressed the shutter release without giving the subject matter another glance other than the first one which prompted you to take the picture? Once? Twice? Or have they been so numerous that you cannot truthfully determine? And, shall I point a finger at your results? Just answer this: What is your acceptable print percentage compared to the number of exposures? That's all brother!

But, let me get back to the subject. I hammered and yammered about training one's mind to actually analyze what the eyes were seeing. It's an obvious fact that we take the line of least resistance and whatever pleases us at first glance is sufficient. This was proven by the almost unanimous choice of landscapes in the print show.

And, at the members' insistence, I analyzed the show for them with the result that only two out of the five chosen originally remained in my final selection. It was pointed out that there is just as much danger in including too much as there is in omitting just a trifle. There cannot be any fast rule except that one must look first, analyze secondly, and see thirdly.

I do not hold entirely with those who claim that what is on the negative is immaterial because the camerist can achieve the end result by darkroom processes. It is easier to crop something in a negative than to resort to double printing. It is just as simple to try to obtain a compositionally perfect negative at the time of exposure as it is to spend many hours in the darkroom trying to obtain what you first saw.

And even the perfect negative does not make the perfect print. The negative is like a model, without any make-up. Only by training and experience (knowing what to do and how to do it for the achievement of different moods and results) can the model be made to look like what you want. Like make-up, the darkroom worker has at his command the various tools and accessories by which he can improve upon the negative.

Yes, you, too, have probably spent a great deal of time in the darkroom, wasting paper and chemicals and fraying your patience and temper. Yes, you, too, have probably resolved that photography has lost its appeal and as far as you were concerned it could be given back to the birds. No competition was worth the harrowing demands of producing a competitive print!

Maybe you're right. And, again, most likely you're wrong? Anything worth doing should be done right. Why don't you refer to last month's note in the News of the Pictorial Division and check the rules for securing the Personalized Print Analysis Service. I'm certain that the director of this service will be more than happy to help you along the highway to better photography. Just follow the rules outlined.

Award of Mcrit

Those who have become Star Exhibitors since our last listing, and those who have advanced in their Star Exhibitor Ratings are as follows:

New One Star Exhibitors
Louis P. Ganucheau, New Orleans, La.
Walter F. Wood, Montreal, Que., Canada
Dr. Esteban A. de Varona, APSA, San Jose,
Costa Rica
Charles B. Buker, Birmingham, Mich.
Advanced from One to Two Star
William J. Spicer, Cincinnati, Ohio
Barton King, Niagara Falls, N. Y.
E. Throop Geer, M.D., Riverside, Conn.
Advanced from Two to Three Star
Karl F. Kunkel, New York, N. Y.
New Four Star
Merrill W. Tilden, Chicago, Ill.

Bread without jam is like a date without somewhere to go. It's only half the pleasure. The same is true with your prints. Winning Club competitions and salons is only half the thrill. Flatter your ego and glow inwardly by becoming a Star Exhibitor.

Somehow or other there was an error made in reporting the requirements for the different Star Exhibitor ratings listed in the October JOURNAL. The requirements for the various degrees of this award are:

One Star: 6 different prts. -- 30 total acceptances
Two Star: 16 different prts. -- 80 total acceptances
Three Star: 32 different prts. -- 160 total acceptances
Four Star: 64 different prts. -- 320 total acceptances
Five Star: 128 different prts. -- 40 total acceptances

These awards are retroactive and are available to all Pictorial Division members who submit proof of their accomplishments. Send to Glenn E. Dahlby, Director of the Award of Merit, for further particulars. His address is in the masthcad on the second page of this section. Lay that PSA JOURNAL down and do it now! Even a postcard will suffice.



A. LYNNE PASCHALL, Associate Editor

Wake Up Your Club

A letter came into our hands recently from a man who is making an earnest effort to improve conditions in his camera club. The club is a very substantial one and rates high in its territory, but it is plagued by the same troubles that afflict us all. He says in part:

Our club conducts a monthly competition in black-and-white salon prints. Through a point system the winner is given a trophy at the end of the year.

We find that as the year progresses and two or three persons outdistance others in accumulating points, the rest seem to lose interest and take the attitude of "What's the use to enter prints, we can't win." Consequently, fewer prints are entered and the competition lacks enthusiasm . . .

Also even at the beginning of the year, we don't have as many prints entered each month as should be expected in a club of approximately sixty members . . .

Doesn't this remind you of conditions within your own club? Of course it does! It is exactly what happens in every club, large or small. One or two energetic members get ahead of the rank and file and thus create a gap that seems to grow wider with time. The standing of the club in the community depends largely upon these brilliant members, so we dare not lose them.

On the other hand, there are some ambitious souls who hope to reach the top some day but are progressing very slowly. They are perhaps the most important group because once in a while one of them brings in a picture. It may not be a prize-winner but it is an honest effort to cooperate. Such members are easily discouraged and must be handled with tact and understanding, for they are the future hope of the club.

Below this classification is often an army of "chair warmers" who have joined because they think it is the smart thing to do. Some of them own high-priced cameras but never make prints and are very irregular in attendance. Should they be crowded out? By all means, No! Just keep them coming, because after all, print makers do need an unbiased and appreciative audience.

One way of encouraging full attendance is to have interesting programs to supplement the print-making activities, not at every meeting perhaps, but often enough to keep up the interest of the whole group. And right here is where PSA comes in. The program material that we continually advertise in these columns is supplied to member clubs without profit and for the sole purpose of helping out when other interests lag. It is one of the many services the Pictorial Division provides.

You can have a talk by one of the country's celebrated photographers via tape recording, and that's something! Other activities are:

American Exhibits

In October, Fred Fix told me that all his exhibition-print shows were booked up until February, but by this time some of them may be available again. Write him for his latest list and tell him what dates you have open. Perhaps there will be something for you. For example, the shows dealing with the oil industry came in late and were delayed in starting. Maybe you can arrange for one of them. The pictorial as well as technical quality of these prints is very high.

Camera Club Print Circuits

There is always a chance to get in on a Print Circuit. Your club will be benefited by comparing its work with that of other clubs in various parts of the country. All a club needs to get started is a dollar and three prints. Write to William R. Hutchinson for an application blank. Then make one person responsible for the transaction and be sure that he has the three prints in his possession when the application is filed, for things may happen faster than you think.

Port solian Clubs

In every PSA club somebody will be found who belongs to a portfolio circuit, and that suggests a possible source of program material. When my portfolio arrives, I take it to the local camera club so that others may share the thrill. If it comes at the wrong time, I have a special meeting called, for we are allowed to keep it only five days. Sometimes a special meeting on any pretext will wake up the boys.

The regular Portfolian Club movement is directed by Sten T. Anderson, APSA, and in the article that follows, he tells its story better than I can.

The Portfolian Clubs

STEN T. ANDERSON, APSA

For some time we have been writing about the function and operation of Portfolian Clubs. Of late we have received some letters, in which we find that the applicants erroneously assume that this "is just another camera club."

Decidedly, the Portfolian Club is not a "camera club." It was originated for the sole purpose of providing, for those who were serious in salon work, a means of viewing, criticizing, and profiting by having available greater numbers of prints offered by the Pictorial Portfolios.

The Pictorial Portfolios, in themselves, PSA JOURNAL, Vol. 18, Feb. 1952

provide an excellent means of getting criticisms from the members and the commentator comprising the circle. Circulation of the portfolio consumes time and often the "eager beaver" is prone to be found champing at the bit waiting for the return of his portfolio. The only solution to this unavoidable circumstance was to sign up for more Pictorial Portfolios. It was because of this desire that the Portfolian activity was proposed.

In its simplest form, it is operated by having local participants of the portfolios assemble at the home of one of the members of the group every time a portfolio arrived, to see and comment on the contents. The next step consisted in organizing such groups under a definite plan. The first group was organized at Owatonna, Minnesota, Dr. Warren Roepke heading up the activity. To further increase the henefits, sponsors were assigned to direct and collaborate with the work, thus providing the know-how of experienced salon exhibitors.

Your present Director, after taking over the work started by Dr. Roepke, was faced with the objection that the Portfolian Club (through the title it had at that time, "Portfolio Camera Clubs") was usurping the province of the local camera clubs. To overcome such an implied accusation, on March 1st, last year, the activity was re-christened "Portfelian Clubs" to more specifically define it, work. At the same time, the entrance requirements were eased to overcome objections raised by aspiring groups with insufficient PSA representation locally. The entrance quota of eight was reduced to four qualified members for organization of a Portfolian Club. A further proviso was that when the group had reached a membership of six, a sponsor would be assigned to further help them in their work.

These changes have increased the interest in Portfolian Clubs, and requests for information come from all parts of the country, which presages a substantial increase during the fiscal year.

As we have pointed out, the primary function of the Portfolian Club is to provide a means for intensive study of prints in the Pictorial Portfolios; and secondly, to develop the pictorial abilities of its members through local work on assigned subjects which in turn are evaluated by the sponsor, for further study and presentation. One has but to go through the process of organization of a Club and attend a few meetings to realize just how much this activity aids the striving amateur. Perception of flaws in prints becomes keener, desire to excel is enhanced and on the whole the member undergoes a transformation, with ability to judge, profit and exercise care coupled with thought in the production of his offerings.

These are not just idle statements but factual recommendations for the desirability of participation, by interested groups, in Portfolian Clubs. To those groups who aspire to more enjoyment and appreciation of good photography we unhestitatingly urge that they avail themselves of the opportunity to join and we extend an invitation to contact the Director of the activity

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D. Ward Pease, FPSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oclman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

who will provide information and application blanks.

A New Director

It is with pleasure that we announce the appointment of Fred Bauer, Jr., of Memphis, Tennessee, to serve as the new Director of the Camera Club Print Judging Service. If your club is interested in securing an unbiased evaluation of their prints, contact Fred for the name of a competent judge close to you. His address is in the masthead on the second page of this section.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Director

The Point System

This month's competition is being held at Rochester, N. Y., under the sponsorship of the Kodak Camera Club. Because of the time lapse between actual judging and publication of the PSA JOURNAL, it is impossible to give full details of the judging in this column immediately following each contest. However, all participating clubs receive an individual report within two weeks of the actual judging.

There have been some questions regarding the point system which determines the

rank of the camera clubs. There are two classifications, A and B, in which a club may choose to compete. Class A consists of the larger clubs, and the more active smaller groups. Class B is designed for the clubs which desire to start out slower, and work up toward the tougher competition encountered in the more advanced group. At the end of the year about 15% of the B group is advanced to Class A.

During the judging all prints are scored on the same basis, there being no breakdown into A and B. A minimum of one point is scored for each print entered, with a maximum ten points possible. (Each club may enter four prints, but not more than two from any one member.) The judges rate each print according to its merit on this basis. A really top-notch print appealing equally to all three judges could possibly score a full 30 points. This would be rare, however. The outstanding prints in each competition usually run from 20 to 25 points. The October first place winner, "The Philosopher," by Sam Cohen of the Oakland Camera Club won with 23 points. Actually, there will be a slight variation among the various juries, which is only natural--that is why it is necessary to contribute the best to each contest.

Although the total scores can vary several points each month, all of the clubs are in the same relative position, as long as they keep submitting good prints. Allowing ten points in the evaluation of a print, the better ones are built up to a higher score, and there is enough leeway in the middle brackets to eliminate continuous

After prints are scored, from one to ten points, the totals are entered on the club's entry form. While the prints are returned immediately to the participating clubs, the entry forms are forwarded to the Director of the International Club Print Competition, Robert J. Lauer, for preparation of the reports sent out to each club imme diately following the contest.

Trophies are awarded to the top scoring clubs in each class and medals are given to the top three individual winners.

Next month we will report the results of the December competition, held at Oklahoma City under the sponsorship of the Oklahoma Camera Club. The results of the February judging will appear in May.

October Competition Results

Here are the scores of the clubs which participated in the October competition:

CLASS A

Oakland CC—70, Baltimore CC—58; Photo Pictorialists of Milwaukee-53; Academy of Science & Art (Pittsburgh)—51; Science Museum (Kenmore, N. Y.)—49; Tiro de Los Padres (Halcyon, Calif.)—46; Berkeley (Calif.) CC—45; Grosse Pointe CC—45; Jackson Park (Chicago)—45; Western Reserve (Cleveland)—45; Niagara Falls CC—44; Shorewood (Milwaukee)—44; Delta CC (New Orleans)—43; Ft. Dearborn (Chicago)—43; Photo Guild of Detroit—43; St. Louis CC—40; Blackhawk (Iowa) CC—38; Rock Island (Ill.) CC—38; Venango (Oil City, Pa.) CC—38; Queen City Pictorialists—37; Green Briar (Chicago)—35; Lawson (Chicago)—36; Memphls CC—36: Germantown (Philadelphia)—33; and San Luis Obispo (Calif.)—33.

CLASS E

Mission Pictorialists—57; Orleans CC—46; Maywood (N. J.)—43; Atascadero (Calif.)—39;

Bell CC of Denver—39; Erie (Pa.) Photographic Society—38; Endicott (N. Y.)—36; Saskatoon (Canada) 36; Ft. Steuben (Steubenville, O.)—35; Mysore Photographic Society (India)—35; Tripod CC (Dayton)—35, Waterloo (Ia.) CC—35; Oklaboma CC—34; Owego (N. Y.) CC—34; Balco (Rochester) CC—33; Bartlesville (Okla)—33; Bremetton (Wash)—33; Mid South (Memphis)—33, Sious Falls YMCA—32; Albany CC—30, Central Florida CC—29, Ogden (Utah) CC—29; Richmond Vicw Finders (Calif.) 29; Turson CC—29; Keene (N. H.) CC—27; Independence CC (Mo.)—26; Lewis Clark CC (Washington)—26; Spokane CC—26; Portland (Maine) CC—25; Southern Ohio CC (Cincinnati)—22; Boulder City (Nev.)—21; Stillwater (Okla)—21; Silver Bow (Nev.)--21; Stillwater (Okla) 21; Silver Bow (Montana)—20; Federal Reserve (Richmond. Va.)--17.

VIEWS AND REVIEWS

BY THE EDITOR

This Above All

So you're not getting anywhere in the exhibitions! You make marine pictures that rival those of John Hogan and Aubrey Bodine (at least you think so), you take architectural shots that will stand up in any exhibition with Frank Heller's work, and you've even journeyed to a picturesque factory down on the outskirts of town to do some industrial pictures a la Doris Martha Weber. But still you aren't getting anywhere in the exhibitions.

Of course, when your friends spot some unusual character and ask for help in taking his picture-now that is the thing you like. But what jury takes this kind of thing in an exhibition, you ask. Sure, you're crazy about taking interesting, imaginative character pictures-but, gee gosh, none of the other super-duper picture makers do that kind of thing, it's a bit out of style now, so if you're going to make a big exhibition record (you say to yourself, sorrowfully), you'd better go out and struggle to make the kind of pictures that the Four and Five Star Exhibitors turn out all of the time.

In other words, you've tried imitating the more prolific salon exhibitors, and their subject matter leaves both you and the exhibition judges you've submitted to very cold. All you seem to get is lots of big zeros.

Why?

Who am I to tell you why your prints don't click with certain judges (I find the same prejudiced point of view toward some of my efforts).

But there is one thing I am sure of as sure as I am of anything—and that is that if you are taking a picture which is not of interest to you, that picture will not be one of your best. For to be the best work of which you are capable, it must have that indefinable spark which conveys to the viewer as well as to you that this picture is something which had to be taken because it meant so much to you that you had to share it.

Yes, imitation is a good way to get started. But if you imitate to create, as was suggested last month, imitate wisely. Don't use subject matter in which you have little interest just because someone has done well with it.

Be yourself. Choose the things you are interested in to picture. Imitate if you will -- imitate wisely, but never cease to express yourself in your own way. Don't do things because everyone else is doing them. It was true in Shakespeare's dayand it is equally true now and for the time of the future -"This above all: to thine own self be true."

If you are true to yourself, your personality cannot help but shine from all of your pictures-and you will have achieved greatness in your own niche.

STELLA JENKS

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo sildes, L-monochrome sildes, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate Division for recognition of other

Wilmington (M,T) Exhibited Feb. 3 25 at Wilmington Society of Fine Arts. Data: Wm M. Anderson, Delaware Camera Club, P. O.

Minneapolis (M,C,T) Exhibited Feb. 3-17 at American Swelish Institute. Data: Warren Anderson. 123 S. 7th St., Minneapolis, Minn. Valparaiso (M,C) Exhibited Jan. 30 to Feb. 28 at Casino Municipal de Vina del Mar. Data: Club Fotografico y Cinematografico de Valparaiso, Avenida Peare Montt 1740, Valparaiso,

Birmingham (M.T.L.S prints and transparencies). Exhibited Feb. 9 23 at Royal Society of Artists. Data: E. H. Cochrane, 142 Swans-

Artists. Data: E. H. Cochrane, 142 Swanshurst Lane, Moseley, Birmingham 14, England.
Circle of Confusion (M,T) Exhibited Feb. 10-24
at Art Gallery. Data: Arthur W. Maddox,
12020 Orange St., Norwalk, Calif.
Rochester (M,C,T.S, Documentary prints in M
ot C. large transparencies) Closes Feb. 14.
Exhibited Mar. 7-30 at Rochester Memorial
Art Gallery. Data: Dr. Robt. F. Edgerton,
11 Fireside Drive, Rochester 18, N. Y.
Philadelphia (M,T) Closes Feb. 16. Exhibited
Mar. 8-30 at Free Library. Data: Miss
Marion C. Knight 1123 Harrison St. Phila-

Marion C. Knight, 1123 Harrison St., Phila-

delphia 24, Penna.

Worcestershire (M.T) Closes Feb. 20. Exhibited Mar. 15 to Apr. 5 at City Art Gallery. Data: C. J. Morrall, 57 The Tything, Worcester, England.

St. Louis (M,T) Closes Apr. 25. Exhibited May 10 22. Data: Miss Jane Shaffer, 5466 Clemens Ave., St. Louis 12. Mo.

Cincinnati (M) Closes Apr. 26. Exhibited May 7.21 at Art Museum. Data: Raymond E. Riedinger, 3875 Kirkup Ave., Cincinnati 13,

Other Salons

Adelaide (M) Exhibited Mar. 7 to May 3 in Royal Adelaide Exhibition. Data: A. C. Will-

Royal Adelaide Exhibition. Data: A. C. Win-cox, 12 Piric Street, Adelaide, So. Australia. Charleroi (M) Closes Feb. 28. Exhibited Apr. 13 to 27 at the Bourse. Data: Roger Popu-laire, 18 tue J. Destree, Charletoi, Belgium. So African (M) Closes Mar. 15. Exhibited May

to August at Johannesburg and leading cities.

Data: Peter Marples, P. O. Box 7024,

Johannesburg, So. Africa.

First International Exhibition of the Associacao Brasileira de Arte Fotografica (M), Rio de Janeiro, Brazil, June 14, 1952. Closing date - March 30, 1952. Entry forms for Canada, Mexico and USA from Ray Miess, 1800 N. Farwell Ave, Milwaukee 2, Wisconsin or Rua Santa Luria 173, conjunto 705, Rio de Janeiro, Brazil.

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

1 HE. Fourteenth Buffalo International Exhibition of Nature Photography. Sponsor--Science Museum Photographic Club. Last day for receiving prints and slides--April 22, 1952. Judging date-April 26, 1952.

For information or entry forms address inquiries to Science Museum Photographic Club, Buffalo Museum of Science, Humboldt Parkway, Buffalo, New York.

Nature Represented in Tops Show

The PSA "Tops in Photography" show which opened in January and is scheduled to make several appearances in the south and west is truly what the title implies, namely, the tops. The Nature Division is well represented in this show. It includes fifty prints and sixty slides, the best work of some of the top nature photographers in this country and Canada. While the subject matter of both prints and slides is strictly nature material, the pictorial quality and appeal is such that the nature section of the show offers stiff competition to the pictorial section.

I would recommend to all nature enthusiasts that if this show is scheduled for your section of the country, you make every effort to see it as it will make you feel a just pride in your chosen field of photography. Needless to say you will also be helping to make the "Tops" show a

Nature Division Growing Rapidly

It is truly gratifying to the executive committee of the Nature Division to note the rapid growth of the Division during the past year. The committee feels that the member-body of the Division would be interested in the fact that during the three months of September, October, and November 1951, eighty-one new members enrolled in the Division. While this figure might not appear too great at a glance, when one stops to consider that this represents sixteen percent of the entire enrollment it immediately assumes a greater significance.

This increased enrollment in the Nature Division could be due to a general increased interest in nature photography or it might be due to other reasons. The executive committee, however, is not going to concern itself with the reasons for the stimulated growth nearly so much as it is with keeping the membership interested and in this way reduce the mortality rate in the Division.

Ways and means for stimulating interest and for broadening the program of the Division are presently being considered and it is hoped that some announcements can soon be made. It might be told that a west coast group is interested in sponsoring a new nature exhibition, and another international exhibition is considering adding a nature section to their exhibition. Two additional nature exhibitions would give added impetus to our growth.

Some consideration is being given to the establishment of an interclub nature print contest, somewhat like the Color and Pictorial Divisions are conducting. The writer would like to hear from the clubs affiliated with the Nature Division, and for that matter from any club affiliated with the Society. Several camera clubs have already indicated and specified an interest in such a competition. If there is sufficient interest displayed by affiliated clubs, it could be arranged to conduct an interclub contest next year.

Nature Contest Rules Clarification

Just prior to the January Nature Print Contest a query was received from a camera club with Nature Division affiliation, anent the contest rules. In view of the nature of this question it might be well to repeat it here.

Our club has joined PSA as an organization with Nature, Pictorial, and color affiliations. Your contest rules stipulate limit of four prints per individual. Just how does that affect us?

Can we send four prints, honors to go to the club? No fee.

Are we, as a club, ineligible?

Can each member send four prints and pay fifty cents entry fee?

Is your contest only for individual memberships?

Just what do you mean by non-members? In other words, can any outsider at all enter just for fifty cents, with no PSA affiliation?

The contest is for individuals and is not a club activity so only individuals are eligible. Honors therefore are issued to individuals only. Rule #2 indicates a limit of four prints per person, which means that every member of a club can submit four prints if they so choose. As the contest is for individuals rule #7 would cover individual members of the Nature Division and would indicate that there is no fee for members of the Division. The second sentence in rule #7, which states that for all others the cost is fifty cents for each contest, would indicate that any individual was eligible to submit prints with the only stipulation being that there is an entry fee of fifty cents for any individual who is not a member of the Division. This would answer the question as to what ir meant by non-members and would also indicate that any person is cligible whether he be a PSA member or not.

We thought it best to cover this matter in the Nature Column in case any other camera club might have questions.

PSA COLOR DIVISION

George F. Johnson, APSA

Forestry Building, State College, Penna.

IN THI. Color Division column of the October 1951 issue of PSA JOURNAL, Mrs. Vella L. Finne told us of her pleasure and experience in getting together a group of slides for the CD Hospital Project. Now through the kindness of the American Red Cross in Tokio, in supplying us with a copy of a letter written to Mrs. Finne, we are able to give you the other side of the story. We quote from this letter written by Mrs. D. V. Armstrong, Chairman, Community Service to Hospitals, American Red Cross to Mrs. Finne:

"As we in our Tokyo Volunteer Red Cross Headquarters went through the latest boxes of color slides sent to us through Mr. Baumgaertel of the PSA, your name appeared so frequently as a donor that we want to send you our personal thanks on behalf of our hospitalized serv icemen.

"Not only was your contribution exceedingly generous but amazingly beautiful. When I look outside at our raw and rainy weather and think of our United Nations servicemen who are lying in hospital beds here in Japan and in Korea, I am deeply grateful to you and your friends for providing them with the many bright hours of entertainment they have enjoyed through your collections of color slides.

"The bulk of our slides are being sent to Korean Field Hospitals but as the word gets around we are being besieged with requests from other hospitals in the Far East Command, so there seems to be no limit on the amount we can put to good

"Our hospitalized United Nations servicemen would, if they could, join me in saying "thank-you" in a dozen different tongues for this is a donation which has broken the language barrier and helped immeasurably with the recreational facilities available to them."

At the time of writing Mrs. Finne was responsible for the receipt by us of more than 5000 slides, several thousand of which came out of her personal files. Not all of us can secure slides in such quantities. It should therefore be understood that any slides at all that can be contributed, even if it is only one single slide, will be deeply appreciated and will give a lot of pleasure. If possible, slides should be identified as to locale or subject. This identification need not be elaborate.

Karl A. Baumgaertel, APSA, who handles the project, will be away on a trip for his health during February and early March so get your slides together now, identify them and sometime soon after March 15th mail them to Karl A. Baumgaertel, APSA, 353-31st Avenue, San Francisco, California. Although Mr. Baumgaertel will be away for a period of time

there will be no cessation in our service to the Army, Navy and Veterans Hospitals in both this country and the far east, as arrangements have been made to keep the hospitals supplied with the more than 5000 slides a month they are now receiving.

"Scores"

Those of you who always seem to get the low scores in PSA National Contests probably think the judges are ogres who pounce gleefully upon each slide, especially yours, and tear it to shreds.

This is not true. Persons who are chosen to judge your slides are selected because they have carned a reputation for outstanding achievement in photography. Once, they were beginners and amateurs just like you. They are conscientiously interested in helping you toward the same success. They would prefer to give you a higher score.

Success in photography is never a matter of luck. You must earn your laurels.

Unfortunately, the great number of entries do not permit judges to take the time with each slide necessary to give detailed suggestions for improvement.

For you who live in districts where there are few qualified photographers who can give you personal advice, it is discouraging never to learn just why your scores remain in the lower bracket.

Perhaps a better understanding of how PSA contests are conducted and how scores are determined will enable you to raise your score in future competitions.

All PSA color contests are judged by a panel of three judges. Each judge must award from one to four points to each slide. These points are based upon: (1) Composition. (2) Interest Value. (3) Technique. Authorities on all creative endeavor agree that there is seldom anything created by man that cannot be improved. This is why few slides receive four points from any one judge and why the maximum total of twelve points is seldom awarded.

If your slide received a low score of from three to five points this indicates that each of the three judges considered your slide inferior for one or all of the reasons named.

By the law of averages, it is seldom that all three judges could be wrong.

Let us analyze a hypothetical total score of four points. To arrive at this score two of the judges had to vote one point each with the third voting two points.

This would mean that one judge believed the slide to be poor only in Composition, or Interest Value, or Technique. Therefore he gave it two points.

It would show that the other two judges decided the slide was poor in two of these

qualities consequently awarded it only one

Naturally, none of them included that extra point for 'near perfection'.

By similar analysis of each score, you can determine how the judges voted.

Study your slide. You should be able to discover whether it failed in Composition, Interest, or Technique.

In future columns I shall take up each point and attempt to help you to a better score.

Remember, you are competing with the finest when you enter any group in a PSA National Contest. It is up to you to determine how high your slide will rate by sending the best it is possible to make. Vella L. Finne

Foreign Exchange Sets

To enable American slide makers to see the work being produced elsewhere in the world, and for foreign workers to see American slides, the International Slide Set Exchange was set up by the Color Division in 1947.

The plan works this way: the Color Division sends a set of 50 slides to a foreign cooperator and receives a set of 50 slides in exchange for circulation to camera clubs in the United States. After quite general circulation, the sets are returned.

Many foreign countries have cooperated in the past. To continue this service with maximum efficiency, the Color Division is anxious to hear from individuals or camera clubs in foreign countries who have or can prepare sets for international exchange. Correspondence should be addressed to the Color Division Supervisor, F. B. Bayless, 320 Cowell Avenue, Oil City, Pennsylvania, U.S.A.

New Members

New members in the Color Division during one recent month totalled 164, representing 28 different states, District of Columbia, and seven foreign countries. The eight leading states in this total were California, Michigan, New York, Illinois, Pennsylvania, New Jersey, Ohio, and Oregon. New Zealand led among the foreign countries.

Have you tried to interest others in PSA and Color Division membership? A lot of CD members are doing it and enjoying the experience. Why not try it?

First Sterco Competition

The interest and response to the first stereo competition sponsored by the Color Division, was most gratifying according to a report from George W. Blaha, supervisor. There were 14 entrants with a total of 53 slides. Judges were Dr. Frank E. Rice, APSA, Earl E. Krause, and George W. Blaha, APSA.

Winners were as follows: lst--"Sea Gull Parade"--Henry C. Crowell, Winnetka, Ill.

2nd-"Willemstad Dock"-Mrs. Charles R.

And—"Willemsiau Walgreen, Chicago.

3rd—"Lady News Vendor"—Wayne J. Brown,
San Francisco, Calif.

4th—"Trees and Falls"—Julius Wolf, Chicago.

Honorable Mentions:

Windjammer"-Henry C. Crowell, Winnetka.

"Ambitious Bush"- L. B. Dunnigan, Royal Oak, Michigan.

"Birch Trees" W. C. Miller, Queens Village. New York.

The closing date for the next contest is February 20, 1952. Send your slides to George W. Blaha, 4211 Harvey Avenue, Western Springs, Illinois.

EDITORIAL NOTE: -As has been previously announced, a Stereo Division has been created by action of the PSA Board of Directors. This stereo competition is one of several activities sponsored in the past by the Color Division which will be transferred to the new Division as soon as it is fully activated.

Mount Your Slides

The Color Committee of the Photographic Guild of Detroit has taken a progressive step in ruling that all slides for Guild competitions must be mounted in glass and spotted.

Leonard A. Thurston, Color Chairman of the Guild, reviews the reasons for this ruling in a recent issue of Photo Guild Bulletin:

Your color committee has requested that you mount your slides in glass, and spot them for Guild competitions. There are several sound and basic reasons back of this request. It might be in order to review them.

The Photographic Guild of Detroit has a repu tation to uphold. It has always taught its members the rules that a good and successful salon exhibitor must practise. Both print and color slide nights are planned for more than enter-tainment; the primary purpose is to train you to better pictorialism, and to prepare the new members for the exhibition circuits; also to keep the older members from getting lazy. It is for this reason that no print will be accepted for judging mounting board

This is also one of the reasons that no slide will be considered unless it is properly mounted in glass, and spotted in the lower left hand corner when held right side up.

Another reason is to save the projectionist trouble. Prints do not go up on the easel upside down, or wrong side to. Why should the projectionist who must work in the dark be allowed to guess? The result may be the first presentation of your clide upside down. If this happens to your slide upside down. If this happens to your slide it may lose that first impact that is so necessary to a good slide. Impact will often put slide into the win column. The very first impact carries more shock. Do not loose it by improper spotting.

Another thing your officers recognize, but which you may not have thought much about: your prize slides are more valuable than the best black and white prints. You cannot duplicate a damaged slide; you may not even be able to duplicate faithfully an undamaged slide. A prize print can readily be duplicated from the original negative, and by the maker. Can you duplicate any of your slides from the original transparency? Your

HONORS APPLICATIONS DEADLINE

Because of the earlier date of the 1952 PSA Convention in New York City, the deadline for applications for Honors' consideration has been moved up to March 1st.

All applications must be submitted on new forms; don't use any old ones that may be available. Obtain the revised form from PSA Headquarters, 2005 Walnut St., Philadelphia 3, Penna

Applications must be received in Philadelphia no later than March 1st for consideration this year.

officers do not want to run the risk of damaging any of your slides; it could be a prize one. member it is easier to have an accident with an unmounted slide.

There is also the matter of focusing. Mounted slides usually require little focusing. Mounted slides usually require little focusing. Once focused they stay put. Unmounted slides do not stay all over sharp. If the projectionist is just a little careless your sharp slide may be thrown out because the judges considered it soft. The Color Committee want you to receive all the consideration to which your efforts are worthy.

It is hoped that this will clarify the stand taken by your officers. The only exceptions will be visitors, and first-night members. All others will turn them in properly mounted and spotted.

Seeing Color

When one considers the burgeoning growth of interest in color, it is not surprising to note the disposition to be critical of the camera's rendition of certain colors. Indicative of this was a conversation the writer heard recently, when two embryonic color enthusiasts heatedly argued over the "correctness" of some colors in a transparency.

Now it must be admitted that before one is qualified to evaluate any degree of nuance in a hue-or color they should first develop an ability to see colors objectively. This ability, naturally, does not come to anyone overnight, nor is it taught in "five easy lessons," for the "seeing" of color more accurately is the result of training, study, and experience, with the rate of progress dependent upon one's love of color, energy and determination.

The artist is a good illustration of this for experience has taught him to see objects, not as he knows them to be but as they appear to be. Certainly the artist knows that the distant hill is covered with green grass, yet he paints it in a soft violet for that is how it appears, and that is how the objective eye of the camera perceives it.

Consider the difference between the human eye and that of the camera. The former "sees" objects and scenes by way of a brain that is tremendously influenced by personal likes and dislikes, misinformation regarding the science of color, imperfect vision, and subconscious psychological reactions to certain hues. On the other hand, the lens is objectively mechanical and interprets what it "sees" only within the limitations of the sensitized film. This does not imply that the camera's eye is the ultimate in color rendition, for it is not, but placed in the hands of one who understands his camera and his medium, the results will more readily impress the competent judge of color.

Let's not fall into the error of adjusting the camera's eye to conform to our limited sense of color evaluation. It will pay big dividends eventually.

JAMES H. ARCHIBALD

Coming Color Exhibitions

Philadelphia, March 8-30, deadline February 16. Four slides, \$1. Forms: Clarence A. Rossman, 1637 S. 54th St., Philadelphia 43, Pa.

Rochester, Mar. 7-30, deadline Feb. 14. Four slides (including 234), \$1. Forms: R. F.

Edgerton, 11 Fireside Dr., Rochester 18, N. Y. San Francisco (Photochromers), Mar. 15-22, dead-line Mar. 1. Four alides, \$1. Forms: B. H. Ladensohn, 3140 Clay St., San Francisco 15, Calif.

El Camino, Apr. 29-May 30, deadline Apr. 12. Four slides, \$1. Forms: George E. French, 3877 Olmstead Ave., Los Angeles 8, Calif.

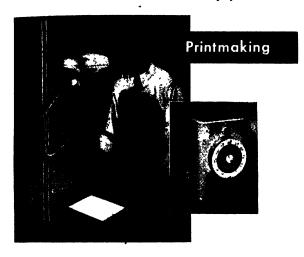
PSA JOURNAL, Vol. 18, Feb. 1952

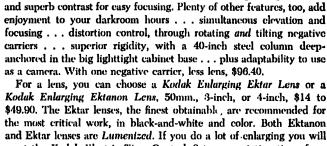
For Better Prints...

The Kodak BULLETIN

better darkroom equipment

Whether you are just about to equip a darkroom or want a piece of equipment for a very specialized application, your Kodak dealer is ready to show you Kodak equipment that is exactly matched to your needs. For example—

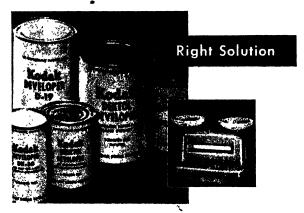




Enlargements that really sparkle are yours with a Kodak Flurolite

Enlarger. Reflected "cold" fluorescent light gives high printing brilliance

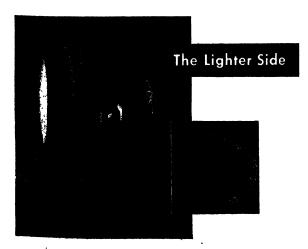
Kodak Enlarging Ektanon Lens, 50mm., 3-inch, or 4-inch, \$14 to \$49.90. The Ektar lenses, the finest obtainable, are recommended for the most critical work, in black-and-white and color. Both Ektanon and Ektar lenses are Lumenized. If you do a lot of enlarging you will want the Kodak Electric Time Control. Set your printing time—from 1 to 57 seconds—and plug the enlarger into the unit. At the end of the printing period it turns your enlarger off automatically—and will repeat the operation as many times as you wish. Continuous light for focusing. No clock watching, and both hands are free. Price, \$13.50.



With Kodak Photographic Chemical Preparations you are always sure of the right solution. You merely add water to these specially mixed, Kodak-tested compounds. You save work and gain time for more creative darkroom pursuits. Whether you are using Kodak Dektol Developer with its 20% greater print capacity than D-72, its 50% better keeping qualities, and its excellent development rate, or Kodak Fixing and Stop Baths, Toners, Intensifiers and Reducers . . . you will find them all of the same fine quality, uniform from batch to batch.

If you prefer to mix your own special formulas, you will appreciate the precision help of the Kodak Chemical Scales. Marked for both avoirdupois and metric systems, a hair-line indicator makes accurate reading easy. Avoirdupois weights are supplied. Tenite pans have lips and handles shaped in. \$9.90.

If you want to develop your 35mm. films without fumbling around in the dark, a Kodak Day-Load Tank is the answer. Loading, developing, and fixing can be carried out in full daylight. Price, \$9.85. When it comes to printmaking and the other darkroom operations, you will want light that's adequate to see by, but safe for your light-sensitive materials. The answer here is a Kodak Safelight. The Kodak Adjustable Safelight Lamp, pictured at left, can be attached to wall, shelf, or bench. Adjustable bracket can be angled to any desired position. With a 5½" Series OA Wratten Safelight, \$7.05. The Kodak Utility Safelight Lamp, Model C, is designed to provide ample over-all darkroom illumination. Made for ceiling suspension, it gives indirect light through a 10 x 12 Wratten Safelight. With chains for easy ceiling hanging and a Series OA Filter, \$12. A wall bracket may also be obtained for \$1.85.



Prices include Federal Tax where applicable and are subject to change without notice.





Experts' Choices For Fine Prints

No. 2 of an informative series on how leading exhibitors choose papers to fit their salon aims

FULL SAIL." (on facing page) has hung in forty-three leading salons—and has never been rejected. In his exhibition print, Mr. Silberstein required a vigorous interpretation; a full, brilliant tonal scale from clear highlights to richest darks; a sparkling surface adaptable to retouching; and an emulsion amenable to toning. He chose a long-time favorite, Kodak Illustrators' Special—a fine reproduction paper, beloved by professional photographic illustrators whose work

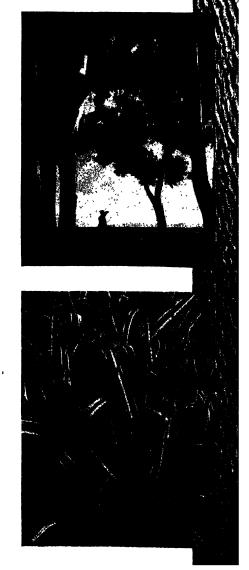
must survive the most critical appraisal and justify prices in three and four figures.

Mr. Silberstein likes not only the exceptional image quality of *Illustrators' Special*, but also its lustrous fine-grained "E" surface, which retains a broad, brilliant tonal scale without the specular reflectance of glossy stock. He also feels that, when toned in his favorite gold-thiourea formula, *Illustrators' Special* yields a finer blue tone than any other paper.

Fine exhibition papers, such as *Illustrators' Special*, Kodak Opal, and Kodak Ektalure G, are relatively low in speed. Many meticulous workers prefer this moderate speed - it allows more time for dodging and local printing. For those whose standards are also high, but whose darkroom time is limited, there are excellent high-speed alternates in the Kodak line of fine papers. Kodak Medalist Paper, warm-black, and Kodabromide, cool neutral-black, are about six times as fast as Opal. Kodak Platino, warm-black, is intermediate in speed. All of these papers offer an excellent choice of print surfaces, and grades for both "soft" and "hard" negatives. The small reproduction of Frank J. Heller's "Eucalyptus" (to appear full-page later in this series) is on Kodabromide F.

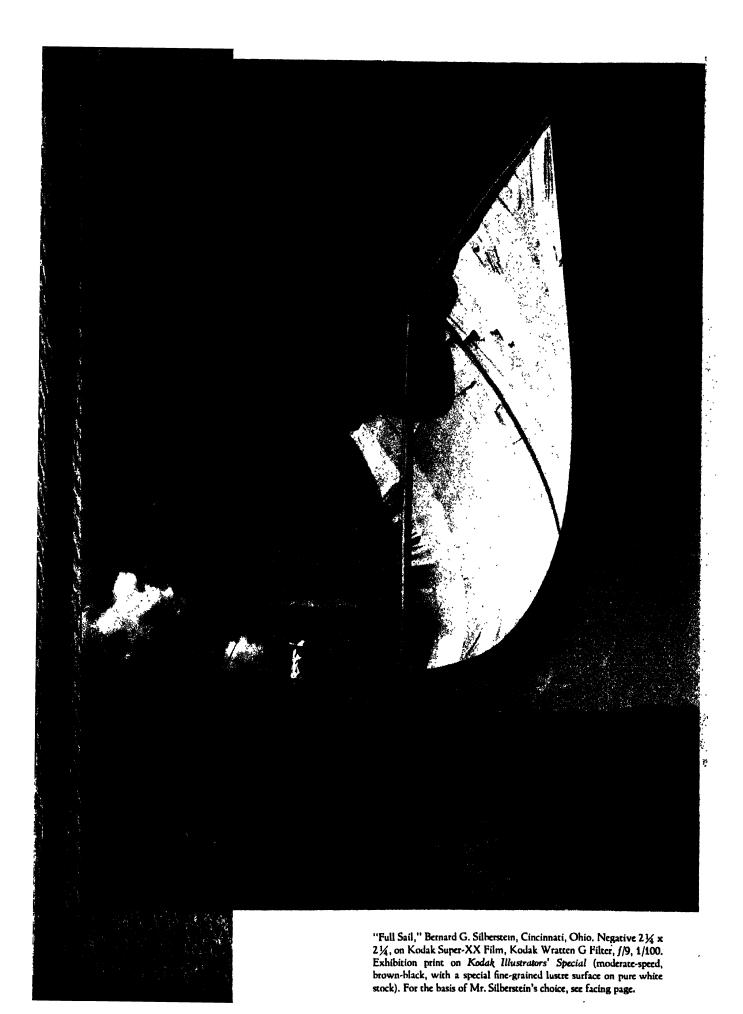
TEXTURE, OR NONE? It depends on your aim—and there's a Kodak paper to fit every interpretive need. For "Pattern Motif 283," at right, Axel Bahnsen chose glossy Kodahromide F. His print will appear full-page later in this series. In addition to glossy. Kodak papers offer the discriminating exhibitor many other valuable surface textures—smooth lustre, fine-grained, rough lustre, silk, suede, tapestry, tweed, and others—and white, cream white, and rich old ivory paper stocks.

Know your Kodak papers, for knowledge spells success. For fine exhibition enlargements, gift prints, home decoration—choose from warm-black Medalist and Platino, brown-black Opal, Ektalure G, and Illustrators' Special, and neutral-black Kodabromide. For special applications, Kodak Mural R, Resisto Rapid N, Opalure Print Film, Translite Paper. For contact prints, Kodak Azo, Velox, Resisto N, and others. Your Kodak dealer has full details.





EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



BOOK REVIEWS

LUCKY, THE FAMOUS FOUNDLING, by Nina Leen and Ray Mackland, A. A. Wyn, Inc., New York, N. Y., 94 pages, 8 x 10½, illustrated, cloth, \$2.00, 1951. This is a photographic book about a dog. Also, it is a dog book about photographs. Dog-lovers who like cameras, or camera-users who like dogs, will find it equally delightful and will feel themselves well repaid for investing the cost of admission in so enjoyable a treatise on canines

and cameras.

"Lucky" is a dog who was found, as a puppy, beside her dead mother in the Texas Panhandle. She was air-expressed to Nina Leen, a "Life" photographer, at New York, and embarked upon a canine career which brought fame to her, new delights in the camera to Nina Leen, plenty of magazine and newspaper copy, and a text-writing job for Ray Mackland. Leonard McCombe, a "Life" photographer, gets into the book, too, as the discoverer and co-photographer of "Lucky."

This book presents a precious dog's-eye view of life, using both camera and text for the unique job. Whether the photographs are "salon cliches," as the modernists say, or of "modernistic tripe," as the salonists retort, escapes the reader. The pictures are photographs which carry the viewer along from one dog thrill to another, with the text serving as commentary.

Those who are interested in what can happen to an extremely fortunate canine had better get the book and find out. Those who wonder how a series of interesting photographs can be made from one subject can study the 114 shots of "Lucky"

and get an excellent course in picturemaking at less than two cents per picture. Also, they'll start thinking about the real possibilities of the camera.

THE BOOK OF CATS, edited by Brant House, A. A. Wyn, Inc., New York, N. Y., 100 pages, 834 x 12, illustrated, cloth, \$2.00, 1950.

From a small-animal point of view, this world is inhabited by two kinds of people—cat people and dog people. This book happens to be for cat people, and photographers. Actually, it is the photographers' book about cats. Not necessarily top-flight, big-name photographers, but lots of photographers, men and women, amateurs and professionals. They have stalked and snapped the cats in a multitude of places and activities; cats as kittens; cats as cats; and cats as people, almost.

This book is comprised almost entirely of photographs, hundreds of them, each given a snappy title to produce a good laugh. Amateur photographers can enjoy this book, get a few laughs, then start some serious thinking about breaking out the camera and stalking the nearest cat. Only one subject here, the cat, yet treated so interestingly in so many different ways, and so well, as to prove for all time that the camera certainly isn't monotonous. Cats definitely aren't monotonous. The trouble must be with people!

Grand book for cat folks and camera folks, and, for cat-and-camera folks, positively "must" reading.

FUNDAMENTAL MECHANISMS OF PHOTO-GRAPHIC SENSITIVITY, Edited by J. W. Mitchell, Academic Press, Inc., New York, N. Y., 347 pages, 7x93/4, illustrated, cloth, \$9.50, June 1951.

This valuable technical volume presents

the proceedings of a conference on photographic sensitivity held at the University of Bristol, England, in March 1950, as the third of a series started at Liege in 1948 and continued at Zurich in 1949. It contains the texts of nearly 50 technical papers treating of physical properties of silver halides, production and properties of silver halide grains in photographic emulsions, photographic sensitivity, latent image formation, and nuclear track emulsions.

The amateur eventually will benefit by the end-products of this technical material. Meanwhile, the book is a first-class reference volume for the photographic technician, and particularly the technician interested in the theories and processes of image formation. It appears that numerous theories explanatory of photographic sensitivity and image formation have been developing with the growth of man's technical knowledge. Some of the theories are acceptable to some of the technicians, but no generally-acceptable theory has evolved as yet.

The editor, J. W. Mitchell, essays in one chapter to present critical accounts of the situation from a post-conference point of view. He outlines the evolution of scientific thinking on the subject, beginning with the Gurney-Mott theory of 1938, and reviewing present and prospective lines of thought. He explains present belief that the phenomenon is, like the theories, much more complicated than originally was supposed, and reports that while present conclusions appear to coincide with photographic experience, further experimentation and interpretation is necessary.

Each of the nearly 50 technical papers in this book comprises a step toward improved photographic films, developers, processes. The volume constitutes a worthy contribution to photography's technical literature.

Johnny Appleseed's Correspondence

Flushing, N. Y.

DEAR JOHNNY:

I would like to add some personal comments on a phase not covered by your interesting "How To-Make Marine Pictures," namely, taking marine sunrises.

If you can wake yourself about 4:00 AM, you have possibilities of getting some beautiful and interesting pictures. Naturally, successful marine sunrises require the sun. In addition, the rising sun should be partially obscured or subdued by fog, haze, or ribbons of clouds. With a bald sky, the sun pops up in a minute—one shot—and its too bright to shoot in the direction of the sun.

I like pan film, using a lens shade, no tripod and no filter. Exposures run from f/8 to f/11 at 1/50 on Plus-X. If you want to use an exposure meter, I've gotten good results by pointing the meter at the water, right angles to the direction of the rising sun. Cut the film development one third. On most shots, use of the hyperfocal distance will speed things up and be adequate. Shoot fast, from different viewpoints and include in addition to the sun, interesting foreground (waves, boats, etc.). With fog or clouds present, pictures can be taken for almost ten minutes, into the sun, without fogging film.

But remember, this adventure begins at 4:00 AM.

BARTON KING

DEAR MR. KING:

Thanks for your comments.

Have you ever speculated on the percentage of really good, top-

notch pictures made before 6:00 AM or after 6:00 PM? My guess is you'd find a high proportion. Most landscape and marine photographers work the wrong time of day, when sun is high.

JOHNNY APPLESEED, APSA

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Trappe, Maryland

DEAR JOHNNY:

There is a problem that has been bothering me for some time and I have an idea that you can supply the answer, so here goes. I sometimes use the following as a print reducer

A-10% Potassium Ferricyanide B-10% Ammonium Sulphocyanide

To use:-

Solution A— 1—Part Solution B— 10—Parts

Water to make 50 Parts

This works fine in removing spots from gold toned prints and sepias as well as the well washed black and white. For spots I use less water. For large areas using the full dilution it seems much easier for me to handle than Farmers as it is not so jumpy. I expect you have used it, but my problem is just what is the proper after treatment. I have used alcohol as well as plain water but am uncertain as to the lasting properties after those treatments and am wondering if any other treatment is necessary. Do you have the answer?

THOMAS T. FIRTH

DEAR TOM:

I have never used the reducer you mention, but it seems safe to say that thorough washing is the only requirement for getting

a print with a permanent image. This means an hour or more in running water, with good circulation over the image and no more than two or three prints in the tray at one time. A similar technique is really needed for any reduced print, regardless of formula. No other treatment should be necessary.

Maybe someone who reads this comment can supply additional information from his experiences. JOHNNY APPLESEED, APSA

* * * * *

DEAR JOHNNY APPLESEED:

In the October issue of PSA JOURNAL (page 643) under the heading of Portfolian Camera Clubs I find the following phrase "mail order camera club member."

In fairness to 11 operating Portfolian Clubs I should like to know who coined this phrase which so incorrectly describes the work of this activity. Also I would like to know just what is the meaning of this.

Secondly, this activity on March 1st of last year divorced the "Camera" appellation in its title on the premise that we were not and did not presume to be a camera club.

In the period associated with growing pains of this comparatively new activity, we do not want to have a wrong impression go out relative to the function of the Portfolian Clubs.

As an extension of the Pictorial Division Pictorial Portfolios, the Portfolian Club groups portfolio participants in a local area or city for serious study of the portfolios received by their members. By grouping, the members have available a greater number of prints to evaluate and profit by than are afforded by the Pictorial Portfolio program. Meetings are held in the homes of the members whenever a portfolio arrives and the term "mail order" is a misnomer in every sense of the word.

We have just returned from the PSA Convention in Detroit where we appeared on the program of the Pictorial Division general meeting to explain the function and operation of the Portfolian Club activity and were chagrined, on opening our copy of the JOURNAL, to find the above mentioned reference in your article.

STEN ANDERSON, Director, Portfolian Clubs

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DEAR JOHNNY:

A perennial subject for argument among photographers is the merit of wooden tripods compared with metal ones. The following is a case in favor of the wooden one, as I see it. I hope you'll publish this letter and that it will draw you or some member out to defend the metal tripod in some future issue of PSA JOURNAL.

The wooden tripod has some elements in its favor which endear it to many photographers, more particularly to the professionals and the newspaper camera men. I can recall a comment in some notes made at a lecture by Frank Scherschell, well known news photographer and instructor in photo-journalism. He strongly advocated the Crown type of tripod for news photographers' use and demonstrated that he could make one do almost anything but sing and dance. Much of this is associated with its flexibility due to the freedom from restriction on the angle that the legs can take with the head. This flexibility shows up best on a hillside or extremely irregular ground where the "double-jointed" limberness

In spite of all of this flexibility, the wooden tripod is not limber or unsteady. If it were, it would not have the favor that it does with the men who depend on their cameras for a living. The wide and firm attachment of the legs to the large diameter head takes care of that. In spite of all this, it is probably lighter, and when disassembled and folded up, more compact than any other form. In addition, it is much less expensive than anything else that will carry the same load. Its durability is attested by its popularity in those same circles.

I have one which has served me very well for about fifteen years. This does not mean that I have not had to do a little work on it from time to time, but I know from experience with it and other types that repairs are easier on the wooden form. I recall an instance of a camera club group outing in a dunes area. One of the girls had some trouble when some sand got into one of the screw type lock joints of her shiny new tubular metal tripod. One of the gentlemen offered to clear the trouble and got a bit too strong, with the result that the tripod went back to the factory for repairs. I can safely recommend the wooden tripod in snow or

the mud of a creek bank. Many times I have done just that, then swished the tips around in the creek to wash off the mud.

The properties which set the wooden tripod off as preferable for some uses lead to slight differences in working methods. On floor or level ground, no great difference of original set up is evident. If one leg is pointed straight forward, or straight backward, easier levelling results from forward or backward, or sideways movement of that leg. Extension of the same technique, plus some leg shortening on the high side takes care of uneven ground. Rubber cane tips from the dime store guard against most possible slippage, although I know of one professional who loops a piece of stout cord through the square openings of the upper joining of his Crown tripod and ties it in rather snugly before putting his 8 x 10 Deardorf on top.

There is no reason why a metal tilt and panoram top cannot be used on the wooden tripod. I have done it for years and find it a good combination. Even without such a top, much in the way of tilting can be done with the tripod alone. With one leg to the front under the lens and shortened, a considerable downward tilt is possible. The opposite with the leg in back gives the upward tilt. There is another trick where by starting with one leg straight back, then swinging it to the front between the other two a surprising downward tilt of the head occurs with the tripod apparently standing straight up.

There is another shortened leg trick which will work with any tripod. If you are backed against a wall and want to get your camera as close to it as you can, shorten the back leg and let it hang while the wall and the other two legs carry the camera. Set up the wire frame finder (if your camera has one) and by walking out in front along the line of the frame and the back sight you can find out where the boundaries of your picture area are and make adjustments accordingly.

I would hardly suggest the wooden tripod for the small camera, but for anything from about 3½ x 4¼ on up, it is hard to beat.

D. WARD PEASE, FPSA

DEAR WARD:

Thanks. Let's see what this brings from others.

JOHNNY APPLESEED, APSA

NEW MEMBERS DECEMBER 1951

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	ninut or
Alvarez, Ruben A., San German, Puerto Rico (PT)	bership
Alverez, Ing. Luis, Oueretaro, Oro, Mexico (P) Manuel A	mpudia
Alverez, Ing. Luis, Queretaro, Qro, Mexico (P) Manuel A. Ames, Donald E., Benton Harbor, Michigan (JT)	hership
Amorrortu, Aurelio, Chihuahua, Chih., Mexico (CP) Manuel A	mondia
Anderson (* 1. Jackson Mississippi (P)	Andre
Anderson, C. L., Jackson, Mississippi (P) J. M. Anderson, Karl, Montreal, Canada (C)	Coron
Anticison, Kari, Montreat, Canada (1)	Caron
Anderson, William M., Wilmington, Delaware (P) Erwin Athearn, Mrs. Laura E., Chattanooga, Tenn. (CP) Louis St.	Koperts
Athearn, Mrs. Laura E., Chattanooga, Tenn. (CP)Louis Sto	in, Jr.
Babington, R. K., Atlanta, Georgia (C) Hoyt	Roush
Barnum, Starr H., New Haven, Conn. (P) Mem	bership
Barnum, Starr H., New Haven, Conn. (P)	Chase
Bates, Woody, Stamford, Connecticut (C) Henry	Barker
Berstein, Joseph A., New York, N. Y Alfred Se	hwartz
Bieling, R. O., Rochester, N. Y. (T)	hershin
Black, Charles R., Pittsburgh, Penna. (CNP) Victor K	ovenich
Bourne, Edward H., Penfield, N. Y. (NT)	hhlm
Bradford, Samuel, Meriden, Conn. (C)	MIICOX
Brock, James O., Boulder City, Nevada (PC) Mem	nersnip
Brown, C. Franklin, Glen Ellyn, Ill. (P) Allen Brumbeloe, Therman J., Fort Payne, Alabama (NP) Roger Cu	Curtis
Buckeridge, Thomas, Guiluford, Surrey, England (C) Henry	
Burchenal, Sgt. Jeremy, San Francisco, Calif. (CNPMJ)Mem	bership
Burgermeister, Paul R., Solothurn, Switzerland Fred Ou	elimalz
Burkitt, Miss Vonnic, San Francisco, Calif. (C) Mem	
Cacheaux, Rene, Mexico, D.F., (CMT) Manuel A	
Capuccio, Natalio, Montevideo, Uruguay	herebin
Camera Jan Marine D.C. (CD)	ocianib America
Cervera, Jose, Mexico, D.F. (CP)	mpuua
Chorpenning, John K., Marietta, Onio (CP)	persnip
Chuen, Yuen Kang, HongkongErn	est To
Clark, Malcolm H., Casper, Wyoming (CP)) Larry	
Cochrane, Dr. Edgar G., Detroit, Michigan (CP)Dr. Victor Lo	
Cods, Alfred, Englewood, N. J. (C) Englewo	nd CC
Colen, A. W., Hightstown, N. J. (JP)	Caruso
Comish, Dr. Stephen W., Elko, Nevada (P)	bership
Connery, John H., St. Louis Park, Minn. (C) Minn. Color Phot	
Crader, Byron S., San Gabriel, Calif. (CJ)	
DeRycke, Lawrence F., Lake Orion, Mich. (CMT) C. R.	
Descamps, Emile, Roubaix, France (P)	
Deutsch, Robert A., Brooklyn, N. Y. (T)	
Dickinson, Berdell L., Bakersfield, Calif. (C)	
Drier, Roy S., West Haven, Conn. (CJ) Mem	didated
Dufourd, R. J., Minneapolis, Minn. (C) Minn. Color Phot	o Club
Dulzaides, Orestes A., Marianao, Habana, Cuha (CM)Angel De	Moya
Edwards, Martin E., West Reading, Pa. (CT)Foster	Moyer

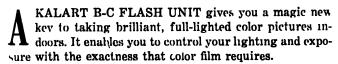
New Member	Nominator	New Member	Nominator
Eisen, Leonard. North Bergen, N. J. (C)		Pappelendam, Alda Van, Rivera, Calif. (C)	
Faubl, Marshall J., San Francisco, Calif. (C)	Elmore Adams	Pawluc, Casimer, Houston, Texas (CT)	Membership
Feinberg, Ada S., Miami, Florida (CPJ)		Pearl, W. T., Tulsa, Okla. (P)	
Fleet, Max. Toronto, Canada (CP)		Peele, Thomas, Selma, Alabama (JT)	Fowter Mount
Gaboy, Robert, Brooklyn, N. Y. (P)	Alfred Schwartz	Peten, Carlos F. L., Mexico, D.F., (P)	
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Geti, T. F. Ahmedabac, India		Picut, Frederick R., Westfield, N. J. (CS)	Owen K. Taylor
Gomes, Carlos P., Rio De Janeiro, Brazil (CT) Goodman, William, Eau Gallie, Florida (CT)		Poisson, Hugo G., Falmouth, Mass. (C)	Membership
Gorson, Bernard, Flushing, L. I., N. Y. (P)		Porter, Robert B., Fanwood, N. J. (CP) Powers, Oscar, New York, N. Y. (CP)	Alfred C Schwarts
Greeley, Robert H., Chicago, Ill (CN)	Nature CC	Prugner, Mario, Sao Paulo, Brazil (P)	Membership
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Griffith, Paul E., Elmhurst, III. (CPM) Guttinger, I. S., Hongkong	Membership	Rajroop, Samuel K., Aruba, N.W.I. (J)	
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Hall, John S. Wauwatosa, Wisconsin (P)		Reynolds, Ray, Tucson, Arizona (J)	
Hamilton, Parker, Vellow Springs, Ohio (PJ)	. Axel & Eleanor Bahnsen	Rignall, G. D. A., Hongkong	
Harrison, Robert L., Riondel, Canada (P)		Rodriguez, Robert V., Vitoria Espirito Santo, Brazil	
Hayes, Mrs. Lenore Bliss, Brookfield, Ill. (C) Hendricks, John, Baton Rouge, La. (P)		Rosenthal, Bertram J., Long Island, N. Y. (C)	
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Hermes, Robert C., Buffalo, N. Y. (N) Hertel, Vernon J., Waukegan, Ill. (CJPT) Heusser, Mrs. Audrey E., Shelton, Conn. (PJT)	Membership	Russell, Jr., Robert B., Cheshire, Conn. (CJ)	Membership
Heusser, Mrs. Audrey E., Shelton, Conn. (PJT)	Membership	Sawyer, Martin S., Gatum, Canal Zone (P)	
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Hongo, Roy K., San Francisco, Calif. (CMT)	Membership	Schmiedell, Miss Doris, Ross Marin Co., Calif. (C)	
Horn, Clinton E., Garden City, N. Y. (ST)	Owen K. Taylor	Scholten, Dudley J., Ann Arbor, Mich. (C)	N. Harkness
Houston, Miss Shirley II., Rochester, N. V. (CP)		Seeberger, William H., St. Albans, N. V. (P)	Alfred C. Schwartz
Howe, Maurice H., Norfolk, Va. (CP)	Membership	Serrano, Dr. Guilherme, Rio De Janeiro, Brazil (C. Sherman, John T. Minnesselle, Minn. (C.)	
Jackson, Richard H., Cincinnati. Ohio (CNP)		Sherman, John T., Minneapolis, Minn (C)	. venn. voior raoto Club Maria Rwall
Jackson, Richard H., Cincinnati, Ohio (CNP) Janabell, Charles, Brooklyn, N. Y. (P) Jefferson, Maj Millard F., Seattle, Wash	Alfred C. Schwartz	Sievers, Harry, Hawthorne, Calif. (C) Simms, V. Keith, Roanoke, Virginia (P)	. Frank Noftsinger
Jefferson, Maj Millard F., Scattle, Wash	Membership	Stanley, John H., Columbus, Ohio (CN)	T. R. Brumfield
Jewell, Roy A., The Dalles, Oregon (CN) Kadıdlowski, Zygmunt, New York, N. Y. (CP)	Lafie Foster	Stickley, Karl B., Binghamton, N. Y. (T)	Paul Arnold
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Kende, Dr. T Norbert, Louisville, Ky (M)		Taublieb, Marve, Builalo, N. Y. (II)	Ioseph Nixon
Kerschner, Stanley, West Reading, Penna. (P)		Teigeler, Jr., Lt. Edward F., Scattle, Washington	(P) Membership
Kienzle, George, Brooklyn, N. Y. (CPT)	Membership	Thomas, Ezekiel L., San Francisco, Calif. (CM)	Membership
Kinstler, Richard C., Cincinnati, Ohio (T)	Membership	Tsang, Peter, Hongkong.	Ernest To
Kroeger, Paul M., Minneapolis, Minn. (C) Lavin, Cpl. Kenneth E., Geneva, N. V. (1P)	Membership	Tully, Robert George, Philadelphia, Penna. (P) Turgeon, Roland, Quebec, Canada (CT)	G. A. Driscoll
Leavitt, Earle V. N., Lafayette, Indiana (P)	Membership	Vivier, Claude, Rombaix, France (P)	Membership
Leavitt, Earle V. N., Lafayette, Indiana (P) Levenson, Dr. J. N., Brooklyn, N. Y. (CP)	Alfred C. Schwartz	Webster, Sr., Howard M., Chicago, Ill. (CT)	Membership G. A. Driscoll Membership Walter E. Parker
Leyendecker, Roberto E., Blumenau, Brazil (P) Mandatory, Charles N., New York, N. Y. (CJPI)		Wells, M. D., Portland, Oregon (C)	, . Membership
Manuatory, Charles N., New York, N. Y. (CJP1) Manu Dick Winous Winn (19)	Labour Karaman	Westwater, David B., Columbus, Ohio (CP) . Williamson, Dwight W., Montrose, Colo (C)	. Membership Blanche Kolarik
Mann, Dick, Winona, Minn (JP) Marano, Ralph V., Kenmore, N. V. (P) Marine, Ing. Antonio, Queretaro, Mexico (P)		Wilson, James Perry, New York, N. Y. (S)	
Marine, Ing. Antonio, Queretaro, Mexico (P)	Manuel Ampudia	Worth, Mr. & Mrs. Robert, Nutley, N. J. (CP)	
Marino, Larry A., Forest Hills, L. I. N. V. (CSMT)	OOwen K. Taylor	Yerkes, John A., New York, N. Y. (ST)	
Martin, George M., Chattanooga, Teun. (CP)		Zarabozo, Dr. Luis, Coyoacan, D.F., Mexico (CP)	Manuel Ampudia
Mazulla, Fred M., Denver, Colo. (C)			
McAulay, J. Neal, Los Angeles, Calif. (P)		CAMERA CLUBS	•
McAulay, J. Neal, Los Angeles, Calif. (P) McDonnell, Vincent, New York, N. V. (P).	Alfred C. Schwartz		
McKnight, Clark W., Wilmington, Delaware (C)		CC of Atlantic City, Pleasantville, N. J. (All)	
Miller, H. Michael, Brooklyn, N. V. (P)		Graphic Workshop of Michigan, Detroit, Mich. () Great Neck Color CC, Great Neck, N. Y. (C)	
Miner, Lloyd T., San Diego, Calif. (P)			
Moody, Irving, Oakland, Calif (CN)	Minn, Color Photo Club	Kahului CC, Kahului, Maui, Hawaii (CPJ)	
Moody, Irving, Oakland, Calif (CN)	Minn, Color Photo Club Owen K. Taylor	Kahului CC, Kahului, Maui, Hawaii (CPJ) Silver Spring CC, Silver Spring, Md. (CMNP) Upjohn CC, Kalamazoo, Michigan (C)	
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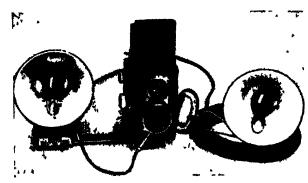


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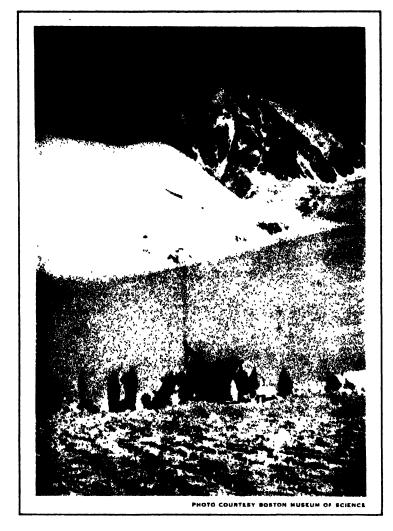
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MARCH 1952



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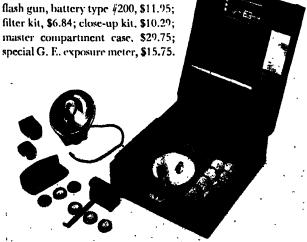
Bradford Washburn's pictures have made McKinley one of the world's best-photographed mountains. On this year's ascent, he took a Polaroid Camera to record a new route up the 20,270-foot Alaskan peak.

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THE PRESIDENT REPORTS . . .

Things happen! As this is written, the "Tops" show has appeared in Montgomery, Alabama, and Memphis, Tennessee, and about 1,400 PSA'ers and their friends have had an opportunity to see an outstandin, group of prints, valuable and interesting movies, and an unusually good set of slides. The Montgomery audience was most enthusiastic, as I saw it, and enjoyed both the show and the interesting talk by Cortlandt Luce, APSA, who came from Atlanta to speak. The same applies to the excellent talk by Dr. Clinton Baker of the Memphis CC and the general reaction in Memphis to the whole show. To my regret, I could not get to Memphis, but the reports are fine.

Perhaps the most interesting thing in these first "Tops" exhibitions is the keen desire to see PSA stage more important events like field trips, National Lecture Programs, and other photographic affairs of such scope as to attract the attention of the whole community. It may well happen that "Tops" will start the ball rolling for the general program of PSA local activities all over the country. Paul Wolf of the "Tops" Committee and Eugenia Buxton and Jack Jones of the local committees deserve full credit and praise.

Something New Will Be Added

An important part of our photography and therefore of PSA JOURNAL is the personal contact between PSA members all over the country. As an aid to that close contact, a new page is planned in the JOURNAL as one of the many new features that will appear as fast as the Editor and the Publications Committee can work them out and get them started.

The new page (it may be only a column at first) will consist of the shortest possible personal items of the news of PSA'ers without regard for geography. Division affiliation, previous importance in the Society, or any other measurement of the importance of the news. The items, photographic or otherwise, will be printed

in the order in which they come to the column editor's attention and will result, we hope, in everyone's knowing everything almost about every other PSA'er.

Send every item you would like to see in the new Jot RNAL page (it will have a name someday) to Miss Vera Wilson, 343 State St., Rochester 4, New York, and send it as soon as possible so that you won't forget it. She will pick out those which may be the basis of releases from her Public Relations and Publicity Committee and then turn all of the material over to the editor she appoints. The success of this new venture -as of all that PSA does—depends on you

The Convention

Plans for the coming Convention are expanding amazingly. Several of the Division committees have completed their programs and the general, inter-division activities are well along. Paul Gibbs and his faithful committee chairmen-in addition to contributing heavily to the paper shortageare neck-deep in the hundreds of details and expect to make definite announcements in the very near future. As a result of a letter Paul sent to PSA members in the area, scores of letters have come in volunteering help in the convention duties, and since the August date was announced, scores more have greeted a "vacation period" convention gleefully. It seems that PSA'ers all over the country are looking forward to joining the hundreds of thousands who visit New York each summer and find it one of America's most photogenic --- and most photographed ---

Present plans include a number of tours to the famous areas under the guidance of the photographers whose names you know as having specialized in them. Several such "escorted" trips are planned both before and after the actual convention meetings. Some of them will be of "the behind the scenes" kind which will enable PSA'ers to shoot things usually forbidden. See you in August.

Norris Harkness

PSA JOURNAL, Vol. 18, Mar. 1952





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NEW AIDS FOR BETTER PICTURE-MAKING

By Jacob Deschin, APSA

IF YOU OWN a 16mm movie camera and a projector you can get stereo movies, simply by attaching a special device for this purpose. The switch from straight movies to stereo is made possible by the Nord 3rd Dimension Converter, just being introduced by the makers, The Nord Company, 254 First Avenue North, Minneapolis, Minn One attachment goes on the camera for taking stereo movies, another goes on the projector for showing the results. The whole business, including a special stereo screen and the Polaroid glasses needed to view the projected stereo movies, costs \$83.50 plus tax. The Nord system is designed to convert any 16mm camera into a stereo movie camera by simple attachment without altering the camera itself.

The precision optical device, which may be mounted on the camera or dismounted quickly, is operated normally except that viewing is from waist level on a reflex screen. In some respects, the device is similar to the Stereotach attachment used on still cameras to produce stereo pictures. The device cuts out some light, necessitating an increase in exposure of about two-thirds of a stop above normal. Projection of the results also remains practically unaltered. The projection unit, which resembles the camera converter, is placed in front of the projection machine, and the light beam passing through it is directed toward a special stereo screen, where it is viewed with Polaroid glasses, several pairs of which are supplied with the outfit.

The distance of the screen from the projector must be somewhat farther than in ordinary screening. Also, it is imperative that the picture fill the entire screen surface; if this precaution is not observed, secondary ghost images will appear at the sides of the stereo picture. Another limitation of the Nord is that the shape of the picture is vertical instead of the familiar horizontal, but this difference generally escapes notice, being counterbalanced by the new movie sensation of stereo depth.

The projected results are reported to be free of blur or flicker and to give a satisfactory illusion of three dimensions as if the screen had disappeared and in its place a window had opened on the original view. The screen supplied is rather small, but the manufacturer says that larger screens are also available.

Other news in the movie field include the announcement by Radiant Manufacturing Co., 2627 W. Roosevelt Road, Chicago 8, of the Radiant Classroom Screen. It is equipped with hinged side doors or "blinkers" to permit movie and slide projection in lighted rooms. The doors protect the screen surface when not in use. A tilting chain at the top of the screen is provided for adjusting the viewing angle. The 20x20-inch size is \$29.75; 30x40-inch, \$37.75, and 40x40-inch, \$39.75.

Protecto Film, a motion picture film protector and preserving fluid that has been used professionally for more than 18 years by the manufacturer, Standard Film Processing Co., 723 Seventh Ave., New York 19, is now being packaged for amateur moviemakers. Protecto is said to preserve, protect, clean and prevent normal scratches and brittleness of color and blackand-white motion picture film and slides. A six-ounce bottle is \$1.50.

In still cameras, the news is that the Kling Photo Supply Corp., 235 Fourth Ave., New York 3, has just imported two new Balda folding cameras, which are made by the Balda Works in Western Germany. The cameras are the Baldalux 120, which uses 120 film to take eight 2½x3¾-inch pictures to the roll, sixteen half this size when a mask is inserted; and the Baldinette 35mm camera for miniature film. Each costs \$49.95 and has the built-in M-F-X Prontor SV shutter to accommodate all flash lamps at all speeds, with built-in self-timer and speeds from one second to 1 300th.

The Baldalux also has a body release; double exposure prevention; two finders, telescopic optical and reflex; two tripod sockets for vertical and horizontal shots, and is equipped with the coated 4-inch f./4.5 Radionar lens. A deluxe leather eveready case is \$6.50.

The Baldinette, a compact, light-weight camera the size of two packages of cigarettes, has double exposure prevention; automatic film stop and film counter; built-in telescopic finder; body shutter release; accessory clip on top of the camera; depth-of-field table and 2-inch f/3.5 Radionar. A deluxe case is \$7.95.

Those who have been looking forward to getting that new 2½x3½ Linhof Super Technika are in for a temporary disappointment. A \$35,000 shipment of these deluxe jobs went down with the Flying Enterprise, according to word from Paul Klingenstein, president of Kling Photo Supply Corp., who adds that "arrangements are being made for a replacement shipment" and that it is hoped a new shipment will come in soon.

On the heels of a recent announcement that new view finders are being supplied for Kodak's Tourist cameras comes word that a new shutter, twice as fast as the old one, is being installed on the Kodak Tourist II camera, the one with the Kodak Anaston 105mm f/6.3 lens. The improved shutter is the Kodak Flash 200, which replaces the 1/100 Kodak Flash Diomatic Shutter formerly supplied. The new shutter, of the cocking type, with rim-setting speed ring, has speeds of 1/25th, 1/50th, 1/100th and 1/200th of a second plus bulb.



TAKE WHAT YOU SEE... THEN SEE EXACTLY WHAT YOU TAKE

W HAT do you look for in a camera? If it's pictures just short of Nature herself, get a Stereo-Realist. For pictures you'll be proud to show your friends . . . for deep-down personal photographic satisfaction . . . for lasting pleasure . . . Realist is the camera for you. Expert or novice, your first roll of Realist pictures will thrill and amaze you with true-to-life realism and beautiful, natural color.

REALIST pictures are so real they almost live and breathe. For the REALIST is the one fine camera that duplicates each scene just as you see it with your own two eyes — in breath-taking third dimension. That's why it rates top place with people who know picture-taking and picture-making.

Actually, it's impossible to describe the astounding beauty of REALIST pictures. If you haven't had the thrill of seeing REALIST pictures, visit your camera dealer. He'll be glad to show some to you. For his name and a copy of the REALIST catalog write: DAVID WHITE COMPANY, 387 West Court Street, Milwaukee 12, Wisconsin.



STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Steren-REALIST Cameras, Viewers, Projectors and Accessories are products of the David White Co., Milwankee 12, Wisconsin.

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Filter Kit

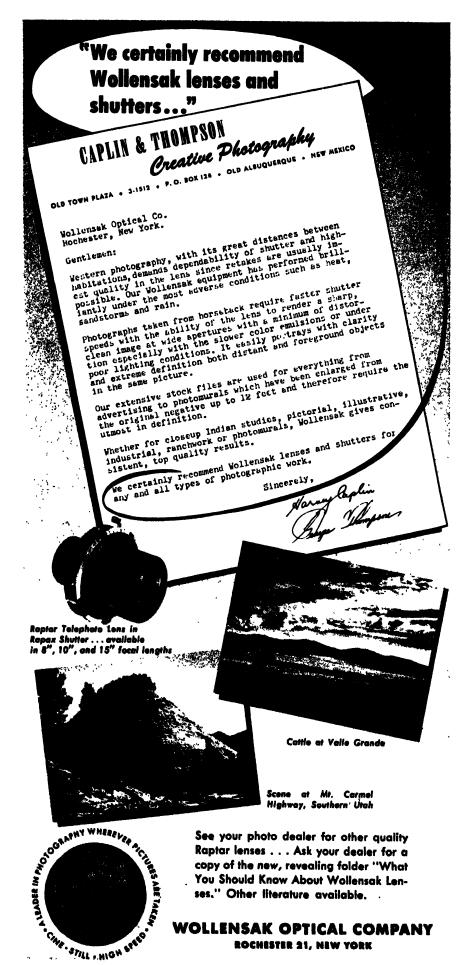
Matched pairs of Type A conversion, haze and flash filters. Absolutely parallel and without prism for perfect stereo work. Billfold-size case is top-grain saddle leather.



Viewer Transformer Provides steady, even source of illumination equal to fresh batteries. Shockproof metal case; 12-foot cord.



Shoulder Bag Top-grade saddle leather, compartmented for REALIST camera accessories. Choice of color.



It is synchronized for Class F lamps up to 1/100th and for Class M lamps at 1/25th. The lens has click stops for the diaphragm settings of f/6.3, f/8, f/11, f/16, f/22 and f/32.

A new sheet film holder, the Riteway, for Graphic and other press-type cameras, is being offered by Graflex, Inc. Core of the new holder is an extremely flat aluminum backbone to which the metal film septums are bonded; the core is then bonded into a thermoplastic frame, forming a one-piece unit. The Riteway has the Graflex spring-fingered light trap, new patented light-trap rails, and non-static dark slides. The new \$4.05 holder, which at present is available only for 4x5 film, has newly designed loading tabs, two erasable caption tabs on each side, and recesses for transparent negative identifiers.

Two new lenses for the Exakta camera have been placed on the market by Exakta Camera Company, 46 West Twenty-ninth St., New York, the American agency—a telephoto and a wide-angle. The telephoto is the Angenieux 135mm f 3.5, which gives an image three times that of the standard lens, has stops from f/3.5 to f 32, an engraved depth-of-field scale, and costs \$75.50. The wide-angle is the Steinheil Cassaron 40mm f 3.5, which covers a viewing angle of 57 degrees and is priced at \$49.50.

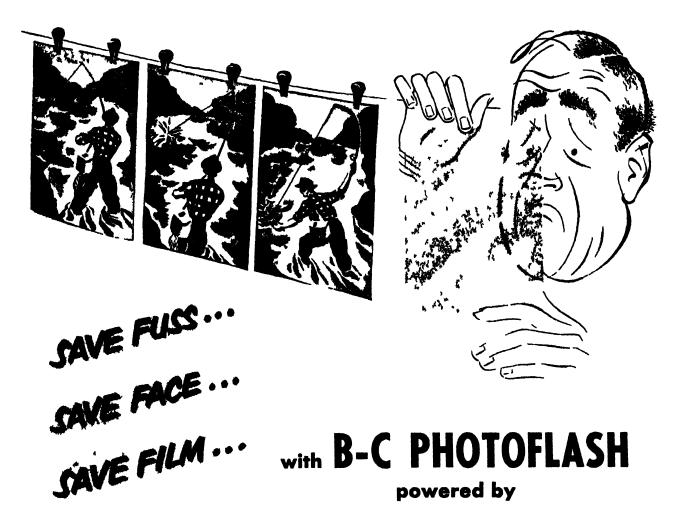
New lens attachments for the new 8mm Revere Fifty camera with the 12.7mm f 2.8 Revar lens and the Stereo Realist camera, have been made available by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. V. For the movie camera there is an adapter ring of the slip-on type, costing \$1.15 and a lens hood at \$1.75. For the stereo camera, the company has a set of two combination lens hoods and filter holders at \$4.50 per set. The company says that the latter has a unique slotting design that permits an accurate snap-on fit. Write them for literature.

The Annular Lamp, for closeup (macro-) photography, is offered by Heitz and Lightburn, 150 West 54th St., New York 19, distributors of the Alpa-Reflex and Alpa-Prisma-Reflex Swiss 35mm cameras. Consisting of a ring of small electric bulbs that can be placed around any camera lens to provide flat, shadowless illumination, the Annular Lamp has a special rheostat for controlling the light from dim to full illumination, permitting a wide range of lighting to fit various needs. The \$55 lamp includes a circular opaque plate on top of the lamp and a concave Alpa mirror under it for rear illumination of small objects, a particularly valuable feature for scientific photography.

Owners of the G. E. Mascot meter may now protect their little treasure with a \$1.75 all-leather, eveready case, thanks to Service Manufacturing Co., Inc., 120 East 16th St., New York 3. The case is made of redwine bridle cowhide, suede-lined, saddle-stitched and has an enclose that swings around out of the way when taking readings.

You can mount two prints back to back or see both sides of a print (the backside for notations, for example) in a new photo album and photo protectors introduced by

PSA JOURNAL, Vol. 18, Mar. 1952



with B-C PHOTOFLASH powered by

"EVEREADY" "B" BATTERIES



EVIR felt sad about the shot that got away? Of course you have if you depend on conventional flashlight batteries in your flashgun. Maybe it was the baby's cutest smile or an on the spot news shot you lost. No matter what the subject it was darned annoying cost you something in film and working time too

With the Battery Capacitor System of photoflash firing powered by IVIRIADY Battery No 412 especially designed for this ser vice you can absolutely eliminate irregular synchronization and w isted film exposure due to battery failure. One tiny IVFRFADY B BATTFRY in your B C Unit will fire up to 20 000 bulbs within

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No more undependable flash bulbs. No more valuable dollars thrown away. Your initial cost is your only cost. The CELLUX SM2 is the lightest weight portable on the quality market. Features the G.E. FT-110 tube with 75 watt seconds output. Film Guide No. 160 with Super Panchro-Press Type B film. Battery charger and handy slave unit also available. See your dealer today or write direct for complete details.



the Kirk Plastic Co., of Los Angeles. The protector has plastic pockets made of Kodapak sheets, is topped with a gummed strip that attaches quickly to a photo album page without glue. It may be had in popular print sizes for 50 and 70 cents a dozen, depending on the size. The new album, in one size only, 634x912 inches, is adjustable for varying numbers of pages and different print sizes. The album is so designed that prints can be removed from the pockets at any time. The album costs \$6.50. Incidentally, the photo protectors may also be obtained in extra-large sizes to accommodate 5x7 or 8x10-inch prints.

Du Pont has just published an 85-page booklet, "Du Pont Photographic Films" at 35 cents. Intended primarily for users of sheet films, the booklet contains in addition to detailed information on the working characteristics, uses, exposure and processing of the various Du Pont films, a general discussion of modern photographic methods and techniques, including picture-making, lighting and exposure. Other chapters explain film sensitometry and offer guidance in choosing film for various purposes. There is also a formula section for various working solutions and a 28-volume bibliography.

And have you heard about the "Talking Letters" program, sponsored by Revere Camera Co. and Minnesota Mining & Mfg. Co.? Free 100-foot reels of Scotch recording tape in self-mailing cartons enable the folks at home to send actual messages to servicemen and women and to hear their voices when returned. At all dealers.

A PHOTOGRAPHIC HOLIDAY

The PSA New York Convention, August 12th-16th

JACK A. GOLDSACK

Just name it and New York's got it, in abundance. America's most photogenic city beckons with its miles of waterfront and the world's greatest piers. The world's tallest and most modern buildings with some of America's historic structures right in their very shadows. Mammoth bridges, tunnels and the largest network of transportation arteries to take you everywhere in measured minutes. A melting pot second to none including people of all races, picturesque streets, market places, and to please the little woman, the finest shops in the very heart of the nation's greatest style center. These are but a few of the many attractions which await you.

It is difficult to avoid the use of superlatives in any reference to this great city. The vast array of material on which to focus your attention and your camera is enough to stagger the imagination. You may choose as your viewpoint the top of the world's tallest structure, just 3 blocks away from your hotel, the huge New Yorker. Or the quaint and quiet crooked streets of Greenwich Village. Or the fabulous Radio City. Or Times Square at night, so brilliant as to permit fast exposures at small apertures.

Yes, just name it and no matter what kind of city material suits your fancy, IT'S HERE . . . and more of it. And for the first time in PSA history it's all yours as part of your summer vacation. For the dates of our New York PSA Convention this year, August 12th thru the 16th, have been set with you in mind, and to enable more PSA members to attend. Many will be coming to their first PSA Convention because of this opportunity. And this is one convention which has been planned to include the entire family for New York offers fun for all.

Arrangements are now nearing completion to offer ample photographic and social activities for those convention visitors who come early and stay late. So you need not limit your plans to merely the five jam-packed, scheduled, convention days. All of these activities, before, during and after the convention will be under the able guidance of men and women with a sympathetic understanding of your needs. Every photographic, social and even domestic contingency will be provided for, including baby sitters at the hotel, so you take in not only the daytime events but the night spots and theatres for which New York is famous.

Without question, New York in summer is a picture paradise. The weather is mild. U. S. official Weather Bureau says the average mean temperature is 74° That's good and sufficient reason why New York attracts between 3,000,000 and 4,000-000 out of town visitors each summer, many of them loaded down with photographic gear. It's America's largest summer resort, offering comfortable shooting

weather with plenty of sunshine. Besides, to make certain of your complete comfort, all the vast banquet halls, parlors and exhibit rooms of the New Yorker, largest hotel in Manhattan, are completely air-conditioned.

Although the informative and stimulating convention activities, with so many "firsts" this year, should be enough to bring you to New York, the added advantages which this great city affords combine to make this an ideal vacation for the entire family. No need to concern yourself over what to do with the family while you take in the convention highlights. The little woman will spend many pleasant hours window shopping along famous 5th Avenue. For the youngsters there are museums, zoos, beaches and the varied carnival amusements afforded by Coney Island and other similar spots. The vastness of these places in New York and the variety are ample to fill in weeks of a New York vacation.

You will read a good deal more about the actual convention program in subsequent issues of the JOURNAL. But here are just a few of the convention highlights and activities planned.

- 1. Five full days of activities instead of the usual three or four.
- 2. Other events planned for those who come early and stay late.
- 3. Additional sessions devoted to specialized phases of photography are being projected. Among them a symposium on photography in biology and medicine, photography in science and industry and others.
- 4. ALL Convention activities will be housed under one roof, INCLUDING THE EXHIBITS.
- Exhibitions this year will encompass more phases of photography, including stereo.
- Pre-convention and post-convention field trips will give everyone an opportunity to unlimber cameras on photogenic New York and surroundings.
- 7. A monster and gala informal welcoming and get-acquainted Jamboree is scheduled for the first convention evening, August 12th. This event will include celebrities of the stage, screen, television, public affairs and photography.
- 8. A boat tour of New York harbor with special emphasis on its photographic possibilities.
- Other tours are planned thru studios and laboratories of internationally famous photographers as well as the great picture magazines, news picture services and newspapers.

Make your plans now to join us for a veritable photographic holiday. Bring the family. But get your reservations in early. Remember, there will be MORE PHOTO FUN FOR YOU IN '52 AT THE NEW YORK PSA CONVENTION. Don't miss it!

Camera Club Manual

H. J. Johnson, FPSA

Chapter III

Camera Club Meetings

Meetings, essential to camera club existence, simultaneously provide the means whereby members may improve their photographic talents, the social ties which bind members to the organization, and the friendly association enlivening the enjoyment of a sociable hobby. While not the only activities of the camera club, meetings are so important as to merit major consideration, planning, and effort.

Since camera club welfare depends primarily upon keeping members (1) interested, (2) active, and (3) making progress in photography, meetings should be so planned and conducted as to be (a) interesting, (b) constructive, and (c) enjoyable.

Interesting meetings maintain member enthusiasm and attract guests, the only possible source of club growth. Constructive meetings assure members that they are benefiting by club affiliation and growing in photographic knowledge and stature. Enjoyable meetings contribute to the highly important social atmosphere of the club, and serve properly to make photography an avocation affording pleasant relaxation.

Planning Meetings-

Interesting, constructive and enjoyable meetings result from plan rather than happenstance, from leadership rather than circumstance, and from purpose rather than luck. The success of meetings rests with club officers capable of planning, conducting, and directing meetings in such a way that members find enjoyment and benefit.

In many respects, camera club meetings are theatrical enterprises. Their purpose primarily is to interest, to inform, and to entertain. Consequently, the planning and conduct of meetings may contain elements of (a) the new and novel- to arouse interest; (b) the educational to benefit the members; and (c) entertainment-- for greater sociability and enjoyment.

Each meeting can present something new and different, with the result that members will be looking forward to attending future meetings as a pleasurable experience. not merely as a club duty. Each meeting can present something serious and beneficial in photography, both to carry out one of the primary purposes of the club and to improve the mass photographic talent of the membership. Each meeting can contribute to pleasure, enjoyment, and sociability, for purposes of making the affair more interesting, to prevent the organization from becoming too intense, from taking itself too seriously, and for relaxation.

The planning of meetings may be the responsibility of a Program Committee, if the club is large, or of a Program Chairman, if the organization be limited in mem-

bership. The size of the club, the interests of the members, and the scope of its overall program are governing factors.

Meeting plans should be made and completed before the club opens its active season, and so be prepared as to assure proper correlation with other club activities. Thus a lecture on portraiture logically may precede a club project on portraiture.

While the preparation of plans for meetings may be the responsibility of the Program Committee, or Program Chairman, the cooperation of other officers and of committees, and even of the whole membership must be invited. No club officer or committee can hope to have a monopoly on good meeting programs or ideas. Furthermore, inviting members to make suggestions for meeting programs serves many good purposes, among them increased membership participation in club affairs and greater assurance of holding the kind of meetings the members prefer.

Program Survey -

Photography is so comprehensive that meeting programs may be developed virtually in endless variety and unlimited interest. Programs of American camera clubs are about equally divided between lectures and other features. In general, the greater proportion of club meetings is planned by Program Committees, a lesser proportion by Program Chairmen, and a few by vote of the club membership. Many clubs utilize club talent regularly on meeting programs; others feature club talent occasionally. About one-third of the clubs depend upon outside speakers. The greater proportion of club membership prefers to hear outside speakers when, as, and if available.

Preparation of meeting programs will be governed by many factors, including (1) interests of the members, (2) size of the club, (3) availability of talent, and (4) capability of the planners.

Interests of the members are of primary importance. They give reliable indications of the nature of plans to be made for the meetings. Meetings must interest members to be successful.

The size of the club is a factor influencing the preparation of meeting programs only in degree. Members of a small club may have astounding breadth of photographic interest. Availability of talent, on the other hand, is a problem seriously influencing meeting programs, and demanding the extreme of resourcefulness, alertness, and leadership on the part of the Program Committee or Program Chairman. Talent may be sought, and found surprisingly often, within the membership.

Essential to successful meeting programs are variety, novelty, and continuity. Variety makes for member interest, prevents programs from getting into a rut, and

promotes the progress of members in photography. Novelty contributes elements of surprise and alertness. Both are essential to successful programs. Continuity contributes to the photographic progress of members by tending to lead them to greater and better effort through natural and logical steps.

Variety Helps

Variety calls for sufficient difference in meeting programs to keep alive member interest, but not necessarily to range the full gamut of photographic subjects. For instance, talks on portraiture at successive meetings by a professional, an amateur, and a specialist, such as a children's photographer, would provide an interesting and helpful variety of information on the same subject. A subsequent meeting at which members were given opportunity to pose and to photograph each other well might end a series of programs offering varied treatment of the same general subject, with definite benefits to members.

In fact, some clubs may find it the wish of their members to study and practice one phase of photography throughout all, or part of, a season. In such case, varied approaches to the single subject are essential.

Novelty offers the intriguing element of surprise. Club members who never are certain just what is going to happen at a meeting, but have confidence the meeting will be interesting, informative, and enjoyable, naturally will be anxious to attend. Those who have been led by experience to expect nothing new or different become loath to attend. Possibilities of introducing novelty into club meeting programs are numerous. A "masked speaker," a reversal of the customary meeting procedure, a short photographic skit, a sudden change in the program—all have elements of novelty, surprise, interest. Of such small things—the unusual—is showmanship comprised.

Continuity in meeting programs can result only from planning for the season on the basis of the announced interest of the membership. Frequently, it is possible for club officers to ascertain in what phases of photography the membership really needs training, and to plan the program accordingly.

The average camera club, located in a city reasonably rich in photographic talent, might decide, after ascertaining the interests of the members, to develop a schedule which would concentrate on making pictures for exhibitions. The season's program could look like this:

First meeting: Informal talk explanatory of exhibitions, with exhibition of prints or slides accepted in representative shows. Subject: "Crashing the Shows."

Second meeting: Informal talk explanatory of the types and kinds of pictures accepted by exhibitions. Subject: "Pleasing the Judges."

Third meeting: Informal talk on developing ability to see p'ctures, in nature and in the negative or proof, and to create pictures. Subject: "Seeing the Picture."

Fourth meeting: Informal talk on control processes, such as chalking, paper negative, mediobrom, and others. Or on color correction of slides. Subject: "Artistry and Control."

Fifth meeting: Field trip for study and taking of pictorial shots. Sixth meeting: Informal talk, with demonstration on preparing, mounting, and sending prints or slides to exhibitions; discussion of the ethics and sportsmanship of exhibiting.

The responsibilities of the Program Committee for the success of the club's meeting season, and in no small degree for the successful operation of the club itself, obviously are heavy and continuous. These responsibilities, by their nature, require that the Program Chairman, and the members of the Program Committee, be persons of organization experience, vision, wide acquaintance with photographers, capacity for advance planning, dependability, and resourcefulness. That they must also be self-sacrificing, particularly of their own time and talents, goes without saying.

Audience Participation Program --

A type of club meeting which is extremely profitable to members, and which is too rarely used, is that in which the audience, under the guidance of an experienced critic, analyzes a set of slides or prints.

The value of this type of program is that it calls for a "recitation" by each member, with the "teacher" correcting, suggesting, and "pointing out." Thus the member obtains experience in public criticism and, if he is qualified, may then go on to become a "critic" in his own right.

The leader, or director, must be one whose qualifications are respected by the members, and who has the ability to get members to participate, to speed them or encourage them when they grope, to furnish "leads" concerning merits or flaws in the picture, and to keep things moving at a pace smooth enough so that each picture receives an evaluation as effective as if the criticism were being done by one expert.

Members may bring in their own prints or slides for a meeting of this type, or a set may be obtained from the PSA or another club.

The procedure is somewhat as follows:

The first print is placed on the easel, or a slide is projected. The director gives a partial criticism and then selects a member at random to complete the criticism, guiding him so that he does not attach too much importance to trifles, that he finds the points to be discussed, that he does not become too vague and "wordy", etc. After he is finished, the director summarizes the points for the print or slide. Occasionally, he may ask for an audience vote as to whether certain pictures would have chances of success in major exhibitions.

Each member should be given at least one chance on the floor, and this calls for a good memory and good organizing ability on the part of the director. The random selection is important because it induces each member to concentrate his attention on the picture in an effort to get some of his thoughts organized in case he should be called upon for his opinions.

Conducting Meetings-

Nothing contributes more to member enthusiasm for the camera club and to the club's own reputation than well-conducted meetings which are orderly, swift moving, interesting, and enjoyable. No specifications can be written for the different kinds of meetings which different clubs prefer. That meeting most is enjoyed which (1) annoys the members least with club business, (2) proceeds rapidly to the main feature of the program, (3) gives the members their fill without surfeit of the subject, and (4) closes in an atmosphere of friendly satisfaction and enjoyment.

Such meetings may be obtained by planning so as to avoid the dangers of:

- 1. Delay in starting.
- 2. Prolonged and argumentative discussions of club business.
- 3. Trite subjects and dull speakers.
- 4. Nonchalant and disinterested presiding
- 5. Dragging procedure.
- 6. Ignoring the wishes and interests of members,

Of these, delay in starting is the most irritating to members beyond the "inner circle" and usually represents a chairman lacking in decisiveness and determination. Slovenliness in getting a meeting under way inevitably will result in loss of members and decrease in attendance.

Proper selection of subjects and speakers assures club members of an enjoyable evening. Speakers should be informed in advance of club practices and traditions. The same opportunity may be grasped to suggest to the speaker how best he may achieve his desire to obtain popularity with the members. This is a diplomatic way of leading him to avoid his own shortcomings, such as a tendency to talk too long.

Presiding officers, if alert and observing, will keep meeting procedures lively, entertaining, friendly. By resourcefulness and planning, they avoid lulls, dull spots, and dragging periods in the program. By using tact and humor, they establish the tone of the meeting.

The club which plans a two-hour meeting may arrange the schedule along these lines:

- 1. Meeting convenes (8 PM sharp)
- 2. Business announcements and reports (8:00-8:15).
- 3. Introductions of guests (8:15 8:20).
- 4. Introduction of speaker (8:20 8:22).
- Speaker (30 or 40 minutes; no more unless audience indicates strong desire for speaker to continue).
- 6. Discussion, questions, and answers (9:10-9-25).
- 7. Intermission (9:25 9:30).
- 8. Contest judging (9:30 10).
- 9. Adjournment at 10 PM.

Variety may be introduced into club programs, among other ways, by changing the order of procedure. At some meetings, the judging may be the feature, and consequently be given more time than the speaker. At other meetings, discussion and questions and answers may be given the longer time.

Important to enjoyment of club meetings, and to club health and growth, and contributing also to variety, is courteous and friendly reception of guests. A Reception Committee, or Chairman, properly may meet guests at the door, obtain their names and addresses so that future meeting notices may be mailed to them, and then introduce them to the officers and members of the club. In this way members have opportunity to decide whether the club may invite guests to become members.

Obligations to Speakers--

Important to club reputation, and especially to the facility with which it obtains speakers, is courteous treatment of speakers.

No speaker should receive less than his expenses, and these are defined as transportation and dinner. There are two ways to handle this. One of the club members may call for the speaker at his home or office, take him to dinner (at which some of the officers or other members may be present) and return him home after the meeting. Or if this is inconvenient for the speaker, and he prefers to come to the meeting "on his own" (because of other engagements, perhaps) he should receive the equivalent of his expenses either in a lump sum or in the form of some gift equivalent to the expenses.

No club is entitled to feel generous because it merely pays its speaker's expenses. This is the absolute minimum for self-respect; it includes nothing at all for the speaker's own personal time, which averages about four hours per engagement, portal to portal. (In many cases the speaker even may have spent the preceding evening preparing his lecture.)

Speakers should be made to feel welcome, courteously introduced, aided in the presentation of their talks, and protected from "cranks", arguments, and other incipient embarrassments. The club's appreciation of their efforts thereafter should be expressed, personally and by mail.

Sociability Essential -

While indirectly related to conduct of meetings, yet a feature thereof, the promotion of social life in, and of, the club is essential. Members may dine together before the meeting. Members may assemble informally after the meeting for refreshments and discussion. So far as possible, the speaker and guests should be included in these informal get-togethers. Particularly on field trips, members should be encouraged to work together and to enjoy each other's company. The results are club friendships, and a club spirit of friendliness and fellowship, which pay dividends in membership cooperation and success. To neglect these social opportunities is to risk the danger of sour, over-serious, suspicious competition between members and a lack of solidarity which may threaten the club's very existence.

Contributory to club social life are membership badges for members, officers, and guests. The badges, worn only at meetings, should be sufficiently large to show the name of the wearer. Badges may be in different colors or shapes, so as to distinguish guests, who then may be the more readily welcomed by members, and to identify officers. Names on the badges are helpful in promoting closer acquaintanceships between members, since identification without asking eliminates embarrassing barriers to conversation and friendship. The badges may be kept by the club secretary for distribution at the door before the meeting opens and for collection from wearers as they leave

Badges need not be complicated nor expensive. They can be fashioned from stock, price, or shipping tags available at stationery stores.

(To Be Continued)



Get a trout fisherman to cooperate on a "running gag" for your film on a recreational subject.

HARRIS B. TUTTLE, FPSA

How to Use

THERE ARE many devices that can be used in motion picture photography to increase picture interest and often to add humor to a film which might otherwise be uninteresting to a general audience.

One of the easiest devices for any movie maker to use is the "running gag." This consists chiefly of a simple situation which is repeated several times during the film.

While running gags can be used in some form or other in any picture, they seem to fit in and do more for travel films than any other type.

For example, in making a vacation travel film during a trip to Mexico, one might come upon a scene where a peon has stopped beside the road to rest his donkey which is hitched to a two-wheel cart; the peon is having difficulty trying to get the donkey to start again here is a chance for a "running gag" shot. Tip the peon a peso or so and then take your movie camera and expose several shots of his efforts to get the donkey moving again.

Perhaps it would be more entertaining to break this footage down into five or six separate scenes of eight or nine feet each and film each scene from a different angle. The first scene could be of the peon shaking the lines so that they slap the donkey on the back and making every effort to make the donkey move, filmed from one side.

The second shot could be of the peon standing in front of the donkey, trying to pull him forward, filmed with the camera near the cart and looking toward the peon. The third of the peon back of the donkey pushing; this could be taken from in front of the donkey. The fourth of him fanning the donkey with his hat and then whispering in his ear, taken as a semi-closeup of the peon at the donkey's head. The fifth shot could show the peon holding up a handful of grass in front of the donkey trying to coax him forward, perhaps taken from the opposite side of the first shot.

If you are fortunate enough to come upon this situation at a time near sunset, make a shot of the peon pushing the donkey, silhouetted against the sunset sky. Perhaps an extra shot of the peon's efforts purposely underexposed about two stops could also be used. This would appear as though it were made during twilight.

Now, go on and make the rest of your travel film on Mexico. When you assemble the film, cut in these shots of the peon and donkey at suitable intervals. After a few shots of the Mexican countryside, insert the first scene of the donkey. Then, go on with the other travel scenes; then, after fifty feet or so, insert a title reading "In the Meantime;" then, back to the second shot of the donkey; then, on with some more travel scenes and so on till you have used all the donkey shots. It will not be necessary to use titles for subsequent scenes. Perhaps you will close your film with a beautiful sunset. What would be more appropriate than to follow what appears to be your last travel scene with the sunset shot of the peon and donkey or the underexposed shot which appears as though night



Seek out the potato bin at an army camp and you'll find a GI on a most appealing job—an excellent "running gag" shot for your film on army life.

A MOTION PICTURE ARTICLE

Running Gags

Find a tired donkey and a cooperative peon and you have the material for a "running gag" on old May-he-co.

were falling and the donkey still balked? Or, the film could be ended with a silhouette scene of the donkey finally moving and drawing the cart taken against the sunset sky.

It does not require much imagination to visualize the added interest and laughs this type of "gag" will add to an otherwise static-type of travel subject.

There are many variations of this type of gag. A scene of a peon sleeping in the sun with his big hat pulled down over his eyes. Twenty feet of this type of subject will suffice. As you travel all over Mexico, you come back every little while to check on Pedro and find he is still sleeping. If Pedro is a storekeeper and sells novelties, you may want to buy some picture postcards to mail home, and you can keep going back to the postoffice all through the film to try and buy postcards and each time find Pedro still sleeping.



A forty-foot scene length of a pair of wrestlers makes a good "running gag" shot for a film on school activities. With a fast lens you won't have any difficulty taking such a scene.

Here is another for a travel subject. In Florida or California, you may see a sign reading, "All the oranges you can eat for a dime." Shoot about five feet of film of the sign—then get a customer to plank down a dime and start eating oranges—get two or three bushels of orange peels, then start filming the customer with a small pile of skins in front of him, then increase the size for each of the five or six next shots. When you assemble your film, intercut these shots at proper intervals until the customer finally has all the oranges he can eat.

Another variation of a vacation film would be to use a scene of a dub golfer teeing-up, swinging and missing—get your golfer to repeat this scene five or six times. Then when editing insert the dub golfer swinging and missing at intervals.

In a simple film concerning activities around a farm, it could be shown early in the film that the farmer's wife, while feeding the chickens, decides to count them. There are 500 or more in the flock and they are all on the move. By shooting 15 to 20 feet of this scene, four or five 4-foot scenes can be used at intervals so that every so often the scene turns back to the wife counting her chickens.

Another good gag shot that can be used in a film on county fairs or amusement resorts is the "tired feet gag." In your film on the fair, show scenes of people walking—then medium close-ups of feet only-tired feet—then a half dozen shots of aching feet with bunions and high heels, etc. Finally, ending with the subject removing the shoes and walking barefoot, or a shot of the subject with both feet in a steaming footbath tub. A subject such as this is more difficult to do but can be very effective.

If you go camping, a good running gag could be added by showing one of the camping party opening a tin can of baked beans followed by a scene of him tossing the can next to the tent. Then make a series of shots of the pile of tin cans growing in size and height. One scene with eight or ten empty tins, then another of twenty or more, each scene should show a larger pile until it reaches almost the height of the tent. Other scenes can be made of the camp cook preparing a meal and each time opening a can of beans,

Then when the film of camping is edited the scenes of the cook opening cans and the pile of empties growing can be inserted at suitable intervals throughout the finished picture.

Another variation is to use a shot of a fellow pumping up a flat tire. Every fifty or hundred feet throughout a travel film, go back and see how he is progressing—each time show him pumping away on a hand pump without results. The first scene of the man pumping could be made at one frame per second speeded action—the next at 8 frames per second—the third shot at 16 or 24 frames per second, and the last shot at 64 frames per second. This would produce the effect that the man is tiring out and slowing up. This could be further amplified by having the first scene of a very fat man, the next of one slightly thinner, the third still thinner, and the last of a very skinny fellow. This would produce the effect of losing weight from pumping.

Another variation is a scene of a person filling up a container; for example, filling up a water trough from which animals are drinking or carrying water to the elephants at the circus.

One ingenious amateur made a film of his new baby and all the details associated with its care. At one place, early in the film, he showed pictures someone had made of him—shoveling diapers into the washing machine. Then, every little while he would flash back to a scene of him still shoveling diapers into the machine.

In making a film about a national park or some recreational region, early in the film it would be possible to film a man engaged in trout fishing. Make scenes of him casting a few times then wait until he gets a strike. Then have him cooperate by getting the fish up pretty near to his landing net then have him let it swim away. Have him repeat this action six or eight times before he finally lands the trout. These repeat shots can now be used as a running gag. Continue with your basic story about the park or region; however, when editing the film splice in a four or five-foot shot of him trying to land the fish every 75 or 100 feet through the story. End the picture with the last scene of him finally landing the trout.

If you have a friend or relative in a training camp and you are making a film of marching and general camp activities, here's a chance to use the "potato peeler" gag. Shoot about six scenes from different angles, of one of the boys peeling potatoes outside of the camp kitchen. This is wonderful when cut-in throughout the finished picture.

Or perhaps you are making a picture on college sports. Early in the film show a scene of two wrestlers. Arrange to have one of them get a leg scissors on the other wrestler's head and keep it on while you make five or six shots from different angles of the wrestler trying to break the hold. Then go on with all the other sports, and in editing put a wrestling shot in at suitable intervals.

In making a film on the activities at a businessmen's club, make a shot of two chess players, one of them trying to make up his mind which chess piece to move. Have him hesitate in his play, then put the piece back

where it was. Repeat this shot six or eight times and when it's cut-in to your finished film it will provoke a lot of laughs.

Then there's the gag where a friend stops at a bar for a drink and each time you flash in your film the friend is having another drink and getting tighter and tighter until the last scene shows him out cold.

The running gag can involve the use of animals and pets. Fido chasing a cat—or a pig eating at a trough—a dog digging a hole in the ground, etc.

The same type of treatment can be given to any situation wherein the action taking place should normally complete an operation in a short period of time. By use of the running gag, the action is extended and appears to never end.

In the old slapstick type of comedy, a type of running gag was often used as a series of flashbacks.

The villain has tied the heroine to a log in the sawmill and starts the log moving toward the saw. We then flash back to the hero racing to her rescue—then, back to the girl on the log moving steadily toward the saw—then, back to the hero stopped by a flat tire—then, back to the heroine on the log—then, back to the hero—and so on, until he finally draws his gun and with a single shot severs a high tension cable and cuts off the power—stops the saw—and saves the girl. This type of cutting is really a flashback and is not truly the "running gag" treatment.

In some cases the running gag can be elevated in importance to carry a part of the picture interest. This becomes a dual plot type of story and is best illustrated by the story of the widower and his son who are both wolves with the ladies.

The widower meets and falls in love with a widow and his son meets and falls in love with her daughter.

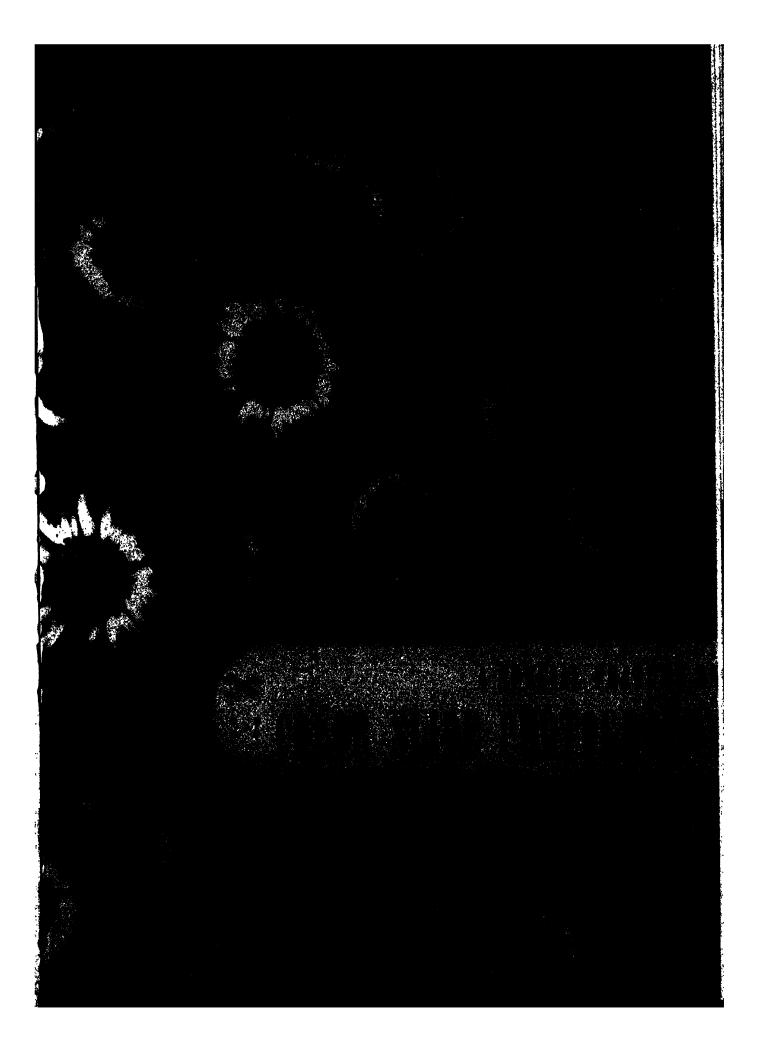
The father and mother each claim that they have no children and as a result, a plot of intrigue and deception develops.

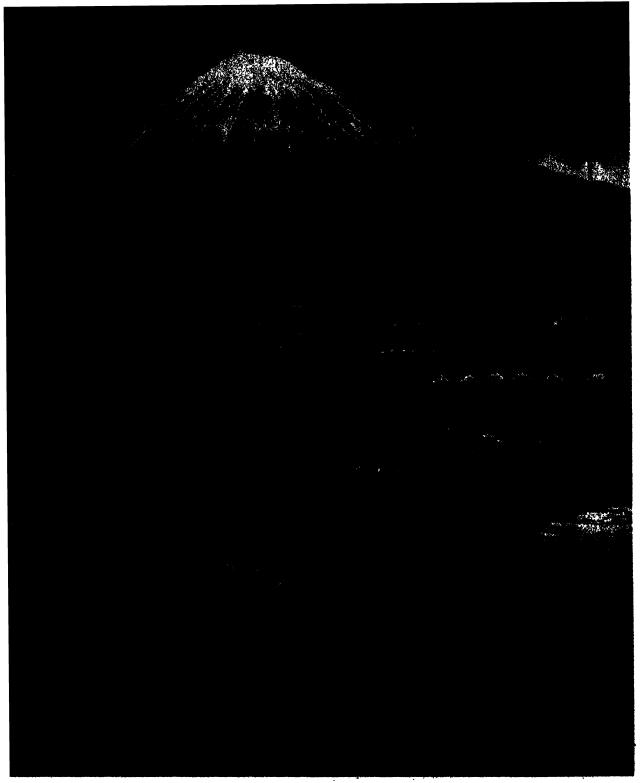
The trials and tribulations of the young couple carry the major story interest but the parallel complications of the father and mother as a "running gag" enhances the plot and picture interest.

Of course, it is not always possible to have the desired incidents happen when you want them to. However, this is no problem, because in a majority of cases you will have to stage your gag, and this can be done before, during, or after your film is completed.

It's quite possible that you already have several vacation or other types of films that lack a punch. Project your films again and see if you can't develop an idea into a running gag. It's not too late to make gag shots to insert into films regardless of how long ago they were made.

While the professional movie maker has many manufactured opportunities such as these to use the "running gag," the amateur can develop new and novel situations which will serve his purpose. As stated earlier, the travel type of picture offers the amateur the widest range of possibilities but the "running gag" can be used effectively in any type of film subject. One's imagination is the only limiting factor.





MT. FUJI AND RICE PADDIES

W. A. Price

This 32-page special color feature of the PSA JOURNAL was assembled under the supervision of Paul J. Wolf, APSA, Secretary of the Color Division and Eastern representative of the Color Division Editorial Committee. Other members of this Committee assisting Mr. Wolf were: Harry G. Mitchell, of Chicago, Merle S. Ewell, APSA, of Los Angeles, and Karl A. Baumgaertel, APSA, of San Francisco.

GEORGE F. JOHNSON, APSA, Chairman, Color Division

Photogenic Japan

W. A. PRICE

It was down and our ship was anchored in a sea of mist. Slowly objects began to take form as the rising sun gradually forced the curtain of fog downward into the earth. Ghosts that became other ships appeared on either side of us and two small lighthouses appeared on the end of a breakwater. Quite suddenly a light colored form began to take shape above the mist far away, becoming brighter and brighter until in sudden transformation the beautiful snow-capped cone of Mt. Fuji stabbed its way upward into brilliant sunshine far above the surrounding clouds.

Such was my introduction to Japan on a fall morning in 1948. I had arrived in Tokyo Bay just outside of the Yokohama breakwater during the night and it would be almost three years and many rolls of Kodachrome later before I would again leave this part of the world, photogenic Japan.

My purpose in being in Japan was not photographic, but fortunately my work as a civilian communications engineer for the Department of Army required that I travel extensively throughout the country, and my cameras were always with me. My favorite pasttime and luxury was photography in color and most of my spare time was taken up in exposing film wherever I happened to be, weather permitting, and sometimes when it did not.

My favorite cameras were the Leica and Rolleislex and, of course, I used my pet light meter consistently. However, I want to point out that because of the high humidity and variable weather conditions in Japan, my eyes did not always agree with the meter readings. I had learned long before to believe what the meter says, and if I ever went

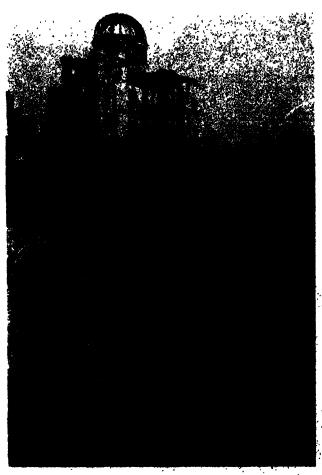
wrong it was not the fault of the light meter.

I used Ektachrome and Ansco Color in the Rolleiflex when I could get it because good monochrome prints can be made from transparencies of this size and the advantages of color transparencies are retained. However, most of the time I was able only to obtain black and white films, sometimes American, other times Belgian, German, or Japanese. Incidentally, the Japanese film produced quite good results although it is made only in a slow emulsion comparing to ASA24 or thereabouts.

In the Leica I used Type A Kodachrome almost exclusively except for the few times that I could not purchase it and borrowed daylight type from friends. With Type A and conversion filter for daylight, I felt I was getting a little bit better results in cutting through the ever-present haze that exists in Japan. Also, with this film always in the camera I was able to obtain, in addition to daylight pictures, night street scenes and indoor theater shots on the same roll of film without any bother. Further, I think that daylight Kodachrome, even with the skylight filter, produced for me a slightly colder trans-

parency than I obtained with Type A film and my personal preference is toward a warmer tone.

After getting my feet on the ground in Yokohama this fall morning in 1948, I looked about me to obtain intentionally a number of first impressions as these are the ones that are never forgotton. I could see pictures, pictures, pictures! The hustle and bustle of an almost westernized oriental city was exciting, romantic and exotic. Street traffic kept to the left, and intermingled with modern automobiles were ox-drawn carts obeying modern traffic lights. Bicycles were everywhere and each carried a load behind the rider, fish, flowers, household goods, sometimes boxes stacked as much as ten feet in the air, all of which were being delivered to some place or other in the regular course of business. Women with children tied to their backs, wearing kimonos and the wooden foot clogs called geta,



HIROSHIMA

W. A. Price



SPEARING FISH IN SEA

W. A. Price

were intermingled with oriental and caucasian people wearing western style clothes. Little shops and stalls along the street where souvenirs, fish, household goods, and most everything else were sold were scattered among western type brick and concrete office buildings.

Japanese men on the street all carried briefcases, the contents of which ranged from lunch to shoes, papers to money, and what not. Japanese women carried a furosheki which is a large square of colored cloth in which are tied their packages and possessions which American women would carry in a pocketbook. Many men also carried a furosheki and it is a very practical idea.

I was driven that morning to Tokyo by car and on that 20 mile trip I could see concrete factory chimneys standing out against the sky for miles and miles in no regular pattern as if someone had set up thousands of ten pins at random all over the landscape. These chimneys rose from the bare ground among vegetable gardens, barley fields and concrete foundations and they silently and pictorially told the story of what war can do to an industrialized area.

Although the urban centers in Japan are very interesting with their conglomerate of East and West, the real and old Japan which interested me more was the rural areas where western influence has not penetrated too firmly. Here are found age old farming methods, modes of dress, religious festivals, architecture, etc., and it was in these area where I most enjoyed taking my color slides.

My family arrived shortly in Japan, my wife Ruth, 13 year old daughter Billie, and one year old son Tony, bringing our car with them. Our first drive out of Tokyo on a week end was over 80 miles of rough dirt road to the town of Yoshida at the foot of the north slope of Mt. Fujiyama, or Fuji-san as it is respectfully called in Japan. Mountains are no novelty to us Coloradoans but Fuji immediately captured us, heart, body and soul. We found later through much experience with the climate that our first trip up to Fuji was one of our best for visibility and weather. The perfectly symmetrical cone stood out that day as if to welcome us. It wore its winter snow cap all glistening and pure white, the sky beyond was flecked with small fleecy clouds, and the curves of its sides seemed to flow downward and outward in a perfect harmony of music.

We stood at the foot of the mountain and gazed in fascination up its slopes to the summit 12,388 feet above the sea, and we understood why the Japanese hold Fuji-san in such high reverence. The mountain seemed to live and move and change continually although it has not erupted for about 240 years. As we watched, the mountain changed

color at the base from deep purple to powder blue to black-green and back again as wind currents alternately condensed and evaporated the humidity in the air. Small clouds would form near the snow line and in a moment be gone. In one instant the entire mountain would be crystal clear and sharp and a moment later it would be a dark blue-gray silhouette against a lighter blue-gray sky. Fuji-san gave us a royal welcome that day, and since then we have held Fuji-san in esteem as one would a living personality. We, except for Tony, have climbed it; my wife once, Billie three times, and I four times. We have visited it on every side dozens of times and have taken a few hundred pictures of it. We have been caught in a violent snow storm on it, have been almost blown off the top in a 100 mile per hour gale, have almost been roasted on its south side in midsummer heat and many times have driven to it only to find it completely hidden in clouds or storms. The moods of Fuji-san are its fascination, and the capture of these moods in photography is no small challenge. Fuji-san is the most unsuccessfully photographed object in Japan.

Japan probably owes much of its photogenic character to its rugged terrain as only about 17 per cent of its area is suited to agriculture. Consequently, there are exotic pictures to be taken most everywhere. There are rice paddies winding in serpentine fashion down narrow valleys, rugged sea coasts where spray dashes high in the air while men, women and children gather moss and seawced from the rocks for food, fishing boats winding among small rugged islands with their nets, hundreds upon hundreds of hot springs flowing out of the rock in steep canyons and on steep hillsides, and countless other subjects. Every area in Japan, from Hokkaido in the far north to Kyushu in the far southwest, has its own natural beauty.

Every area and every town has its Shinto shrines and Buddhist temples, but the city of Kyoto, which was not damaged by war, contains the largest and most famous group of any area in Japan. The Nara area which is near Kyoto and which is probably the birthplace of Japanese culture and art also contains many famous shrines and temples. The shrines at Nikko, about 90 miles north of Tokyo, are very famous and are probably the most ornate. The beautiful carvings and gilt work, the unspoiled oriental flavor of the architecture, the solemn gates or torii which stand majestically alone, the enormous cryptomeria trees, all of these subjects await the photographer in nearly every part of Japan.

Plum blossoms in early March and cherry blossoms in early April blanket the countryside in solid masses of pink and white. They frame old feudal castles and try to conceal age old masonry walls, adding a further oriental touch to colorful kimonos as Japanese girls stroll among the trees during the usual festivals at plum and cherry blossom time.

In late October the entire countryside again explodes into color as the maples turn to crimson. They are found everywhere and under the same conditions as are the cherry and plum trees. The most famous area in Japan for fall coloring of maples is at Lake Towada in the northern part of the main island of Honshu. Here is located an enormous crater lake of the deepest blue entirely surrounded by heavily wooded mountains. During the red maple season, the brilliant reds and greens of the trees and grasses combined with the blues of the lake and sky and shout to the photographer for attention.

Add to all of these landscape and pictorial scenes, the soft haze in the valleys in the mornings and evenings, the red sunsets, the frondlike susuki grass, the wild palms, the everchanging clouds, and it becomes evident that in Japan there is a picture at every turn.

There is also just as much to be photographed from the human interest viewpoint in Japan. As mentioned before, the cities for the most part are combined Eastern and Western and the resulting contrasts in customs and activities are good photographic material. In the rural areas, however, may be found a good cross section of the old Japan where rice paddies are plowed with oxen and wooden plows, where young children play unmindful of a baby brother or sister strapped to their backs, where almost naked fishermen and women pull in the fishnets from shore, and hundreds of other subjects.

It is only upon occasion that a Japanese objects to being photographed, differing in this respect from the people of many other areas throughout the world. However, it does require a lot of patience and usually a little honest trickery to obtain the natural and unstilted picture that is desired. It seems to be almost a rule that any Japanese who sees that he will be included in a picture immediately strikes a pose for the benefit of the picture. He or she will face square on to the camera in a stiff attitude and with a forced smile or feign an imitation nonchalant drape around a tree or object or something of that nature. The language barrier makes it difficult to get the idea over that posing is definitely not desired.

The tricks that I have resorted to are usually devised on the spot. One of them was to use a telephoto lens. There are times, however, when it is not possible to retreat far enough from the subject to do this or if the subject is aware that a picture is to be taken, the changing of a lens will not help.

A simple little trick that I have used was to face at right angles to my prospective subject and focus on a spot approximately the same distance away. If and when the subject finally relaxed and decided that they are not involved, and sometimes that never happens, I would swing around and get the shot before the subject realized it. I have also focused for a shot while the subject was posing and then pretended that I had suddenly seen something else more interesting. By staring in a different direction for a moment, the subject invariably would relax enough to also turn to look at the object of my curiosity and then I would turn for a quick shot. There are many such tricks that a person can devise when the accasion demands, and in Japan it is usually necessary.

With modern miniature cameras and high speed lenses, there is little reason not to use fast shutter speeds and hand held shots and still retain sharpness and reasonable depth of focus. My basic exposure with Kodachrome in good light was 1/200 second at f/4, and it was not often that it was necessary to stop down to slower shutter speeds for sufficient depth of focus with a 35mm camera, particularly for the kind of human interest pictures usually desired. I have taken prize winning landscapes at 1/500 second at f/2.5 from open train windows with plenty of tolerance for depth of focus. Of course, I have my pet tripod and I have had to shoot some pictures at ½ second at f/36 on a bright day with a telephoto lens in order to get the picture I wanted, so I do not mean to infer that slow shutter speeds are never necessary.

Because of the great variety of photographic subjects

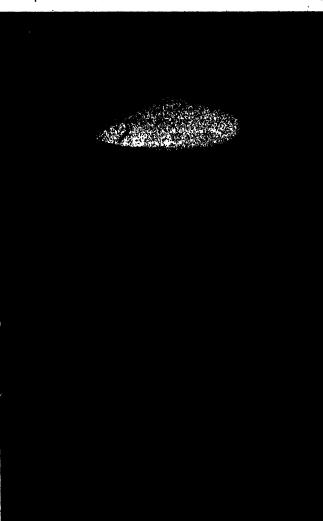
in Japan, a person finds himself passing by good pictures because he sees too many things at once. Some day when it is too late he will discover that many subjects are short in his slide file, while there may be an excessive number of slides on other subjects. Assuming that a person will be in Japan for a reasonable length of time, it would be well to make up a slide index by subject matter first and then review this file periodically to determine what is missing. Then special effort can be directed toward getting just those certain pictures before it is too late and he finds himself back in the States.

My own slide file is broken down into about 35 subjects, and I find that after all of my time in Japan I still wish that I had covered some subjects more thoroughly. Take "Transportation" for instance. There are ox carts, bicycles, 3-wheeled taxicabs, pedicabs, rickshaws, wood-burning trucks, busses and cars, street cars, streamlined trains, boats and ships, etc., and all of these can be photographed in a way that will indicate the old Japan or a contrast of old and new. The same can be said of other subjects such as street scenes, farming, fishing, landscapes, seascapes, people at work, festivals, shrines and temples, mountains, harvest and crops; the list can go on and on. The important point is that one should go after certain types of pictures at times because many subjects must be sought after, and others become so commonplace that photographing them slips one's mind.

I may have given the impression that photography may be done practically every day in Japan under ideal conditions. Actually, it is the reverse of this. The ideal

PREPARING RICE PADDY

W. A. Pric





EATING RICE W. A. Price

day is a rarity indeed, and it seems to all photographers that the poorest weather always occurs on week ends. There is usually extreme humidity in most of Japan with its haze and clouds. There is much rain and occasionally a typhoon in summer. There are times when there is no direct sunshine for weeks, so it is all the more important to capitalize on the good weather by getting the kind of pictures needed to fill out the file. When good weather is at hand it may last a day or as long as a couple of weeks but one should never pass up a good opportunity to take pictures.

Springtime is the most colorful period of the year in Japan and the brilliant flowers are gorgeous. Camellia and plum begin to bloom in February, followed by cherry, peach, wisteria, and azalea. In addition there are hundreds of other varieties in certain localities but in nearly all cases the season is short for any individual type. It is necessary to take pictures of most varieties of flowers within a span of a few days while they are at their peak. This means advance planning and scheduling and then,

in addition, being lucky with the weather. I tried for three years to get some wisteria pictures on the outskirts of Tokyo because of bad weather during the short blossoming period. I also tried for three years to get a picture of Fujisan framed in cherry blossoms and was weathered out every time. The cherry blossoms last less than a week.

On the other hand, I once drove for three and a half hours in the evening to the foot of Fuji-san for a sunset picture when the mountain was not even visible when I left Tokyo. I arrived within five minutes drive from my chosen vantage point when the sky suddenly broke open and the mountain became visible just as the sun began to set. I had to drive about two miles further, set up the camera on the tripod and shoot my picture, all within ten minutes, but I made it. That picture was later voted the best picture of the year at our Circle of Confusion Camera Club in Tokyo. A person can be lucky once in a while.

I hope that you too are lucky and have an opportunity some day to relive some of my pleasant experiences in addition to many others of your own in photogenic Japan.

Still Life In Color Slides

ART F. SHEA

COSH," you say, "I need some new slides, something different." Then, why not try still life?

Making still life pictures on color slides of many of the things we all have around the house can be fascinating

and a challenge to our photographic ability.

You have undoubtedly read articles, now and then, on still life work, and passed them up, thinking you would try it some time in the future, but never getting around to it. Some will say that they have little training for such things, they don't know how to arrange objects, or what to put into the picture. It takes so much time, they argue. But a little time spent at this is good photographic training, and really, it won't hurt a bit.

The dictionary tells us: "Still life—a picture of inanimate objects, such as fruits, flowers, etc." We might add vases, bowls, jugs, clocks, plates, and a lot of other things around the house, or the workshop, or even from the kitchen.

Take a look around, and you will find objects in every-day use that can be made into a picture. How about trying balls of colored twine, spools of thread, ornamental plates and bowls, bottles, clocks, and so on and on. All that's needed is a good idea for a composition, and an arrangement that is artistic, or has a good pattern. If it tells a story, and has a good color scheme, well, that's it.

You can make a good start by placing your subjects on a table or a board that is nice and smooth. If it is painted the right color you won't need to use any cloth or drape. If not, use a ground cloth that is in color harmony with the subject. For a background, use a 16 x 20 mounting board. A plain background is best in most cases. Then make the setup according to your idea. Check it, trying several different arrangements if necessary, and you will be off to a good start. Of course, at times you will find that it isn't quite so easy. Sometimes an hour or more will be spent, and still you won't quite like the setup. But even so, you will learn from your errors. Keep at it, make changes, you may notice something placed in a wrong position, and in the end you will come up with a picture.

Remember that you have complete control of your models, they do not get tired, or want to go home early, or look down when you want them too look up. You cannot complain on that score, for the controls are entirely in your hands, and there is no pressure from the models. You can make all the changes you wish, until the picture is as you want it.

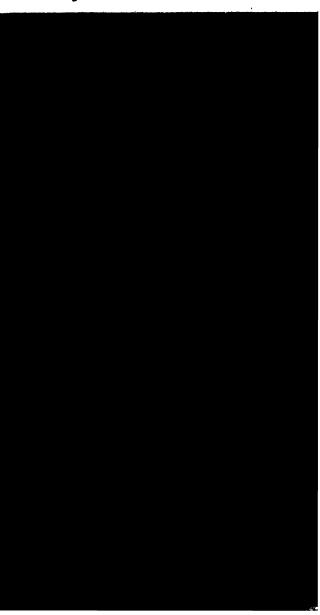
Textures are of great value in adding interest when you are working on a setup. Texture and pattern are im-

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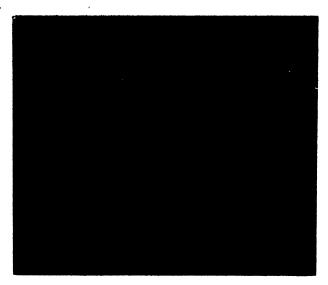
portant, they lend themselves to effects with light and shade, and they can be made very attractive. Texture tells a story, also. Silk is smooth, elegant. Cord or twine is rough, hairy. Glass is clean, shiny, clear, tinted. Needles are bright, pointed, metallic, etc.

Next comes lighting. You can light any object a great many ways. Remember that a famous photographer took

Making the set up on table in ballway in daylight. Note shedows cast by folders on left. Paper was placed on banister to cast shedow on background.



over a thousand pictures of a cup and saucer to learn lighting. As long as you obtain the effect you set out to achieve, the lighting is right. Remember, too, that your picture will have to please the judges, or perhaps art critics, and the more care and skill and thought you use, the better your result will be.



Camera used, 51/2 in. lens, 35mm roll film back

Try the light off to the right, or to the left, and see what it does for the picture. Try front lighting, backlighting. Try the lights low, then high. Watch the different effects, and select the best. At the start, a single #2 Photoflood in a reflector, on a stand, is all that is needed. If

you have a spot, it can be used with good effect. If you use two lamps, be careful of crossed shadows. Most pictures should have a single main light source, and the second or additional lamps used for fill-in only.

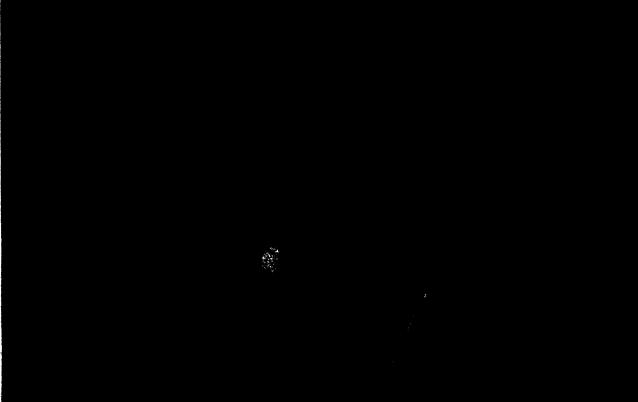
In my own work, I like to use a single #2 Photoflood with a reflector on a stand. I can move it anywhere I want, raise it up, or lower it, back it up, move it forward. I like side lighting best since it shows up textures and makes shadows part of the picture. It also gives more depth to the picture, a third-dimensional effect that is pleasing. If the side-lighting leaves the shadow side too dark, use a fill-in light near the camera to illuminate the darker side, or reflect light into the shadows with a white mounting board. Remember to keep your fill-in light weaker than your main source, so as not to spoil the effect of the main light.

Put shadows into the picture by any method you can devise, for they add a lot to the effect and impact. I use paper advertising folders, or folded cardboards, and stand them at the right place to intercept the light. I have various sizes, and heights, and use them as necessary. Those from four to seven or eight inches high are very useful. Taller cardboards can be used for control of the light on the background, or if your reflector has "barndoors" they'll come in handy.

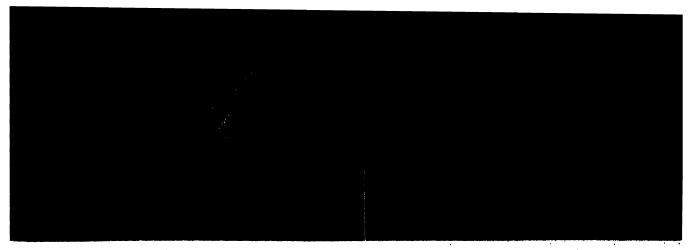
Watch the light on the background carefully, and be sure that it doesn't compete with the main subject, by being too bright. That, of course, is something you'll have to decide for yourself, for sometimes a bright background is best. If the background is colored, be sure that it is in harmony with the subject. In general, the base of the picture should be a bit darker than the background.

Of great value in the making of color slides is the study of color harmony. Most of us have some color appreciation. It may be untrained, but we all know what we like.





Picture enlarged from bowl and flowers; slide was made at this time also



Thread and Twine

Needle and Thread

A color wheel is a very useful thing to own, and studying it will improve your color sense. You can get color wheels and guides at art stores, and most books on painting and sketching have chapters on color. Nature is one of our best guides for color schemes: flowers, plants and land-scapes are good examples.

As for equipment, while any camera can be used, for practical purposes the 828 and 35mm sizes are most satisfactory, and if your camera has a groundglass for focusing it will make your work much easier. The reflex types are good, too, but perhaps the most satisfactory of all are the larger size cameras with 828 or 35mm adapter backs. Longer focal-length lenses are helpful in this sort of work. Supplementary lenses may be used on cameras that don't have double-extension bellows. Instructions come with the supplementary lenses, and usually the salesmen at the camera stores are glad to answer your questions, if they can. If your camera has a removable lens, the Speed-O-Copy or Focaslide attachments can be used. If not, you can try

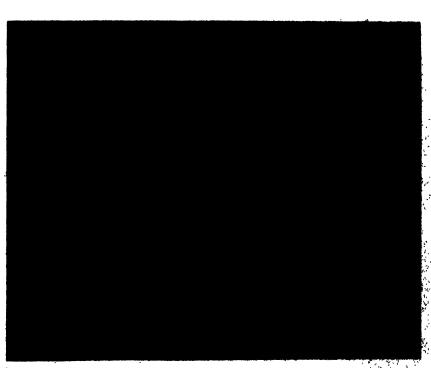
a focal frame finder, such as is described in Eastman Kodak's booklet on "Portra Lenses."

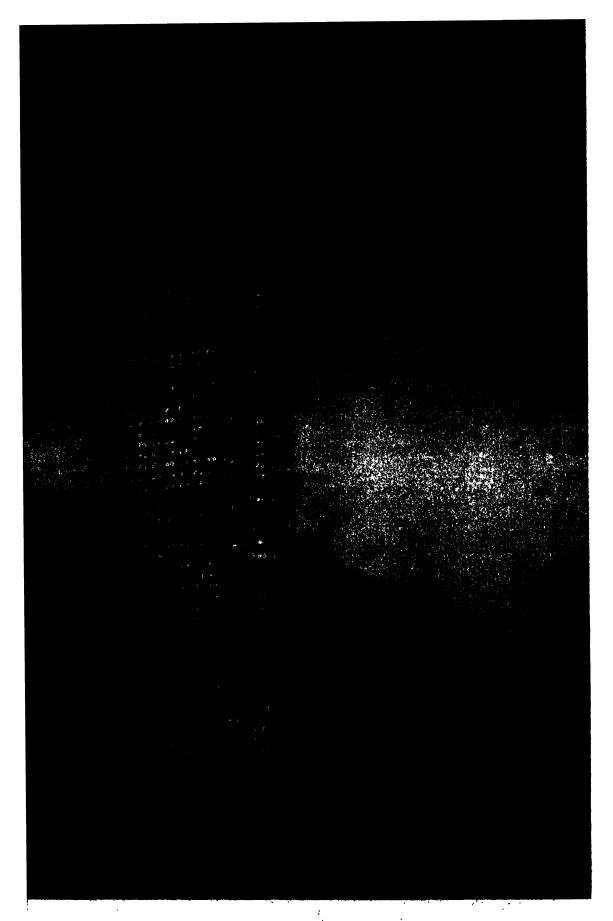
Remember to use Type A Kodachrome with Photofloods. If you are using tungsten-type Ansco Color, you'll need a UV 15 filter with the Photofloods, or else use 3200 Kelvin lamps. Daylight film is not advised, as the color balance is off for artificial light, and the conversion filters make long exposures necessary. Even with a stout tripod, which I have assumed you will use, it is best to keep your exposures as short as possible; since you will need all the depth of field possible, very small stops are a must. A light meter is also an essential, but use it with care, for it is your only guide to exposure. It is difficult to guess exposures for still lifes, so be sure your meter is in good shape, and then, after you know how to use it, trust it. A good meter won't let you down.

And so, let's get going, and try some still life in color slides. You will find this pastime both interesting and instructive.

Sewing Basket

These three slides were made on Kodachrome Type A film, on a 9 x 12cm German camera, with a 135 roll film back. The camera has a 5½ inch Schneider lens. Exposure 3 sec. at f/18, and sometimes f/20.





NIGHT SHOTS IN COLOR

PAUL J. WOLF, APSA

A MONG the most spectacular subjects within reach of the photographer who lives in or near a big city are night shots in color. They are not hard to do, and the results when properly done, are often breathtaking in the extreme.

All that's needed in the way of equipment, in addition to your camera which, of course, has a lens shade and cable release for you will be working with long exposures, is a stout tripod and plenty of patience. A light meter is a great help sometimes, but it is possible to do good work without one. And sometimes, too, there simply isn't enough light to register, so good judgment and experi-

ence can well substitute for a meter at night.

There are several distinct types of night shots, each calling for different techniques. First, let us consider dusk shots. These can really call forth the "oohs and aahs" from your audiences. For the most spectacular effect, you want the silhouette of the tall office buildings, ablaze with lights, against a sky still bright with the after-glow. That means you are limited to the months of November, December and January for best results, since you need the day dark enough for office lights to be on, but the sky must not be so dark that the outline of the buildings is lost against it. To make it easier, select the spot from which the shot is to be made in advance. Plan to get there and set up your camera on its tripod, if possible facing west to the setting sun, about 4:45 P.M. By that hour, the sun will be gone, and on a clear night the sky will be luminous and alive with the after-glow. You can expect very dramatic effects.

After setting up, calculate your exposure by metering on the sky, if you have a meter, and give a generous exposure. If you underexpose, you will lose the outlines of the buildings against the sky, and the office lights will seem to hang in space, which is not the best effect for this kind of picture. On the other hand, if you overexpose, all that will happen is that the sky area will be lighter and brighter which enhances the drama. If you do not have a meter with you, try an exposure of one second at f/4.5 to start with, then try two seconds and four seconds with the same opening. Probably all your shots will be interesting, and you will get usable results on a clear night at any of these exposures, the only difference being in the color and brightness of the sky.

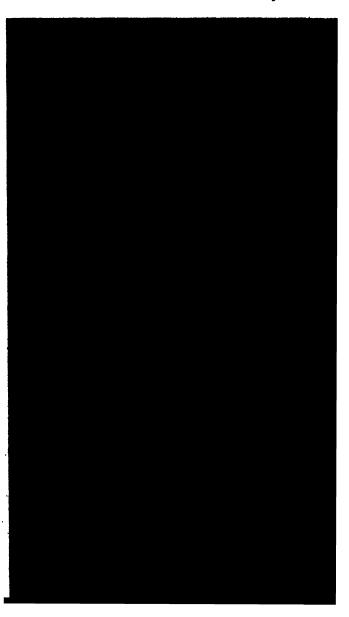
These shots are best made just before 5 P.M., for it will amaze you to see what a difference 15 minutes will make. By a quarter after five, many of the offices will have closed for the night, and turning out of lights will black out large areas of the buildings. Try to get your shots just be-

fore 5 P.M. when all the office lights will be on, and don't hesitate to work for dramatic effects.

In making night shots, my preference is for Type A or tungsten-type film, but if your camera is loaded with daylight film, don't let it stop you, for it is still possible to get interesting and worthwhile results. Of course, the color balance will be off on the reddish side with daylight film, but sometimes the effect is even more striking that way. Since these are "effect" shots, rather than straight

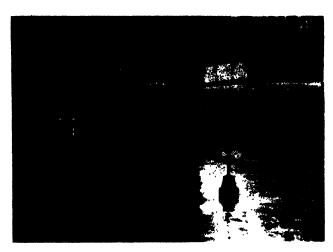
NIGHT AND POWER

Paul J. Wolf



records, it is best not to use a filter at all, but to take advantage of the full speed of the film.

The second type of night shot is not just a dusk shot, but is really done at night. The streets at night, especially in the business or amusement areas of your city, present many fine opportunities for worthwhile pictures. Your best bet is to try a rainy night, or as an alternative, just after the streets have been flushed down, and are still wet. You need the reflections and "kick" of light from the wet pavements to liven up and add interest to what otherwise would be a dead black, lifeless area. Compose this kind of picture with care—that's good advice anytime—and be sure to make full use of the reflections.



RAINY NIGHT-TIMES SQUARE

Paul J. Wolf

If you are so fortunate as to be taking your pictures in the Times Square section in New York, or the Loop in Chicago, or in any of the other similar well-lighted areas in the larger cities, you can be pretty sure of acceptable results with an exposure of about one second at f/4. It is better to try to keep your exposure on the short side in this type of shot, as far as you can, for with lengthy exposures, you are apt to get streaks of lights from the head and tail lights of passing cars. These can be avoided by waiting until traffic stops, or by watching for a lull in traffic for your exposure, but it is sometimes difficult to find a lull in the busier areas. And then it is no fun to stand around in the rain trying to get a shot. It isn't too good for equipment, either. Perhaps the better way is to take your shots both with and, if you can, without the light streaks from head and tail lights, and then decide which you prefer. Sometimes, the streaks add to a picture. In that connection, here's an ancient dodge for getting around such light streaks. In the old days, when the derby hat was popular, when you saw a lighted vehicle approaching, you merely held the derby over your lens. Made a swell lens cap, too. You might see how a modern snapbrim will work out.

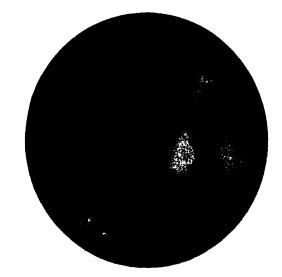
The third type of night shot in color is the recording of electric signs. Since these are in themselves light sources, they usually make interesting pictures, and well repay the effort of getting out to take them. With these shots, wait until it is really nighttime. That will eliminate unwanted detail, such as the girders usually supporting an electric sign. That's detail you can surely do without! Again, one second at f/3.5 has worked out well for me, but to be sure, try one with two seconds and four seconds as well.

If you need added depth of field to handle a foreground object, then stop down, but don't forget to increase your exposure time to compensate for the smaller stop.

A very interesting variation may be tried if your can gain access to one of the upper floors of a skyscraper. "Downshots" are fun to make, and always command attention. You will find that exposures as long as 20 seconds at f/4.5 are sometimes needed, even in the better-lighted areas, to secure satisfactory detail, but it is hard to really overexpose this sort of shot, so be generous with your exposure. It is usually a good idea to start at about 10 seconds at f/4.5, then take 20 and 30 seconds as well, on a clear night, and if the weather is not clear, your time might go up to a minute or more. That's something only experience can tell you.

If you have a really rock-steady tripod, and can set up your camera in a place where it won't be disturbed by people, or by the wind, and there are no vibrations to bother you at the wrong time, here's a very productive procedure: take your first exposure late in the afternoon, and then wait until night, and take a second exposure on the same film. The first exposure will give you the buildings and landscape, and the second exposure at night will light up the windows, and street lights, and in general help make what sometimes is an ordinary sort of picture into a winner. The technique here calls for taking your first exposure rather late in the day. Take a meter reading and expose by it. If you don't have a meter try ½ second at f/5.6. Then, after dark, shoot at 20 seconds at f/4.5 for your second exposure, which will record the lights. Be sure your camera is out of the wind, and be doubly sure that no one, including you, knocks the tripod. You must take the second exposure in good register with the first, and that means no movement between shots, if you are to obtain good results.

One more thing: you might as well be prepared for lots of comments and wisecracks from bystanders, for the general public still thinks pictures are only possible in broad daylight. I've never been out at night with my camera without arousing much interest and ill-informed comment. But don't let it get you down. By and large, this business of night shots in color is well worth the effort and trouble, and when you've seen your results, I think you'll agree. Good shooting!



TOP O' THE TOWN

Paul J. Wolf

Kelvin Temperatures and Color Films

THE photographic literature relating to the use of artificial light sources with color films usually specifies these sources in quite definite terms, such as 3200 K. This is especially true of the tungsten sources since these enjoy the widest application.

We have little difficulty in evaluating the numerical designation of these terms, but may be confused by exactly what they represent, as well as by the letter "K" which follows them. Perhaps we are told that "K" is an abbreviation for the word Kelvin, and that this is a temperature scale; but since we are unfamiliar with these things we cannot evaluate them in terms of the centigrade or more commonly, the Fahrenheit scales.

It should be of somewhat more than passing interest, therefore, to consider briefly the various temperature scales, and the differences which exist between them so that the photographer can at least be on speaking terms with them, or be able to convert each into the other by mathematical means.

Before considering these temperature relationships in greater detail, it may be of interest to consider briefly, the method employed for temperature measurement prior to the introduction of the mercury thermometer.

The construction of the first thermometer is attributed to the great Italian physicist, Galileo, in 1592, at the University of Padua in Italy. He was familiar with the principles of expanding gases, liquids, and solids; and since gases expand more than liquids or solids, he chose a gas as his expanding medium, and constructed an instrument accordingly. It was a crude affair consisting of a slender glass stem open at one end. The opposite end was fashioned into a glass bulb. The stem was partly filled with liquid and the open end inserted in a container of similar liquid. The relative temperature of two substances was determined by observing which of them, when placed in contact with the gas-filled bulb, caused the liquid to descend fartherest into the stem. Unfortunately, barometric as well as temperature changes caused changes in the height of the liquid, but Galileo apparently was not aware of this.

It was not until about 1700 that mercury thermometers were invented, and because of their extreme convenience they have replaced all others for practical purposes.

A temperature measuring instrument containing mercury was devised by G. D. Fahrenheit, of Danzig, Germany, in 1714. It consisted of a thick-walled piece of glass tubing of very small internal bore, at one end of which a bulb was blown. Bulb and stem were filled with mercury at a temperature slightly above the highest point for which the thermometer was to be used. The open end of the tube was sealed off, and as the mercury cooled, it contracted, falling away from the top, leaving a vacuum above it

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W. K. RAXWORTHY*

To calibrate the instrument, the point at which the mercury stood when the bulb was immersed in melting ice was marked 32, and that reached when the bulb was placed in boiling water was marked 212. The space between these two marks was then divided into 180 equal parts. The zero point was determined by placing the bulb in a mixture of equal parts by weight of ammonium chloride (sal ammoniac) and snow, and it is interesting to note in this connection that Fahrenheit thought that the point so reached represented the lowest possible temperature, signifying, as he supposed, the entire absence of heat.

The Fahrenheit thermometer is of little, if any, scientific value now-a-days, but it is the instrument commonly employed for household purposes in this country and in England

The centigrade thermometer was devised in 1742 by the Swedish astronomer, Anders Celcius. For this reason it is frequently referred to as the Celcius scale. It is substantially similar to that of Fahrenheit except in the manner of its calibration. To calibrate his instrument, Celcius placed it in melting ice and marked the point at which the mercury stood, 0. Then it was placed in the steam arising from boiling water and the new position of the mercury was marked 100. The space between these two points was divided into 100 equal parts and these divisions were extended above the 100 mark and below the 0 mark, to complete the designed range. Thus the difference which exists between the Fahrenheit and centigrade instruments is not one of design, but in the method used to calibrate them.

Centigrade thermometers find greatest application in the laboratory, where they are employed for most ordinary scientific purposes involving temperature ranges of from approximately 39 degrees below zero to about 350 degrees above zero

From a consideration of the methods used in calibrating the respective instruments, we find that 180 on the Fahrenheit scale denotes the same temperature difference as 100 on the centigrade scale. Therefore, 1 Fahrenheit degree is equal to 9/5 of a centigrade degree, and 1 centigrade degree is equal to 5/9 of a Fahrenheit degree. These relationships can be used to convert the temperature of one scale to that of the other, and the two formulas used to accomplish this are stated mathematically as follows:

$$C. = (F. - 32) 5/9$$

 $F. = (9/5 C.) + 32$

As an example of the application of these formulas, we

^{*} Technical Adviser, Color Division, PSA.

wish to determine the centigrade value of 212 F. By substitution in the appropriate formula we obtain

and conversely, we can convert the centigrade value thus obtained back to its former value by applying the second formula as follows:

Thus we can convert any temperature on either scale to the corresponding value on the other.

As the general knowledge of the behavior of gases increased, it was found that for each change of 1 degree centigrade, hydrogen gas would contact approximately 1/273 of its volume at 0. It is reasonable to suppose, therefore, that continued cooling of the gas to a point 273 degrees below 0 C. will reduce the volume to nothing. If we neglect the strictly thermodynamic considerations, this is indeed the case, and accordingly a new zero point was necessary to record the extremely low temperatures suggested by this additional knowledge. The establishment of such a point is credited to Lord Kelvin (Sir William Thompson), a Scottish scientist, and this point is called absolute zero or 0 Kelvin. Temperature measured from this zero is called absolute or Kelvin temperature. It has never been reached in practice, but has been approached to within a very small margin.

Thus, Kelvin temperatures are expressed in terms of degrees centigrade, and to convert them to the corresponding centigrade values we need only to subtract 273 degrees from the Kelvin reading as indicated by the following formula:

Centigrade temperature (C.) = Absolute temperature (K.) -273 and conversely,

Absolute temperature (K.) = Centigrade temperature (C.) + 273 To illustrate the application of this formula, it is desired to convert 3200 K. to the corresponding centigrade value.

To complete the conversion cycle, we can now transform this value into the corresponding Fahrenheit temperature by applying the appropriate formula as indicated.

From the foregoing considerations, we can see that the zero point on the Kelvin scale was determined from thermodynamic considerations involving the relationship between a volume of gas at 0 C. and the centigrade temperature at which this volume would, upon sufficient cooling, be reduced to nothing. This is by way of comparison with the somewhat arbitrary methods used to determine the zero points on the Fahrenheit and centigrade scales. It is interesting to note therefore, that Kelvin temperatures are always expressed as positive or "above zero" values, since temperatures lower than absolute zero cannot exist. On the Fahrenheit or common household thermometer, this point would be indicated as 459.4 degrees below zero. Because mercury solidifies at approximately 39 degrees below 0 on this scale, such thermometers cannot be used to indicate temperatures below this point, and other methods must be employed.

Color Temperature

Light sources for color photography are designated in terms of color temperature, which in turn is expressed in degrees K. on the absolute scale. Color temperature is visual and is reckoned on this basis by comparison to a perfect radiator or "black body." As the temperature of such a body increases, there is at first no visible change. Ultimately, however, the body becomes dark red, bright red, orange, yellow, white, and finally blue at extremely high temperatures. Since a definite relationship exists between the color of an incandescent body and its temperature, the former is a suitable means for temperature measurement.

As a practical example of these considerations, suppose a perfect black body was heated to a temperature of 2927 C. and that the resultant color exactly matched an incandescent tungsten filament. By adding 273 degrees to the centigrade temperature to convert it to Kelvin temperature we obtain 3200 K., and this is the color temperature of the tungsten source.

Light Sources

The two most commonly employed artificial light sources for color films are the Photoflood lamps which operate at an approximate mean color temperature of 3400 K., and a second source operating at 3200 K. Number 1 Photoflood lamps are rated at about 3450 K., No. 2 at 3375 K., and No. 4 at 3360 K. when operated at their designated voltage.

Because the integral visual effect produced by a light source is a measure of its temperature, it does not necessarily follow that this is a complete description of the photographic effect of the source. One type of "white" fluorescent lamp, for example, is rated at 3500 K. but produces photographic effects entirely different from a tungsten source operating at the same color temperature. From a photographic standpoint, tungsten can be considered as a black body radiator, and accordingly, the color temperature of tungsten sources is a reliable indication of photographic effect.

Color Films

Color films for artificial light sources are specifically designed for use with the spectral distribution characteristics of one or the other of the two sources previously considered. Additional sources are frequently suggested, primarily as a means of extending the usefulness of the films. In such cases, compensating filters are recommended to adjust the color temperature to the correct level. Unfortunately, while making an effective color temperature adjustment, the filters cannot simultaneously adjust the light to the correct spectral quality, and it is this, rather than color temperature to which the emulsion responds. Generally speaking, the filters will supply an approach to the correct spectral quality, but not necessarily the complete attainment of it.

For best results, therefore, color films should only be used with the recommended light source for the particular type of film employed. When these sources are operated at the recommended voltage and used with approved types of reflectors, we will have a reasonably good guarantee that the spectral characteristics will coincide with those for which the film was designed.

abstract color slides

LOUISE HAZ

UDGING from entries in current color slide exhibits. color workers are increasing in almost astronomical numbers, photographically speaking. The entries in the Chicago 8th International reached over 1100 which means that

better than 4,000 slides were submitted.

Among this vast group of slide makers there must be many who were interested in trying new subject matter and color arrangements. Since color composition is basically the same as composition for monochrome, that is, colors instead of tones are brought together within the limits of the picture-plane to express emotions and ideas, it seems logical to assume that more emotion can be aroused by the use of color than by the use of black and white, at least in people who are not color blind.

In order to bring colors together pleasingly and successfully, one must have at least a rudimentary knowledge of what colors work well together. Therefore, the complementary or cold and warm colors should be memorized, the in-between shades as well as the three basic pairs, as these pairs when used together, not only complete each other to make white, but also "bring out the best in each

other."

To refresh your memory I will set down the fundamental pairs: Green and red . . . blue and orange . . . violet and yellow. These six colors fall into cold, warm and neutral categories. The terms "cold" and "warm" can be used synonymously with the term complementary, because the complementary of a cold red is a warm green, of the cold color blue the warm color orange, and of the cold color violet the warm yellow. Therefore, you cannot use complementary colors together without automatically using cold and warm colors together.

Due to the special way the eyes react when viewing colors, red enhances the color of green and vice versa, blue enhances the color of orange and vice versa, and violet enhances the color of yellow and vice versa. Add to this the knowledge that warm colors used side by side depress each other, and that cold colors used side by side depress each other, and you have the working knowledge necessary in making controlled color setups of the kind

to be described.

We all get tired of repeatedly using the same subject matter for our pictures. The general tendency should be not to specialize until one has first experimented and discovered one's aptitudes. I have found the composing of abstractions to be both educational and exciting. It is especially exciting when one can take ordinary things lying around the house and build a color picture with them. The culinary department is always a good place to start. Take a critical squint at the groceries as they come into the kitchen. How many picture-making items can come out of the grocery bag? Untold numbers, depending upon the imagination of the person choosing them. Take strawberries for instance, but not in the ordinary conventional

The slide, "Fenced In," was made by cutting a green pepper amidships and placing on it a slice of cabbage, and on that some strawberries. In my bureau drawer was a red belt with various colored wooden beads worked into it. This was arranged around the central group. Over this was placed a cake cooling rack. The whole setup was made on a soft green cardboard, its color chosen to keep it in the background where it belonged. The color arrangements used in this slide were the complementary pair red and green, which brings out the brilliance in each color.

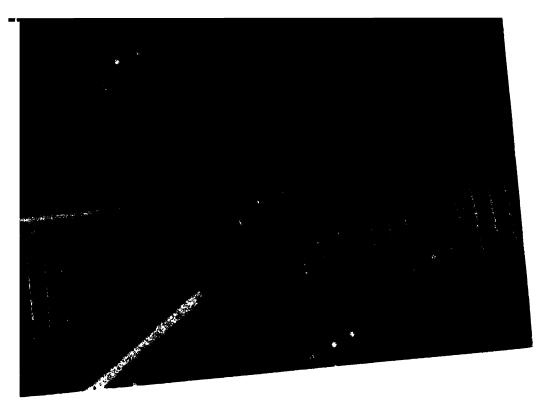
The slide, "Semi-Abstract," took me down in the basement to retrieve the family glass washboard. On my light box I arranged green and red pieces of cellophane, the green at the outer edges and the red in the middle. Over these I put the washboard. On the washboard over the green cellophane I placed red buttons with rose quartz beads glued to them, and over the red cellophane in the center I placed a soft green marble for a definite center of interest. Matches gave the finishing touch.

The slide, "Eggs in Abstract," came out of a box of eggs and a friend's chicken coop. To the eggs and feathers were added bubble gum, cayenne pepper and a blue paper picnic plate. The egg slices were placed on the blue plate over which was sprinkled some cayenne pepper to give depth to the blue background. On the center egg a blue and red ball of bubble gum was set to establish an unmistakable center of interest. On the other egg slices the bubble gum is blue.

For the slide, "Hoops My Dear," the light box was brought into use again and a piece of yellow corrugated transparent paper such as comes in candy boxes was put on it. Over the transparent paper was placed a portion of a carton which contained symmetrical holes for the purpose of packing merchandise; I think the articles had been Christmas bells. Two old embroidery hoops were found and some blue and green dots. The whole thing was put together to make a pattern.

MEET THE AUTHOR

Louise Haz, formerly a monochrome pictorialist and an illustrator of children's books, turned to color several years ago and won frequent acceptances, ribbons, and honorable mentions. Her slide, "Eggs in Abstract," recently was judged a gold-medal winner in the 8th Chicago International. Mrs. Haz has also had articles published in the December 1950 "Leica Magazine" and in the May 1951 issue of "American Photography." The wife of Nicholas Haz, FPSA, FRPS, she travels with Mr. Haz and assists him in his lectures on mistorial commenciation. his lectures on pictorial composition.



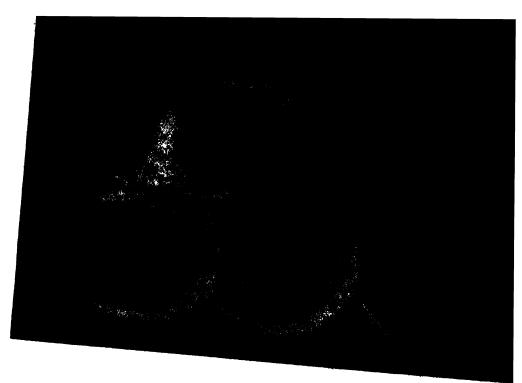
SEMI-ABSTRACT
LOUISE HAZ

Now let's sum up what materials were used to make these four slides: pink cardboard, red woven belt, green pepper, strawberries and cabbage, cake cooling rack, washboard, red cayenne pepper, cellophanes, marbles, buttons, matches, eggs, bubble gum, feathers, picnic plate, corrugated paper, packing cardboard, and embroidery hoops. To these, add the intangibles—imagination, color appeal, shape appeal and compositional appeal.

These objects were not used so as to appear recognizably as themselves but to create color spots of related sizes, shapes, and positions in order to produce a mood in the onlooker comparable to moods created by musical sounds. As a matter of fact, it is more or less desirable for the objects to be recognizable, thereby throwing the emphasis on the color, shape and line composition. Of course, the slides will not please everyone alike. Some people may



DOTS AND DASHES
LOUISE HAZ

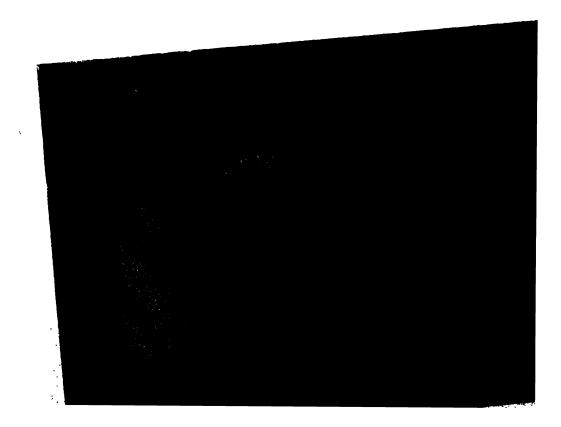


EGGS IN ABSTRACT Louise Haz

even dislike them, but that is in the nature of things and should not confound the slide maker. Therefore, the slides have no "meaning" in the usual sense of the word. The subject matter is not supposed to be examined or analysed and judgment pronounced on it. In an orchestral number one does not try to examine every note that is creating the composition.

In composing abstract slides, the end results are more

precisely the expression of the worker than the composing of ordinary subject material can ever be. In the latter the components are already before one's eyes and only the image arrangement need be considered. But in abstractions the materials must be gathered and their combinations thought out for suitability before they can be successful. Therefore, the challenge is greater in this type of photography and the achievement more gratifying.



FENCED IN LOUISE HAZ

Color Photography IS an Art

FLOYD A. LEWIS

NE OF the speakers at the recent PSA Detroit Convention remarked that he hoped photography eventually would be recognized as one of the arts. If this recognition does finally come (or, more properly, when it does), color slide photography will have had a large part in bringing it about, for this branch of photography has algeady progressed to the point where it is indeed a fine art.

Perhaps a few comparisons with painting will demonstrate the truth of this assertion, for this is the recognized art that color slide photography most closely approaches. Many painters still may shudder at the thought of any branch of photography being compared with their fine art; but if these artists will take the trouble to visit some of the international color slide exhibitions, they cannot help but be impressed with the genuine artistry represented by the successful entries.

Some painters have discovered the artistic possibilities of color slide photography by taking it up themselves. Some have come to use the newer medium as an adjunct to their own; others have become slide exhibitors and even exhibition judges.

Both painting and color slide photography have their great advantages as artistic media as well as their limitations. Some painters still maintain that whereas they must have a high order of creative skill to handle their colors properly, in color slide photography all that is necessary is to select a colorful subject, aim, and shoot; the film processor does the rest. Anyone who has gotten his feet wet in color slide photography of exhibition caliber knows the falsity of this assumption.

The slide photographer, of course, does not need to know how to mix oils or water colors and apply them to the canvas; but he must know just as much about the artistic fundamentals of color as the painter, if his results are to be color harmony and not discord or riot (unless the latter happens to be what he is striving for in some specific slide). He must know the capabilities and characteristics of his camera and color film just as the artist with the brush must know how to mix colors and how they will appear after they have been applied to the canvas and dried. The photographer must know too how to judge light conditions—what effects daylight of different quality will produce with a given subject; how to use artificial

light. Exposure problems are simplified by the use of a good meter, but here also the photographer must know how to interpret and apply what his meter tells him or the desired artistic effect may not be attained.

The color slide artist must know just as much about composition as the painter. In fact, a prominent color slide judge at one of the larger club competitions recently remarked that slides must now meet even higher standards of composition than paintings. He offered this comment while he was in the process of eliminating an attractive Western landscape slide, remarking that the composition was easily the equal of that in many paintings he had seen of similar subject matter.

Painters, of course, have complete freedom in the selection of subject matter and may assume any desired point of view. Any unwanted objects or details are simply not recorded on the canvas. Often such objects or details will ruin an otherwise prize-winning slide, and here is where the slide photographer's special artistry comes into play. First he will try different points of view. Sometimes the offending element can very easily be screened out behind some wanted element. Sometimes it is necessary to do a contortionist act to get the right angle. When even this won't do, the photographer must wait until the light conditions are such that the offending element appears less prominently.

This technique on the part of the photographer is just as much creative artistry as the painter's selection of objects that he puts on his canvas, for in both cases the final scene must be visualized by the artist, be he painter or photographer.

Once the slide photographer has carefully selected and arranged his subject matter, placed his camera at the proper point to give him a pleasing composition, evaluated the light conditions (or adjusted his lights if working with artificial sources), focused to give the desired depth of field, determined the proper exposure, and set his shutter to admit enough light to produce the effect he has visualized on the type of film he is using—then finally is he ready to click the shutter. Assuming that his evaluation of all the variable factors has been correct, the infinitely greater capabilities of his medium will give him a result that cannot be matched in painting—a result that is truly artistic in its own right.

How Should Color Slides Be Judged?

ARTHUR W. PAPKE

PRACTICAL and common sense system of color slide evaluation that can be universally acceptable seems to be an important necessity in the present day life of the worker and exhibitor in color slide photography. An exhibitor may send a color slide to several exhibitions in different sections of the country with varying results; acceptances here, rejections there. Just what does this mean? Is the slide any good, or is it worthless for exhibition purposes?

This brings up a natural question in the mind of the exhibitor. Are the judges competent and qualified? Or are the selections of the judges merely expressions of their personal preferences, prejudices, likes or dislikes? More likely the judges were not provided with a suitable

scoring system.

The methods of selection or scoring are few indeed. The major systems in common usage are the "in or out" method, the green and red light electrical scoring device, and the numerical or decimal system.

Each of the major systems has its advantages and disadvantages. The "in-or-out" is simple in its operation, but is a cold proposition. The result, particularly a negative one, leaves the contestant without an adequate evaluation of his slide. The green and red light system, sometimes with the addition of an amber light incorporated in an efficient electrical device, is much more rapid in its operation than the in-or-out method. Many contest and exhibition committees translate the green, amber, and red lights to numerical values, usually 5-3-1, or 5-3-0 respectively. Two lights, green and red only, afford little benefit over the "in-or-out" method. An amber light added to the green and red immediately provides another degree of value, and the value levels increase progressively as the number of judges increases.

This affords the exhibitor some idea as to the relative merit of his slide in competitions using this type of scoring system. But the fly in the ointment is that there is no universal definition of what constitutes a green light value in a color slide—here, there, or anywhere. The difficulty is in drawing a line or setting a point at which the value of the various elements in a color slide should raise the light value from red to amber, or to green. This, of necessity, must be a rather broad definition and most

likely will be loosely interpreted.

Another method in common use is the so-called numerical or decimal system, using the 1 to 10 scale. This affords several degrees of values, which is much better than any of the other systems. In addition, it affords the possibilities of universal acceptance for comparative purposes in competitions or exhibitions anywhere geographically. Much like the other systems, the picking of a number from one to ten is based largely upon a guess at the numerical value. Furthermore, it is my observation that the estimate or guess varies geographically. Like the light system previously mentioned, there is no universal definition of point values assigned to the various elements of photography in a color slide.

Variations of these major systems are evident here and there. Some are practical inasmuch as they serve a specific purpose, others appear to be in an experimental stage.

It is obvious that the advantage of the numerical or decimal system lies in the wide range of values available in the evaluation of a color slide. Yet no particular progress has been made in any standardization of point values for the various factors to be considered in any evaluation that

could be universally acceptable.

Any standard of point values for the purposes of evaluation must, of necessity, be practical and convenient, easily remembered, and administered by the average amateur as well as those at the top level of photography. With this requirement as a guide, it is essential that a spread of point values for the various factors in a color slide be simple and with some semblance of organization. The range of point values suggested herein is in keeping with this line of thought. It is at variance with the thoughts of others on this subject and perhaps may be controversial.

The point values on the well known one-to-ten scale are simply stated in this condensed form:

Camera Technique	2 p	oint
Composition— Color	2	"
Linear	2	**
Interest Value	Á	**

Arthur W. Papke, in addition to being president of Chicago Color Camera Club, is one of the world's leading slide-makers. In the 1950-51 year he attained 85 acceptances in 31 recognized exhibitions—an average of almost three slides per show. He holds two PSA medals for color harmony; and has won four trophies, seven other medals, and 44 ribbons for his color work.

In this system, camera technique is given consideration first. The ability of the photographer in the handling of his camera through the manipulation of focus and exposure are usually obvious. The elements of focus, sharpness and definition, in their effective relationship to the subject matter, is worth a point. The element of exposure includes the effective use of aperture and shutter speed, and this, well done, is worth a point. Exposure and focus, the backbone of camera technique, is fundamental. Any color photograph which does not indicate satisfactory handling of these fundamentals is not worth two hoots. Without a major value in this department, there is no starting point for further consideration of point values for the elements of composition and interest.

The next major factor in evaluation is the composition of subject matter. This is more complicated in color than in black and white, because the expression of harmony in color combinations can be as varied as the human race. We know, or rather feel, through a sense of good taste, that certain shades or hues of colors effectively complement or contrast with others, and this serves as a guide in our evaluation. Ostwald, in his research on the arrangement of color, attempted to reduce color to a mathematical science. The use of a scale, such as Ostwald's, is impractical. We must rely largely upon the judgment of the evaluator. The values for the effective use of color are set at a maximum of two points.

The other major component of composition is linear, the arrangement of lines and form, and the dominance of subject matter or material. There are many phases of composition to be considered, and it is not the purpose of the author, at this time, to make an exhaustive breakdown of this element. Again we rely on the judgment of the evaluator in awarding a maximum of two points for the effective use of linear composition.

The elements of camera technique, color composition, and linear composition are given a maximum of six points in this system of point values. These are the elements largely involved in the overall technique in the assembly of a color slide.

The remaining element in the evaluation of a color slide is its interest value. Within this category there are many variable factors and problems to be considered. In-

terest value, in very simple terms, is the degree of mental excitement aroused by the subject matter and its arrangement. A discussion of the various factors in interest value could become quite complex and involved. The degree of mental excitement may be caused by any one of several factors, such as appeal, significance, originality, ingenuity, mood, and so on. The values of any one of these factors could and do vary from picture to picture, and it would be most difficult, if not impossible, to define any of these intangible factors and place a numerical value on each.

Further, we have the problem of the mental attitude, preferences, and prejudices of the individuals charged with the responsibility of placing a fair value on any of the elements in a color slide. There is no common ground on which to stand.

With these variable factors in mind, and in keeping with the intent in keeping the method of evaluation on a simple and practical basis, the values placed on interest value, using common everyday terminology, would then be as follows:

Terrific	4	points
Excellent	3	•
Good	2	**
Hair	1	**

The maximum values on the four major elements of a color slide add up to ten points, the full range of the one-to-ten scale. The method of computing points is relatively easy and rapid with this simple organization of the four major elements. Some may prefer to add all the points, or fractions of points, for each of the major elements, while others may prefer to discount or deduct points or fractions thereof for obvious defects, deficiencies, or imperfections in the slide from the maximum point values of the first three major elements, and then add the points for interest value. Decimals may be used instead of fractions, if deemed convenient, but for ease in voting or recording values, decimals should not be used in the final total.

The objective in this discussion of evaluation of a color slide is eventually to set up some standard or practical basis for point values which will be understandable and universally acceptable. This should help greatly to minimize much guess work and inconsistent evaluations.





THATCHED COTTAGES, WELFORD ON AVON

W. J. Linbird

Colour Photography in England

W. J. Linbird

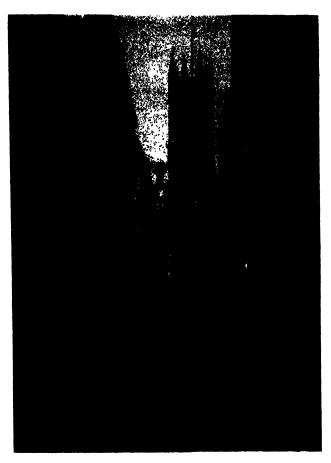
DUE TO the war years and subsequent government restrictions on manufacture of luxury articles, there has been little advance in colour photography in Great Britain during the past twelve years. As far as the amateur is concerned, his means of expression in colour remains in the transparency alone or the laborious three colour carbon (carbro) with its separation negatives.

The market has been monopolized by Kodachrome but Ilford Colour, now greatly improved, bids to challenge this supremacy. This challenge is materially assisted by the considerable difference in cost of approximately 25%.

The new Ilford Colour film is available in 35mm form only, packed in daylight loading cassettes containing sufficient film for 20 exposures 24 x 36mm size. Two types of film have been introduced, namely "D" and "A". Type "D" is intended for use in daylight without a filter but may be used with photoflood lamps and a No.351 filter.

When photographing distant landscapes, beach scenes and scenes at high altitudes with bright blue sky, the Ilford Q filter may improve colour rendering. Type "A" is for exposures with artificial light without filter but may be used in daylight with the Ilford 161 filter. Since ultraviolet is absorbed by this filter, the Q filter is not necessary when photographing at high altitudes, etc. The recommended meter settings for both films, when used without a filter, is Weston 8. Both films are of the subtractive type. The colour couplers which produce the dyes are not incorporated with the emulsions at the time of manufacture. The films must be returned to the makers for processing.

Dufaycolor is the one colour roll film obtainable here which may be home processed. It also differs in that it is supplied in roll film sizes No.27, No.120 and No.116, as well as 35mm. It is an additive process, consisting of



ST. MARY'S CHURCH, WARWICK

W. J. Linbird

a reseau made up of about one million colour elements per square inch, over which the sensitive emulsion is coated, the film subsequently being reversed to a positive during processing. It is viewed as a transparency only, there being no colour print process available. The transparencies do not, it must be admitted, project as brilliantly as Ilford Colour or Kodachrome, but the prices are reasonable and within the reach of all amateurs' pockets. For example, an 18-exposure refill for the 35mm cassette sells at 5/9d. (81c)—nearly one fifth the price of Kodachrome and under one third the price of Ilford Colour. The popular 120 size costs only 8/9d. (\$1.22) and processing, if required, is priced at 1/9d. (24c) per spool, regardless of size.

A newcomer to this market is Agfacolor negative film from which prints in either medium, monochrome or colour, can be produced. Admittedly, the film itself and the colour prints, can be processed only by the manufacturer but it arouses a spark of hope in the minds of all colour workers. Monochrome prints show excellent quality, but from what has been seen of the colour prints produced in this country, it is thought that they were not up to the German standard. Agfa are aware of this, the process is having teething troubles, and difficulty is being experienced in getting really satisfactory quality in the enlargements. German technicians are now in this country, correcting the faults made in the British stations, and there can be no doubt that a marked improvement will be noted in the near future. The chief difficulty appears to be in getting a "pillar-box" red. All reds have a

brownish appearance in the prints, a defect which applies to the prints made in the German factories as well as those made over here. It is marketed in the popular 120, 35mm Leica and Karat sizes. The Leica 20-exposure film costs 25/- (\$3.50), including processing. Prints are an extra charge; for example, the cost of one $2\frac{1}{2}$ " x $3\frac{1}{2}$ " colour print is 3/- (42c) or one $7\frac{1}{8}$ " x $9\frac{1}{2}$ " is $2\frac{3}{6}$ d. (\$3.29).

Kodachrome, which has long been the favourite miniature film for amateur colour workers in this country, will need no introduction to the reader. Its shortcoming, to the amateur mind, like its competitors already mentioned, is that processing must be done by the manufacturer. Many workers in this medium maintain that films sent to America for processing prove immeasurably better than those processed in England. From examples seen, this statement seems justified. Perhaps the fact that American stations process many thousands more than their English counterpart may have a bearing. Ektachrome, of course, may be home processed but since this is in supply only as cut film it is not very popular. When colour printing processes are available to the British amateur, it will doubtless come into its own, but while transparencies hold the sway, the miniature slide, with its ease of handling and projection, occupy the stage.

Ansco Color cannot really be said to be on the market here; supplies are so small as to be to all intents nonexistent. Here again, amateur processing has proved superior to that done by the trade.

Afterwork on the transparency, apart from dye spotting, is little practiced. Although there are a few workers who claim that their explorations into that field have been worth while, the fact remains that colour correcting (dye reducing) by after bath is an unpredictable business.

Visitors to these shores are advised to bring with them supplies of their favourite colour material. Supplies here fluctuate according to prevailing restrictions and it is often almost impossible to obtain colour films.

There are so many beauty spots that it would be impossible to describe them within this article. Furthermore, abbeys, castles, cathedrals, cottages and mansion houses so abound in every county that it becomes difficult to select an area that is outstanding. Personal preference must guide the choice. One thing is certain, no matter what the visiting photographer's taste, it will be satisfied. Messrs. Ward Lock Co., Ltd., have published over 100 Guide Books, which cover the British Isles section by section, and from these you can learn all the interesting details of the districts covered by your itinerary.

In his edition of "The King's England" covering Warwickshire, Arthur Mee writes of its county town, Warwick. Let us see what it has to offer the photographer: "The tale it tells is as old as the tale of England. The preservation of the past is singularly complete. Its castle, its great church, its ancient hospital, its gates, its monuments retain the source of antiquity and nature's setting perfects the picture." Beautifully put, but how very true! Warwick, in close proximity to the Cotswolds and Shakespeare's country, can be made a centre of absorbing interest to the visitor that time will pass on wings of flight. The castle alone may take a day to view, digest, and photograph. To quote Sir Walter Scott, it is "the fairest monument of ancient chivalrous splendour which yet remains uninjured by time."

Certain parts of the castle may be visited between 10 A.M. and 5:30 P.M. Tickets (2/6d.-35c) must be obtained from No.1 Mill Street, opposite the Castle Lodge. A nominal charge of sixpence is made for photography in the castle grounds. The Armoury contains one of the finest collections of ancient and mediaeval arms and armour in this country. Gathered from all over the world, some display beautiful Oriental workmanship and others were actually worn by defenders of the castle. It has, of course, its haunted room—known as Sir Fulke Grenville's room, containing portraits of Sir Fulke and of Oliver Cromwell, beside which is Cromwell's death mask.

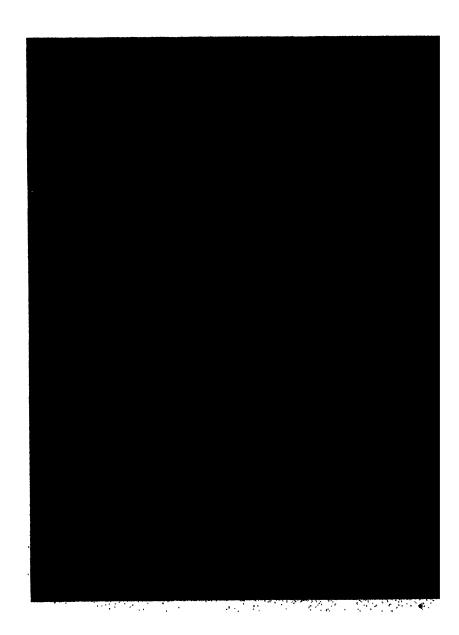
The State rooms, beautifully decorated with tapestries and damask and with exquisite carvings, contain many notable pictures by such artists as Madame Le Brun, Holbein, Kneller, Lely, Rubens and Vandyck.

In the garden, one finds the Greenhouse, built to contain and exhibit the Warwick Vase. The Vase, composed of white marble, is circular in shape and will hold 136 gallons. The work is attributed to Lysippus of Sicyon, a Greek artist who flourished at the close of the fourth century B. C.

From the top of the great tower of St. Mary's Church may be seen the country tramped by Shakespeare, much of it now as he saw it then. It is a handsome church, light and spacious, and amongst its treasures is one of England's most famous places, The Beauchamp Chapel. Here lies Richard Beauchamp, the man who stood for England at the burning of Joan of Arc. He saw three kings on the English throne. Beauchamp Chapel, crammed with glory from floor to roof, has 32 canopied niches, in which stand the Beauchamps, all with their coats-of-arms, with angels between them, an impressive gallery of golden figures, fashioned in an age when craftsmen were artists indeed.

Leycester Hospital stands by the West Gate of Warwick, from whose balcony can be seen a vision of the Cotswold Hills. Built for religion early in the fifteenth century, it was made a hospital by Robert Dudley, Earl of Warwick, in 1571. Its kitchen, which contains the wardrobe Queen Elizabeth used at Kenilworth, its banqueting hall, where Fulke Grenville entertained King James, and its tiny courtyard with dozens of heraldic crests, will enthrall the visitor.

These three, monuments of the past, set in a countryside of surpassing beauty with old world villages and mansion houses, are but a small part of British heritage. So few words of description cannot have done justice to the many many hours of pleasure spent wandering with camera around their precincts.



A WARWICK LANE
W. J. Linbird

SPEEDLIGHT - Exposure and Development*

Andrew F. Henninger

HE EMULSION behavior of both pan and color films is different when exposed by speedlight than with daylight, tungsten lamps, or flashbulbs.

This is due to the differences in the characteristics of the light produced by electronic flash. Speedlight differs from other light sources in one, or more, of the follow-

ing respects:

1. High intensity Short duration

Spectral characteristics.

To obtain an idea of the extreme brilliance of a speedlight flash, consider how many high-wattage tungsten lamps are required to enable an exposure to be made at 1/50th second and a diaphragm setting of f/6.3. Now consider a small speedlight providing the same degree of exposure at 1/10,000th second at f/16. Obviously, the intensity of the light is far greater than that provided by the sun or artificial sources in common usage.

The high intensity of speedlight undoubtedly accounts for the interesting and unusual characteristics of pictures taken with this light source. Users consistently report that they obtain perfect detail in light objects without the customary blocking up, and yet get excellent rendition of dark objects. Others mention the unusual shadow detail when only one light is used and the surprising carrying power of the light for the exposure of distant objects.

The reaction of the film to the immense brilliancy of a speedlight flash is responsible for these unusual effects. With light of lower intensity, the emulsion will ordinarily respond in proportion to the amount of light applied. This could be called the optimum exposure, at which the film emulsion is most efficient. When this optimum exposure is exceeded and an excessive amount of light quanta strikes the emulsion, the areas receiving most light, as reflected from lighter objects, do not give full response for the amount of light received. The emulsion areas that receive a lesser amount of light, as reflected from darker objects or shadowed portions, are responding at a greater rate. This results in a negative with less density range between highlights and shadows and one more capable of being reproduced by present enlarging papers. The subject is depicted more nearly as actually seen by the eye.

Indoor portraits made with one flashtube, frequently surprise the maker because of the exceptional amount of

shadow detail. While the film response effect previously described helps considerably, the higher light intensity produced by electronic flash aids materially in another manner. There is a substantial reduction in light intensity each time it is reflected from walls and ceiling. By starting this series of reflections with a light of higher intensity, it is capable of being reflected more times before diminishing to a degree where the film will no longer respond. Some additional shadow illumination is obtained with each reflection and the cumulative effect helps appreciably in building up an image in the shadowed portion.

The speed relationship of the various types of films, even those made by the same manufacturer, vary considerably in their response to the short duration flash provided by speedlight. As an example, consider the performance of Ansco films, Superpan Press (ASA 100) and Isopan (ASA 50). With exposures of 1/50th to 1/1000th second, Superpan Press has practically double the speed of Isopan, as would be expected by a comparison of their ASA rating.

When exposed by speedlight, with its brief duration flash, Superpan Press has proportionately less response than Isopan, with the end result that a comparison of the relative speeds of the two films show them almost equal, or perhaps slightly in favor of Isopan. The excellent fine grain characteristics of this latter film and its susceptibility to extended development without tendency to fog, make it a desirable emulsion for speedlight use.

Certain films of the various manufacturers have this special trait of responding advantageously to speedlight. Some of them are:

Ansco Triple S Pan Isopan Supreme Defender High Speed Pan 428 Eastman Tri-X Pan Super Panchro-Press, Type B Super-XX.

About the Author

Andrew F. Henninger, President of AMGLO Corporation, pioneer manufacturer of flashtubes and speedlight equipment, has to his credit more than 30 patents on gaseous conduction lamps and circuits.

An electronic engineer of international repute, his avocation is research and development in the fields of photographic lighting, radio tubes, and radiations outside the visible spectrum.

Mr. Henninger has been an avid photographic hobbiest since

the age of twelve. He is a contributing editor to "American Photography," a member of PSA, and of the Green Briar Camera Club of Chicago.

^{*} The accompanying article is from one of the chapters of the forthcoming book by Andrew F. Henninger, SPEEDLIGHT—THE COMPLETE BOOK ON ELECTRONIC FLASH. It is scheduled for publication early in 1952 by American Photographic Publishing Company.

While the ASA film speed remains remarkably constant when given the longer duration exposures, we do know that the response of the various types of film to speedlight illumination is different because of varying degrees of reciprocity failure. Stated in another way—the effect of light on certain film types is considerably less than would be expected for the amount of light provided, when it is applied for exceedingly brief periods,

Another factor affecting film response in a different manner is the differences in spectral characteristics of speedlight illumination as compared to incandescent lamps

and flashbulbs.

The latter two sources are strong in the red, orange, and yellow portions of the spectrum and comparatively weak in the green, blue, violet portions. Electronic flash provides a light of much higher effective color temperature with an abundance of strength in all colors, quite similar in color balance to average daylight.

This comparatively greater strength in the green, blue, violet spectral portions, tends to produce negatives of lesser contrast, which are much on the order of the soft portrait effects obtained when photographing a subject out of the direct rays of the sun, with the only illuminant being reflected light from the sky.

Increased development time is considered the best procedure to increase contrast, as an appreciable gain in film speed is also obtained. The major film companies and most individual experimenters have settled on a 50 per cent extension in time of development as the correct amount.

This provides a degree of contrast comparable to that obtained in negatives exposed by other light sources and

given listed development time.

For speedlight, the more energetic developers are recommended (Eastman DK-60a and DK-50 and Ansco Permadol). When using some of the slower acting, fine grain developers, the development time should be prolonged still further, in order to accomplish the same result.

Remember, these are not inflexible procedures. They can be varied considerably to suit subject matter, equipment, and processing materials. For example, users of small film sizes may prefer using one of the less energetic, fine-grain developers and would also like to avoid excessively long development time. In this case a compromise is in order. By extending development time only one-third, but giving much fuller exposure to compensate, very satisfactory results will be obtained.

It is difficult to provide speedlight guide numbers when only the energy input to the flashtube is known. In addition to the possible variables, the user might encounter with different types of film, developers, and processing technique, flashtube and reflector efficiency must also be considered. Total variations of several hundred per cent have been encountered with different types of these

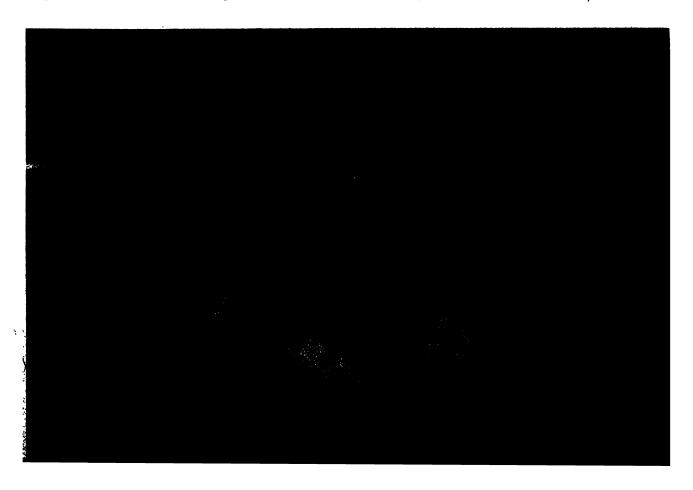
components.

When guide numbers are given and all these unknown variables are involved, a strict literal interpretation of the word "guide" should be followed. It is a guide—nothing more, and should be merely used as a basis for making test exposures to determine the proper number to be used with the exact materials and processing methods

employed.

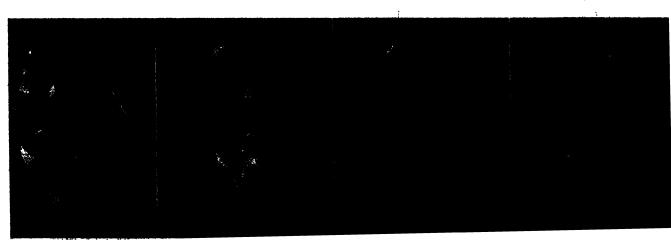
The above comments apply to the following Ansco and Eastman tables. While specific recommendations are provided concerning film, developer, and development time, there remain the two unknown factors of flashtube and reflector efficiency. However, with the number of uncertainties reduced, the listed guide numbers become proportionately more accurate, and in many cases will be quite close to the final numbers established by actual tests.

Michael Shuter of Brooklyn turns out quantities of these striking speedlight child studies with a 3½ x 4½ Speed Graphic. He concentrates solely on expression, as speedlight will successfully handle any subject motion. All photographic illustrations were prize winners in Amglo Speedlight Contests.





Sequence portraits and speedlight go hand in hand. Noted television comedian, Joe E. Lewis, tells a story, while Dave Robbins,



ANSCO TABLE A—EXPOSURE GUIDE NUMBERS FOR SPEEDLIGHT

		Watt-sec	ond Lar	np Inpu	t
	50	100	150	225	400
SHEET FILM		. 4,		,	•
Triple S Pan	135	180	240	300	390
Superpan Press	110	150	200	250	325
Isopan	110	150	200	250	325
Superpan Portrait	95	125	170	210	270
Triple S Ortho	110	150	200	250	325
ROLL, PACK AND 35 M	M				
Ultra-Speed Pan	110	145	190	240	310
Superpan Press	110	145	190	240	310
Supreme	110	145	190	240	310

The use of listed guide numbers in Ansco Table A is dependent on the employment of the developer and development time listed in Table B.

A series of portrait negatives was made using each of the Kodak sheet films listed below. These films were exposed by a fixed electronic flash light source and developed to approximately equal printing contrast to give speedlight exposure ratios on Kodak sheet films. The following table shows the lens apertures required to produce the negatives in this series and as a guide to the relative speed by electronic flash.

Film	F stop
Tri-X Pan	f/18
Super Panchro-Press Type B	f/16
Super-XX	f/14
Portrait Pan	f/8
Panatomic-X	£/7
Ortho X	f/14
Super Ortho Press	f/10

The comparatively slow speed of color film and the restrictions in regard to developers and processing times combine to reduce speedlight guide numbers to a low figure. The user of a low power speedlight must accept this situation with resignation and be content to place the lights close to subject and to employ the large f/stop openings.

Daylight type color film is now universally recommended for speedlight use because the color quality of the light is very similar to average daylight. Tungsten-type films may also be used. Because of the relatively dense filter requirements needed to change the color quality of the light to match the film, the effective film speed is considerably reduced.

The speed and color balance of color film may vary

ANSCO TABLE B-DEVELOPMENT FOR SPEEDLIGHT

Tank Development—Intermittent Agitation—Ansco Permadol Developer—68 F.				
SHEET FILM				
Triple S Pan	12	min.		
Superpan Press	71/2	min.		
Isopan	Ĩ	min.		
Superpan Portrait	12	min.		
Triple S Ortho	12	min.		
ROLL, PACK AND 35 MM				
Ultra-Speed Pan	14	min.		
Superpan Press	14	min.		
Supreme	14	min.		
Plenachrome	10	min.		

slightly with different emulsion numbers. When using film of a different emulsion number than that previously used, it may be necessary to make slight exposure corrections and also to employ moderate changes in color correction filters. For this reason it is a good plan to purchase as much film of one emulsion number as is estimated will be used before the expiration date. Any necessary testing for both color correction and exposure is thus kept to a minimum.

As a general rule, the film speed will be reasonably close to its rating. Very rarely will a given emulsion number require more than normal exposure. More frequently, the film will be faster than average, the maximum variation ranging up to a half stop. With some film, information is enclosed in the package, giving any necessary changes in speed rating to provide normal exposure and also the manufacturer's recommendations concerning the proper filter to use with speedlight to provide normal color balance. Before shipment each group of film carrying a given emulsion number has been tested for both speed and color balance, when used with electronic flash.

The range of color balance variations may extend from exact suitability for electronic flash, without color correction filters, to balance for light of slightly lower color temperature. Film in the latter range requires the use of color compensating filters, very lightly tinted with colors in the red, orange, or yellow portions of the spectrum. These have the effect of holding back a slight amount of light in the blue portion of the spectrum, lowering the effective color temperature of the light the 100, 200, or more degrees Kelvin, as required. Only slight exposure increases are needed with these filters as the coloring is not of sufficient density to block more than a very small portion of the total light provided.

Some users, when photographing human subjects, prefer to over-correct slightly, in order to obtain more ruddy skin tones. When the film is already correctly balanced for speedlight, a UV filter will frequently be adequate for this purpose. This filter has the effect of holding back a very slight amount of blue and violet visible light and practically all of the invisible light in the near ultra violet band, produced in limited amounts by most flashtubes. Few types of flashtubes will emit energy in the middle and far ultra violet bands, unless both spiral and envelope are made of quartz or Vicor glass. Most in general usage are made of the type of glass belonging to the Pyrex group, which does not permit passage of ultra violet in the middle and far bands.

Revised guide numbers and filtrations for high speed electronic flash with Ansco Color are as follows:

REVISED RECOMMENDATIONS ANSCO COLOR FILM WITH ELECTRONIC FLASH

	-	•	-	•	-	-	225 Watt-second
				Filtra	tio	n	Guide Numbers
Daylight, 2	35, 635			ŪV-	16		40*
Tungsten,		•		Conv.	. 1	1	40*

*To convert to other watt-second rating, use the following multiplying factors:

Watt-second Rating		Conversion Factor	•
 	-		
25		.3	
50		.45	
100		.6	
150		.8	
225		1.0	
400		1.2	
900		2.0	

** This combination does not produce as satisfactory a result as the daylight type. The Conversion #12 filter is no longer recommended.

For users of Kodachrome and Ektachrome daylight color films, who prefer to work with a minimum of correction filters, Kodak Color Compensating Filter 81B would be a good choice. For those requiring more accurate color balance, filters 81, 81A, CC10Y and CC05R, or the equivalent in other makes, could be added. For very exacting work, filters 1A, CC05G and CC05Y may be included in the list.

When using Ansco and Ektachrome color films, special processing by the user offers another method of correcting color balance without the use of filters. This system, very fortunately, also has the effect of increasing film speed from 25 to 100 per cent. An appreciable increase in magenta is obtained by extending the time of first development. The exact time must be determined by "trial and error," as it depends upon the color balance of the particular film used. Usually two to four minutes time increase will provide the desired effect, though much longer times have been successfuly employed. Time in the last developer is also susceptible to manipulation; one or two minutes less development than listed having a noticeable effect. Remarkable results have been obtained by combining both development changes.

When employing a processing technique which is at variance with the film manufacturer's recommendations, it must be understood that the experimenter is "on his own" as far as results are concerned. Naturally, no claim should be made to the manufacturer, or others, for unsuccessful experiments.

STORY TELLING

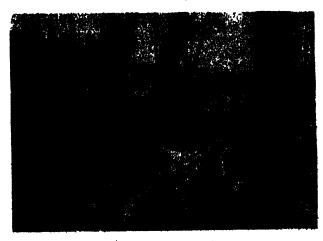
M UCH EMPHASIS is laid on the single slide, story-telling picture. That's the one that delivers a message, the one that has appeal. Many of us, however, who have good slides of related subject material and continuity, have failed to show those slides we have made in trying to get the one exhibition shot.

In our educational program we encounter the textbook which evaluates facts of learning; history books which record the events in the progress or regression of nations; biographies and novels which allow the reader to be enlightened, amused or carried away with the author's motivation.

In color slide work, we have been working for, and will continue to strive for, that one shot that will tell its story, have a vital center of interest and leave the viewer with a startling memory. However, many of us in our attempt for that one successful shot, have taken two, three or many more pictures of the same subject, with a similar background. With these similar backgrounds, the characters are the same, but the action develops and progresses in each slide.

One color worker recently showed a sequence of six pictures of a Mexican fiesta. He was afraid to be seen on the street with his camera as he was a tourist and he knew he'd be very obvious among the native people. From an open balcony he got some street scenes, but his best shots were from an open window in his hotel room, making use of various focal length lenses. How many exposures he made to get his story in six pictures, I don't know, but his audience was thrilled by the color, the setting, the activity and feeling portrayed. All movement was climaxed in the two final pictures, which were close-ups of the two

Swordfishing schooner leaving Gloucester Harbor. The course is southeast by east to the fishing banks.



PSA JOURNAL, Vol. 18, Mar. 1952

with COLOR SLIDES

DR. RICHARD B. POMEROY

top dancers, depicting life and joy in their faces and brilliance in their costumes and make-up.

As the textbook and the story book are developed chapter by chapter, each paragraph contributes its story-telling point. Sometimes we find a story complete in one paragraph, like the one 'Award' shot. But, often, we can't achieve the impression of action or story with one picture, and we have to have a series to develop the sequence of action. The books we read are composed of many paragraphs to make a complete chapter which usually has a suggested title that gives the reader a background impression of correlated facts.

When our series of slides ties in with a sequence of events with a similar background, we have the framework for a story. For example, I made a series of sixteen pictures of a barn burning. The background remained the same, but each shot recorded the action from the arrival of the fire apparatus to the smouldering embers. One of the slides, "Total Loss," which climaxed the action, proved the most successful record picture I ever made. Yet, even with this one picture out on exhibition the remaining group still reveals a complete, horrible drama.

One of the most effective ways for grouping slides in sequence is a series of how it is done. You may say, "Oh! That's been done before," and you hear judges make that remark at contests. Regardless of who has done it before or how it was done, you know your own camera best. You look at the subject material with your own eyes, you study the situation, you become inspired and you take the picture and make a duplicate (just in case). Follow your inspiration by taking pictures up to the climax and then take a few more to a definite conclusion, to tell your story.

On the alert. The barpooner is ready to thrust the barpoon into the pwordfish.



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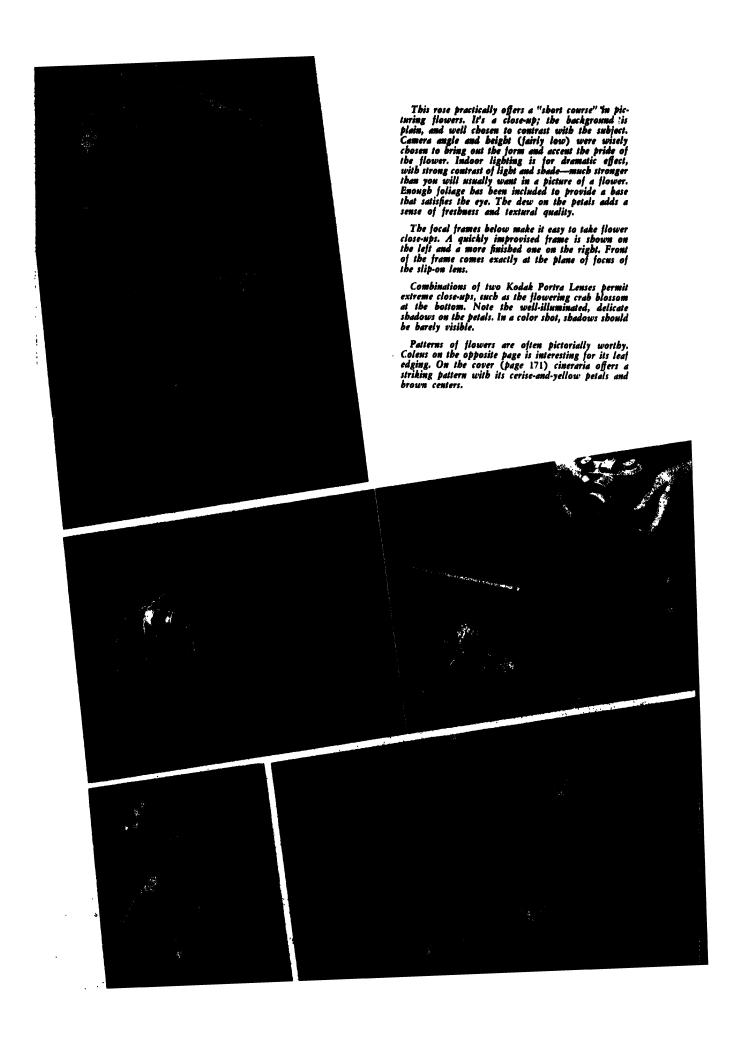


A 250 pound fish lying in the dory. Note that no water entered the dory as the fish was rolled into it.

This procedure is the recording of a sequence and you alone know best how that series should be shown. It's the personal interpretation that you want and develop that makes your slide story different.

Then there are the documentary, historical, scientific sequences, etc. The possibilities of poetic series are limitless-poems of fog, mists, sunset and pastoral scenes. Fantasy is just being explored in abstracts, designs, line formations and even double exposures. One of the most effective sequences I've seen lately, consisted of three slides of the "line formation type." With a flare toward the modern the maker showed a vertical frame with a simple, slightly diagonal line, a cable with a hook on the end. The cable and hook were silhouetted against a vivid blue sky. The second picture was a vertical, showing the derrick boom at another diagonal with the cable and hook in a lower position. The third picture was a horizontal frame showing horizontal and vertical lines of a steel structure also silhouetted with the derrick and boom pleasingly placed to show how the steel girders got into position and how they formed the framework of a new building.

These are just a few ideas which can tempt a photographer to tell stories with his camera and bring animation into a series, as well as just take pictures. It is the blending or arranging of a set of slides, or a series of various named groups, that gives a story the punch of high audience reaction.



PICTURING FLOWERS*

STEP OUT into your flower garden, and select one perfect bloom. Before you pluck it, view it from different positions and at different levels—down low, up high. At each position, observe the form of the flower; consider both its outlines and the angle at which the sun strikes it. Rotate the flower in relation to the sun; you'll find one

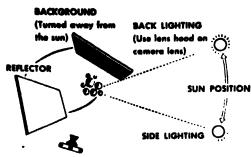
* Reprinted by special permission from "How To Make Good Pictures" by Eastman Kodak Co., Rochester, New York.

position in which the pattern of light and shadow best reveals the sculptural form. Observe the background; from some viewpoints it will be spotty and confused. Try placing a plain background of white, black, or tinted cardboard behind the flower, and observe its effect.

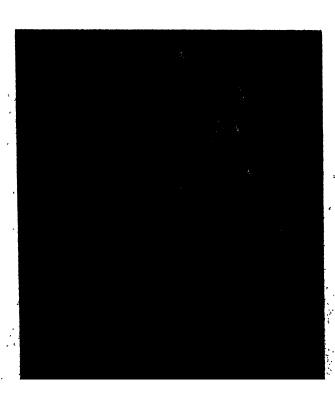
You see, picturing a flower is something like making a portrait of a person. In a sense, you're trying to bring out the personality of the flower, as well as obtain an







A bandy setup for pictures of flowers. Cardboard background blocks out irksome details. Note its use in pictures of tulips at top and iris at bottom.



attractive likeness. Snapping the picture is just the last stage; it's the preliminary steps that count—the selection of subject, lighting, viewpoint, camera distance, and back—reground.

There's Fascination in It

Whether you work in full color or black-and-white, flower photography provides one of the most fascinating among the many camera specialties. Some enthusiasts concentrate on single blooms . . . others enjoy picturing small groups, or flower arrangements, with occasional pictures of the entire garden or a particularly attractive border or corner.

Your equipment is simple: a camera, one or two Kodak Portra Lenses, and a Kodak color film (or, a Kodak Wratten K-2 Filter and a Kodak panchromatic film).

Panchromatic film is best for black-and-white shots, because it is sensitive to all colors; on most other films, red flowers tend to record as black, and blue flowers tend to be relatively pale. Use a panchromatic film, with a K-2 Filter over the camera lens, and the black-and-white "tone values" in a group of flowers (or any other brightly colored subject) will appear in a more natural relationship.

For full color, Kodachrome Film or Kodacolor Film is a natural choice. A Kodak Pola-Screen can be used over the camera lens when there is blue sky behind the flower, and you want to record it as a richer blue.

Portra Lenses for Real Close-ups

The average camera does not focus for extreme close ranges; but if you set it at "infinity," and put a 3 + Portra Lens over the camera lens, you can bring the camera to just 13 inches from a flower; and if you set the camera for 3½ feet, the taking distance can be only 10 inches! The 2+ Portra Lens provides a range of about 13 to 21 inches, and the 1+ a range of about 20 to 45 inches. (Each lens is supplied with a sheet of exact instructions, distances, and field sizes; don't lose it!)

These handy little lenses make a tremendous difference when you picture a flower or any other small subject—especially if you make pictures in color, for screen projection. Imagine picturing a single rose in close-up, and then showing it in full color, four or five feet wide, on a projection screen!

Reflectors for Flower Portraits

Soft lighting and plain backgrounds are desirable in flower portraits. The wise photographer will equip himself with several sheets of cardboard or thin wood (about the size of a newspaper page)—some white, for reflectors or light backgrounds; some dull black, for dark backgrounds; and some in color, with at least one a rich sky blue. These are used just as the diagram indicates—background behind the flower, and a reflector in front, placed so that it softens the shadows to just the degree desired. Take care to make the shadows light enough—because your film, especially a color film, tends to see them darker than your eye sees them.

Study carefully the illustrations in this chapter; observe how the photographer chose his viewpoint, lighting, background, and the pose of each flower. Then start making your own collection of flowers pictures; you'll find it both entertaining and rich in its rewards.



Aurelian Sunburst Lily by Jack Roche, PSA. Courtesy Flower Grower Magazine.



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



Second International Club Print Competition

The results of the December Club Print Competition, second of the season, found the Oakland (Calif.) CC again taking the bi-monthly Class A trophy and establishing a firm first place lead with a total score of 168 points. Baltimore CC maintained its second place position, but shared honors with the Photo Guild of Detroit which moved up for a tie. In Class B. Bartlesville (Okla.) and Atascadero (Calif.) established identical high scores in their category with both clubs thus earning a trophy. In spite of this keen competition the Mission Pictorialists of San Francisco maintained their lead with an over-all high total score of 145 points

Judging took place in the club rooms of the Oklahoma CC, the Art Studio of Oklahoma City University, under the direction of Mrs. Harold E. Kuhlman. Two hundred thirty-two prints were received from 58 clubs. Judges were Grant Ginter, commercial photographer and member of the Board of Directors of the Oklahoma Photographers Association; Virgil Sisk, former member of the Oklahoma Club and well known photographer; R. Wade Vliet, portrait and illustrative photographer and a past president of the Oklahoma Photographers Association.

Individual winners were:

FIRST PLACE —"Patterns In Light" by
Delbert Pidgeon of the
Bartlesville CC.

SECOND PLACE—"Marble Corridor" by
Ed Jacobs of the Mission Sictorialists.

THIRD PLACE

(tie)

Stuart Shaw of the
Bell CC of Denver.

"On A Little Side
Street" by R. L. Curtis
of the Bell CC of

Denver.

The top ranking clubs are listed below. Next month a complete listing will appear. The fourth competition of the season will be held in April under the direction of the Owego CC, Owego, N. Y.

CI	an A	
Club	Dec. Score	Total to date
Oakland Camera Club	98	168
Baltimore Camera Clui	b '81	139
Photo Guild of Detroit	96	139
. Ci	last B	
Mission Pictorialists	88	145
Attacadero CC (Calif.)	89	128
Bell Camera Club of De	enver 88	127
Eric Photographic Socie	de 'Sa	124
Bantesville Camera Clu	b 89	122

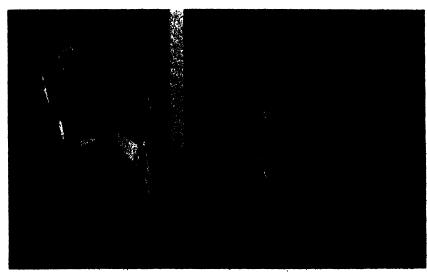


GEORGE GREEN, Associate Editor

The Camera Eye is a beautiful optical glass. Highly polished and ground it represents man's ingenuity. These glass elements when placed in parallel serve the purpose of commanding and capturing the rays of light which "bounce off" the scene or subject at which it is pointed.

It can not think, this Camera Eye. It merely does the bidding of the person behind it. Its function is to relay the scene Time and again you have probably ended your darkroom stint with an avowed determination to send your negatives out to a commercial printer. Somewhere—you missed the boat! In your anxiety to produce a "super-duper" you've lost track of the basic rules of good darkroom processes. Because you are trying so hard you've pushed your mind into a tight knot which will not allow common-sense perspective to govern your actions. You can't see the center of interest because of the forest—if I may literalize upon an oft-quoted phrase.

Through the Camera Eye comes beauty. What you saw is undoubtedly on the film. All you have to do is bring it out on paper. Because you are a PSA member and also of its Pictorial Division, you are in a position to do something for yourself. You can make your pictures a thing of beauty and the envy of all your friends and camera club members. The Pictorial Division opens to you the services of one of the nation's leading pictorialists, J. Elwood



Judging the International Club Print. Competition for December are, left to right, R. Wade Vliet, Grant Ginter, and Virgil Sisk, all of Oklahoma City. (In the background members of the Oklahoma Camera Club tabulate scores.) Photo by Jim Kyle.

into the camera body to register upon sensitized material. And, from some of the photographs I have seen, it looks as though many of the people behind the camera lens cannot think, either.

Unless you're a Sunday Snapper you invariably photograph a scene or subject because something therein caught your fancy. Your purpose in making the exposure is to share that certain something with others. This is done by printing; during which time you attempt to achieve perfection . . . namely: to produce a print which is as eye-attracting and appealing as the original scene.

Armstrong, APSA. He, as director of the Personalized Print Analysis Service, is capable of leading your photographic pursuits from the Camera Eye into the hearts of all who view your work.

Undisturbed by any emotion which prompted you to make the exposure, Mr. Armstrong can coolly analyze your print and suggest various remedies or techniques which will serve to make a much better print. If you do not wish to send him an enlargement plus a contact print of the negative, your can write a letter in which you may bring out your problem. Perhaps, through correspondence, he might be able to help.



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PICTORIAL DIVISION

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AMERICAN PORTFOLIOS Eldridge R. Christhilf, Hon.PSA, Director Suite 406, 800 Davis St., Evanston, Ill.

PORTRAIT PORTFOLIOS
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124 East Jefferson St., Butler, Pennsylvania

INTERNATIONAL EXHIBITS
Walter E. Parker, Director
6213 Woodlawn Ave., Chicago 37, Illinois

AMERICAN EXHIBITS
Fred Fix, Jr., APSA, Director
5956 N. Sheridan Rd., Chicago 40, Illinois

PORTFOLIAN CLUBS
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3247 Q Street, Lincoln 3, Nebraska

CAMERA CLUB PRINT CIRCUITS William R. Hutchinson, Director Box 367, Newburgh, New York

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807 South 14th St., Milwaukee 4, Wisconsin
CAMERA CLUB JUDGING SERVICE
Fred Bauer, Jr., Director
383 Monroe Ave., Memphis 3, Tennessee
PERSONALIZED PRINT ANALYSIS
J. Elwood Armstrong, FPSA, Director
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SALON PRACTICES
Raiph L. Mahon, APSA, Director
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PEN PALS
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7107 South Bennett, Chicago 49, Ill.

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MEMBERSHIP

H. Jack Jones, Director P. O. Box 220, Montgomery 1, Alabama

ORGANIZATION

John R. Hogan, Hon.PSA, FPSA, Director 1528 Walnut Street, Philadelphia 2, Penna.

RECORDED LECTURES

Philip B. Maples, Director 29 Spring Street, Brockport, New York Of course, it is better to send the enlargement and all the information you can supply because by viewing the print Mr. Armstrong will graphically see what you had in mind. His address is listed in the masthead of the Pictorial Digest. Be sure to wrap the print stoutly and enclose sufficient postage for return mail.

The Award of Merit

New One Star Ezhibitors
Frank J. Boylan
Evelyn Burt-Smith

New York, N. Y.
Victoria, B.C. Canada

Advanced from 1-Star to 2-Star

E. B. Sigler Rock Island, Illinois

Advanced from 2-Star to 3-Star
Dr. Robert F. Edgerton
Ralph L. Mabon, APSA
Trond Hedstrom, ARPS
Helsingiors, Finland.

GLENN E. DAHLBY, Director



A. LYNNE PASCHALL, Associate Editor

As I start in to collect all the miscellaneous items that are on hand for the column this month, and try to combine them into one harmonious whole, my mind keeps reverting to "Alice in Wonderland." Perhaps it is the influence of the mad March Hare, but I am inclined to think along the lines of the Mock Turtle's sad story:

'The time has come,' the Walrus said,
'To talk of many things:
Of shoes—and ships—and sealing wax—
Of cabbages—and kings . . .'

Camera Club Print Circuits

The one activity that never fails us is the Print Circuit. All clubs like to see and discuss the work of other groups, and at this time of the year there should be no difficulty in finding the three prints required from your club. So write Bill Hutchinson for an application blank, and then get the three prints in your own hands. Pack them up and be all ready to start them on their way to Newburgh, N. Y., as soon as the word comes. If you will do this there will be no delay in getting the circuit started and it will come to you when scheduled.

Circuit 51-D is now going the rounds and will call on the following clubs:

Kenoaha Camera Club, Kenoaha, Wisconsin South Omaha Camera Club, South Omaha, Nebr. Boulder City Camera Club, Boulder City, Nevada Kamera Kranks, Chico, California San Luis Obispo Camera Club, San Luis Obispo,

Calif.
Berkeley Camera Club, Berkeley, California
Fresno Camera Club, Fresno, California
Okmulgee Camera Club, Okmulgee, Oklaboma

The commentator for this circuit is John R. Hogan, Hon.PSA.

Recorded Lectures

As usual, the recorded programs are in great demand. So much so that Philip Maples has had to establish some new distribution centers. At the first of the year, he was personally looking after only the seven westernmost states, namely California, Oregon, Washington, Utah, Arizona, Idaho, and Nevada.

His assistant, William G. McClanahan, 922 Ryan St., Lake Charles, Louisiana, is handling all bookings in the following states:

Montana Nebraska Arka
Wyoming North Dakota Loui
Colorado South Dakota Miss
New Mexico Minnesota Alab
Texas Iowa Geor
Oklahoma Missouri Flori
Kansas Kentucky Tent
Illinois—south of Springfield.

Arkansas Louisiana Mississippi Alabama Georgia Florida Tennessee

He is supplied with a complete library of lectures and is handling all particulars of distribution in the above states.

The eastern and northeastern areas are now being taken care of by Walter F. Chappelle, Jr., 7 Winding Road, Rochester 18, N. Y. He has the following states:

Illinois-north of Springfield West Virginia Virginia Maryland Michigan New Hampshire Maine Indiana Delaware New York Pennsylvania Vermont Ohio New Jersey Rhode Island Connecticut South Carolina

If you live in one of the above states send your inquiries direct to Mr. Chappelle.

If your club has had all the recorded lectures listed, be of good cheer, for we can assure you there are some new ones in the making.

Portfolian Clubs

Somehow we neglected, last month, to report the list of officers that The Lincoln Portfolian Club elected for the 1952 season. They are: Vernon E. Pettet, President; Stanley D. Sohl, Vice President; Paren L. Miller, Sec'y-Treasurer.

Individual members of Portfolian clubs seem to be doing a lot these days besides criticizing other people's prints. They made a good showing at the PSA Exhibition in Detroit. Mr. Pettet had two prints there and Mr. Sohl had one. Challis Gore, chairman of the Berkeley (Calif.) Portfolian Club had two prints hung, and Frank Heller, Vice President of the Bartlesville Portfolian Club, had four.

At the Second International at Jonkoping, Sweden, Sten T. Anderson and Stanley D. Sohl each had a print hung and Frank J. Heller had four. Thirty-seven countries were represented in this show.

The latest Portfolian Club has been organized at Louisville, Kentucky, with Carl F. Nachod as secretary.

Camera Club Print Judging Service

This activity is now under the leadership of Fred Bauer, Jr., 383 Monroe Ave., Memphis, Tennessee.

Mr. Bauer is not only a photographer of prominence but a live-wire executive and is used to handling the problems that perplex

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camera clubs. I'll have more to tell you about him next month,

If your club is planning a grand competition for the last meeting in the spring, better get in touch with Mr. Bauer right away. It is very important that you have judges who are strangers to your group, and he can no doubt find some that are not too far away.

The service is free.

American Exhibits

By this time the chances should be good for booking one of the American Exhibits for a club meeting.

A new show to be known as the Southern California Exhibit is now ready and contains work by many of the fine pictorialists from that section. The seacoast and ocean scenes, as well as many lovely desert landscapes, have long been admired in salons throughout the country. This is an exhibit that every club should see.

Letters are coming in to Fred Fix, Jr. from many places, expressing appreciation of the exhibits that have been seen. The Central Florida CC writes that its members particularly enjoyed the exhibit of the Photographic Guild of Detroit, while the Savannah (Ga.) CC expresses delight with John Hogan's show.

The Standard Oil Company's exhibit was on the walls of the Cleveland Photographic Society for two weeks and was viewed by hundreds of visitors. All of the exhibits have been in continuous circulation, and shipments have recently gone to Canada and Hawaii.

If your club has never taken advantage of this fine program material, now is a good time to start. Just drop a card to Fred Fix, Jr. and arrange for a schedule of as many shows as you can use. If you have already had some of them get a list of the newer ones that you have not seen.

If you have a room to display them, arrangements can be made for holding the pictures for a week or more. As Mr. Fix assures us, the shows in American Exhibits have been assembled for PSA camera clubs and are to be used in whatever manner serves their purpose best.

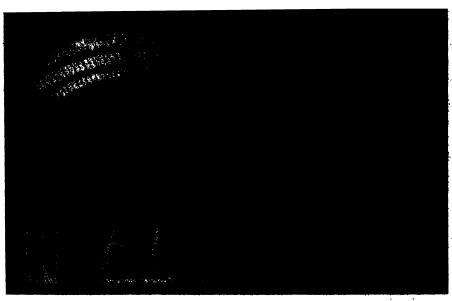


WALTER E. PARKER, Associate Editor

A Project for Friendship

A recent letter from a rather new PSA member in one of the foreign countries indicates how our overseas friends look to us in the United States for help and guidance in the photographic field as well as in other fields. This letter says, in part:

"I aim why eager to have photographs PSA JOURNAL, Vol. 18, Mar. 1952



Winners in the December International Club Print Competition. Left: "Marble Corridor" by Edward Jacobs, Mission Pictorialists, San Francisco, second. Right: "Patterns in Light" by Delbert Pidgeon, Bartlesville (Okla.) CC, first.

from time to time of American life by American photographers. On my part, I will send photographs from here for the benefit of such amateurs in the United States as may be interested in them. Through such an exchange I hope to widen my grasp and judgment of salon pictures. Although I am making good headway as a magazine photographer and my pictures are frequently featured in the press, I am not making any noticeable progress as 'a pictorialist."

Requests like this have come from all over the world, and through the International Exhibits we are trying to fill as many of them as possible. But we need more shows to send to our foreign friends—shows which will illustrate the American way of life.

If your camera club or your council or association can get together a show consisting of 25 to 50 prints, showing the American way of life, for exchange with a foreign group, the Director of this activity wants to know about it. Maybe

your club could combine with another club in another state and each could furnish half the number of prints needed to make up a show.

There is no service fee for this excursion into international friendships through the International Exhibits, and if your group exchanges prints with an overseas club, you will be the first to see their show when it is received in this country. It costs you nothing except postage to the next group on the list, and you will have the benefit of seeing the beautiful work done by our overseas friends and of providing much pleasure and instruction for them.

Write the Director today and make arrangements to participate in the International Exhibits.

HIGHLIGHTS PROM

Portrait Portfolios

PAUL J. WOLFE, APSA, Associate Editor

From Paul W. Hopewell, of Cincinnati, comes a portrait of a charming young lady (no other than the girl-friend of his son) to our Portrait Criticism Service. Paul Hopewell is haunted by many small dust marks seeking their way into his enlarger and influencing black spots and streaks on his cherished prints. He seeks the answer, but who among us that must use small negatives doesn't?

Read Paul's predicament then console him if you can: "I use a 2½x3½ negative"... but I'm afraid I was never intended to be like a Swiss watchmaker for I cannot do the fine retouching demanded by such small images. I use a magnifying glass, but I still can't get those fine lines so necessary. I have made dispositives, and tried other ways, but the more I try the more complicated life gets."

Paul Hopewell truly has a problem. Our task was one to assist and so we trapped Bernard M. Acosta, APSA, of Saranac

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios PSA Portrait Portfolios PSA Miniature Portfolios PSA Control Process Portfolios PSA Star Rahibitor Portfolios (For PSA Award of Merit Winners) PSA Nature Portfolios PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois. Lake, N. Y., an expert in the making, instruction and criticism of portraits, into giving Hopewell hope and help. First of all, however, Paul must know the high calibre of him who speaks.

Bernard Acosta was born in Costa Rica, Central America, traveled for Eastman Kodak Company as demonstrator and technician in South America, and then opened his own studio in Saranac Lake. Bernard teaches photography, gives lighting demonstrations, lectures and programs for his New York state conventions. Honors include an APSA and Master Photographer of the PAA. He began his exhibition work in salons in 1950 and to date has more than 160 acceptances. Photography is his avocation and vocation. So you see, Paul Hopewell, that words of wisdom from one of the country's top-notchers comes to you as Bernard speaks:



PORTRAIT

P. W. Hopewell

Most of the time it is easier to analyze a print than it is to produce a quality print of one's own. Yes, to tear apart the work of another photographer is an easy task and yet we have to do it for the benefit of those with less experience than we have.

We all make errors in trying to create a new photograph, no matter how many times we look into the ground glass. However, we do not discover our mistakes until the print is finished. Sometimes they are detected by ourselves, sometimes pointed out to us by another person. In our efforts to help our fellow photographers we ask them to take our comments in the same spirit with which they are given. We do not criticize but try to give a constructive analysis of the work presented to us to the best of our ability.

Before I speak about the print that I have in front of me, I would like to suggest to Mr. Hopewell and everyone else who submits prints for comment that they send us the complete data from the lighting of the subject through processing of the negative and print. This would facilitate our task tremendously.

Now referring to this photograph: This is a very pretty young girl and the photographer has captured an interesting and

pleasing expression. Yet I believe that a more suitable pose would have enhanced the portrait and brought out her personality much better. The slumpy pose gives a feeling of awkwardness and bunches the dress unpleasantly.

It seems that two spot lights were used as the main sources of illumination—one aimed to the hair and the other to the face. The latter light is too high and too close to the subject, forming objectionable highlights on the collar, left shoulder, and cuff of the dress and giving undue prominence to the creases. This too-high light also forms distracting hair shadows on the forehead and makes the eyes appear deep-set due to the shadow between the eyebrows and eyes. A fill-in light is needed in this portrait as the arms are too dark, the hair lacks detail, and the shadows on the right cheek and neck are too pronounced. Note too, the right hand of the girl is clenched giving a stumpy effect which is very objectionable in portraiture.

According to the direction of the light it seems that what should have been the shadow side of the face has turned out to be the highlight side. In this type of lighting the shadow of the nose should be half way between the nose and upper lip. Due to the high camera angle the nose appears too prominent. This lighting would be appropriate for a head and shoulders portrait, if the main light was placed lower and pointed to the center of the face giving equal density in both cheeks. This is called "butterfly lighting" and is flattering if you watch the nose shadow.

I would advise Mr. Hopewell and all photographers who are just starting out to begin with portraits of head and shoulders only. They are much easier to light and pose than are three quarters and full lengths. It is my belief that a knowledge of anatomy is necessary before dealing with subjects showing the figure. A good idea is to get a girl to model for you in a bathing suit and you will learn a good lesson in lines and body structure. For instance, I am sure that if Mr. Hopewell had posed this same girl in a bathing suit he would never have placed her in this position.

The sharp step-off in the background is distracting and would have been better if made wider (one-third of the entire area) and much softer. The original print is mottled and Mr. Hopewell asks for the cause. If I had complete data I could give a definite answer as it could be a defect in the negative or in the print. Mottling can be caused in the negative by using too warm developer, by using old developer, by using the wrong developer, by not agitating during development, or by using contaminated developer. Mottling in the paper can be produced by over-printing and underdeveloping using too warm or exhausted developer, etc. As for the question on dust specks on the negative, I always strike the film sharply against my left hand before loading as very fine grains of dust cling to the film.

Judging from Mr. Hopewell's letter, he is willing and eager to learn and improve and I would like to see him make some portraits using these suggestions.



COL. C. J. "JOE" PERRY, Associate Editor

A Message From Garcia

Fifty odd years ago the man on the street made frequent use of the expression "A Message to Garcia," a catch-phrase born in the bloody struggle for freedom and independence in which our Pan-American neighbors were then engaged with Spain.

A few short weeks ago the American General Secretary of PSA's Dominican-American Portfolio received a letter from another Garcia. This namesake of a historic warrior is the General Secretary on the Dominican side of that portfolio. Rather than thoughts of battle and blood-shed our 1952 message rings with thoughts of peace and international good will.

Juan Ulises Garcia, of Ciudad Trujillo, Dominican Republic, says in part: "Today is the day that all the free nations of the Western Hemisphere, and Spain, our motherland, have consecrated to praise and honor the outstanding deed of the discovery of these marvelous lands of the Americas; of these Americas that have been called 'The Hopes of the World.' No other day could be more appropriate than today for sending you all a sincere message of love, admiration and friendship, which we Dominicans hope to be lasting, loyal and constructive. Nothing is more enjoying and satisfying than to do something effective to promote and affirm some loyal links of friendship and respect among nations and men.

"In this corner of the Dominican-American Portfolio we feel that a real tribute of Pan-Americanism has been rendered, on sending you the comments on the prints in Spanish and in English, and with these comments we send our loyal devotion for this interesting friendship we are cultivating so successfully in the pursuit of our beloved avocation—photography."

In his message, Juan included excerpts from a letter written to him by the Public Affairs Officer of Trujillo City which also read in part:

"I have made a perusal of the contents of this portfolio and I am impressed by the quality of the photographs contained in this circuit—an eloquent testimony to the splendid work which the members of the Camera Club have been doing. I was particularly interested in the international phase of the activities of this group, which sponsors an interchange under the auspices of the Photographic Society of America. Although we normally consider the interchange of persons and books as outstanding activities which are foremost in the promotion of a better understanding between peoples of different countries, the activity

of the Camera Club in the field of international relations has conclusively demonstrated that the interchange of art has an equally important role to play in contributing to the mutual understanding of peoples. Certainly art is a medium which can be understood by all peoples, as is music."

In addition to these expressions of international good will is an editorial published in "El Caribe," a Dominican newspaper having a wide circulation throughout the Republic. The Editor of "El Caribe" says of the PSA Dominican-American Portfolio:

"Friendship among nations has its base on foundations stronger, more durable and permanent than the simple official interchanges. It is not in the Salons of Diplomacy, but in the simple mind of the man of the street, where comprehension and affection are forged. Comprehension and affection are the only and true way to attain a sincere fusion into a human whole, or the aspirations and purposes in capacity of lending a permanent peace and friendship among men.

"The way is hard and its sweep secular and safe. Every little conquest is a grain of sand poured into the edification of this idea. All activities must concur to this path, so miraculous, to make the understanding among nations more effective and prodigal, and in special all those artistic manifestations in which the soul of a nation is more genuinely represented. Under these conditions, the soul should be more identified with the sphere that it represents and expresses.

"This is the purpose beset in the Dominican-American Portfolios. Initiated not long ago, the interchange among groups of photographers of both countries, with a professional or amateur caliber, will certainly allow not only a wider critical appreciation, but also a better knowledge of the particularities and sensibility of each people."

That, was the message from Garcia—and the members of Pictorial Division's International Portfolios go on in their quiet and unassuming way, unheralded and without fanfare, cementing peaceful relations between peoples of the world and not alone building up their individual salon records but building up and solidifying international good will as well.

There is room in one of these portfolios for YOU- a postcard addressed to the Director will get you started.

American Portfolios

MISS EVELYN ROBBINS, Associate Editor

Chirps From the Robbins

Following in the column this month you will find a couple of articles that I hope you will enjoy as much as I did in going over them when they came to me.

In the first, "Tips from an Old Timer" you will find the contents of a personal letter which came to me from a good friend in PSA. Surprising enough, he has unknowingly given me the answer, through his reminiscences, to a question that has been bothering me for quite a long time.

Many, many times I have shown various portfolios to friends that I knew were very much interested in photography, but were not active in it. Do you know what their perpetual cry happens to be? They can't afford to become interested in photography! They say, "If only I could afford to go into photography.! The very first thing I would do, would be to join a portfolio. I think they are certainly wonderful!"

So, now, I'll pass along to you—and especially those who have mouned, "I just can't afford photography"—what I believe might be the answer that will allow us all to enjoy this wonderful hobby together.

Do you like this sort of thing? I'm trying to get him to do a whole series of PSA JOURNAL, Vol. 18, Mar. 1952

them for you. If he agrees, you will find them in future issues. I hope you enjoy them—they have been a source of a great deal of pleasure to me.

The second article, "Meet a New Member" has been taken from the notebook of Portfolio #47, in fact it is quoted nearly word for word. It was quite interesting to read of his impressions of the portfolio activity, and of the Society, so I am passing it on to you, in the hopes that you, too, will enjoy it.

I hope that we may hear more from Mr. Challis--and from many others like him, as well.

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
India-American
Australasian-American
Cuban-American
French-American
Swediah-American
South African-American
Brasilian-American
Belgian-American
Belgian-American
Chinese-American
Netherlands-American
Dominican-American
International Medical Portfolios
Costa Rican-American
Carribbean-American
Carribbean-American
International Control Process Portfolios
International Contro

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.

Tips From an Old Timer

This afternoon I was just sitting and reminiscing for awhile, when the thought occurred to me that there are many poor souls who are today vitally interested in photography, but bemoan the lack of funds with which to purchase the equipment they think is necessary. They seem to feel that they are denied the pleasure of making prints because of this lack. Let me, for a bit, just put down my thoughts here in this column:

Wish you could see some of the stuff I started with! I had mighty little money to invest in any of the equipment that the present day operator has to purchase before he or she can do a thing—or so they think.

My early trays were made of pasteboard, shallow boxes and the lids, that I just soaked in hot paraffin. They worked fine and stood up well under long usage. Of course, from time to time, I would give them another dip in the paraffin.

My first printing frame consisted of two pieces of glass held together with a couple rubber bands—the negative and home made printing paper being placed in between the glasses. The paper was just ordinary common paper, sensitized with potassium ferricyanide and citrate of iron and ammonia. This was kept in two separate solutions in dark bottles. To use, I took equal parts of each and smeared the mess on a bit of paper; and hung it in a closet to dry. This was printed in the sun and washed in plain water. Nothing to it! Nevertheless, I sure had a lot of fun!

Later, I discovered another mixture I could concoct which produced a sepia print. Then, I was really branching out!

That was the start! From then on it was try everything, and, of course, to continue making equipment. I did finally graduate to a couple of trays that I borrowed from the kitchen (but only until I could save up enough cash to purchase a couple of standard trays of my own!).

For running water I used a wooden pail with a brass spigot screwed into the bottom. This sat on a shelf above the working table. All of this was in a homemade darkroom with a black curtain for a door. I sat on a soap box which I upended so I could have an open side in which to tuck printing paper, etc. It was really swell with all the conveniences! I even had a couple of small shelves filled with bottles collected from the dump. (These I filled with colored water for local color, chiefly to impress visitors!)

Finally, I felt that I just had to have an enlarger. With the aid of a hammer, saw, nails, and a pasite box for experimental purposes to get the distances by the trial and error method, I managed to make an enlarger to which I could attach my camera and make eight by ten enlargements. Believe it or not, I still have some of those enlargements.!

You know, it's a funny thing, but I still make things. For instance, I cannot seem to find any tongs that suit me. I like long ones; about two feet is a good size fourteen by seventeen without ever touching it with my hands (and I hate wet hands!). They are made of two strips of

thin wood, shaped to size and soaked in hot paraffin. They are then fastened together at one end with a bit of copper wire and a slice of that rubber stuff they put under carpets, or, one of those kneeling mats from the Five and Dime will also answer.

I might add that I now have an Omega enlarger and several other bits of equipment which I did not make. They all work pretty good, too!

Meet a New Member

By CHALLIS GORE, PORTFOLIO # 47

Thought you might be interested in meeting a new member of a portfolio, and hear about some of his thoughts on the activity. The following has been "lifted" from his entry in the notebook of Portfolio # 47:

"Four years ago I took up photography to keep from growing old. From that day forward, photography took me up. There is now so much that I want to get done in this absorbing field, I will have to live forever to accomplish it all. Accordingly, I am brushing up on geologic time, the Triassic, Jurassic and Cretaceous periods of the Mesozoic era, a mere 135 million years, so as to know how to talk and act about the 135 million years of the photographic era which we-all are now starting.

"I soon quit taking pictures of my wife and other glamour girls, got tired of having them ask. 'Do I look like that?!', and began specializing in old men with warts and wrinkles, old barns, and ghost towns, an example of which is my second entry in Portfolio 47, going in the collection section today. Among current projects I do enough pictures of Bill, 21/2, and Barbara, 1, our grandchildren, to send one a day to their daddy who is with the 40th Division in Japan. I did 'Bill's First Year,' a morocco bound volume of 70 prints 8x10, starting at 10 days old and going through to blowing out the first birthday candle, made two copies, one for the mother and one for the doting grandma, and that was my first photographic error. This year I had to do not only 'Barbara's First Year,' but also a volume of the two of them-a mere 350 prints or so to produce two volumes of each.

"Bill and Barbara have both modeled for winners in the Newspaper Snapshot contest, and Bill was the subject of one of my pictures in the Detroit Convention show.

"As another project, this year I am sending out the fourth in a series of California mission pictures as Christmas cards, 'salon' prints in miniature, 5x7, of which I turned out about 180 copies. Between times I am working on my portrait of California, consisting of the missions, the Mother Lode, the Pacific coast, the deserts (of which one example is in the portfolio), mountains, the things that make the state tick, such as its agriculture and its industries, tourist favorites, such as Chinatown, Fisherman's Wharf, and Yosemite, and places and subjects of historic interest.

"In addition, I compete in Berkeley CC and Contra Costa CC and enter a few of the shows, but not many. I also make color slides, and was in some 17 shows,

mid-1950-1951, but am marking time in this department for a while until I get caught up with my B&W work.

"At the Santa Barbara regional convention of PSA last summer, and on other occasions, I have been impressed with how much one can get out of the Society, and how eager its leaders are to have the members take full advantage of its facilities. Forthwith I spark-plugged the organization of a Portfolian Club in Berkeley CC, which started off last September with 22 members. We have Boris Dobro as sponsor, and are now planning a Camera Cramming Session for this spring, a week of day and night sessions with our sponsor.

"Instead of reading the funny papers, I get my laughs out of the tempest-in-a-teapot controversies which members of different photographic cults seem to have all the time. I don't care how you make 'em, so long as they are good pictures. I don't go in for trick methods myself, because I don't know any, and am too busy with the fundamentals to get involved in the frills. My test of any picture is, has it general interest, impact, sock value, has it melody to the eye, the same as music has to the ear, and is it technically well done. I do a lot of work that has no salon or competition possibilities, but I am trying to bring all my output up to salon and competitive standards, just because that means better pictures, and no matter what the purpose of a picture is, it should be well

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA
No. 4. Still Life by Ann Pilger

Dewey, APSA, Hon. PSA. No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinfati 6, Ohio. "I write for a living, take pictures, or make 'em, as the case may be, for fun. Not the glamorous kind of writing, but business and financial stuff, which I ghostwrite for corporation heads, and the like."

(How's this for an introduction to a brand-new portfolio member? He has an enthusiastic spark and a wealth of ideas from which we might well all take a lesson. I think, personally, that he has much to offer. Do you suppose we could get him to do a little article for this column? I'm going to try—so watch for it in a future issue of the Digest! And did you notice his excellent portrait on the cover of the January PSA JOURNAL?—Ye Ed)

Notes From the Notebooks

ELDRIDGE CHRISTHILF, HON.PSA, APSA, Director, PSA American Portfolios

As has been said many times, one of the very important items of the portfolio activity is the notebooks. In circles that are making the greatest advances, the notebooks are extremely active. In other groups that do not seem to be able to hit their stride, the notebooks are dull and uninteresting. Fortunately, the latter group are in the minority. We try to take time to read each new section of the notebooks when the portfolios arrive but that is not always possible. One of the duties of the Circle Secretary should be to cull through the notebooks on each circuit and to forward to Evelyn M. Robbins, Portfolio Editor of the JOURNAL, 2417 South 11th Street, Springfield, Illinois, any items that they feel would be of general interest.

This thought has been prompted by Circle #20 which has just arrived. We found much of interest in the notebook, and are quoting from the last entry of Cy Coleman, Detroit, Michigan, as we feel that it gives the portfolios a well deserved boost. Cy writes:

"There may be some camera workers who belittle or show no interest in the value of photographic portfolios but this writer cannot be one of them. Ever since he has enrolled in his first portfolio he has found it of great help, not only because it affords him a priceless association with fellow photographers but also for the valuable lessons learned from the freely and frankly made comments on the good and bad points of his photographic work. These comments and criticisms made in good faith are accepted in the same spirit. All of them have been applied as lessons for my subsequent work and I can say now that they have been somewhat responsible for the success of my prints in the recent salons.

"I do not wish to be a prolific exhibitor to salons but rather to make pictures to please most anyone and to have fun in doing it. I know that making prints for most salons is very demanding on one's time and patience and this is not conductive of enjoying what to me is the best hobby in the world.

"Many salon workers compile a sensational record of acceptances and stay in the limelight for a number of years then drop out. For these and others I recommend enrolling in a portfolio and once

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again enjoy the art of making a pictorial for the pleasure derived therefrom.

"Portfolios are a need for most amateur photographers for the lessons learned from participation and of getting a lift in spirits when some good work is recognized.

"When a portfolio enters my home I accept it in a spirit of comaraderie from 15 of my fellow members whose interest lies mainly in the enjoyment of making good and better pictures."

May I add, Cy is not a newcomer to the portfolios; but has been a member of Circle # 20 since its start, six years ago. He is also a member of other portfolio groups.

VIEWS AND REVIEWS

BY THE EDITOR

What Do You See?

Just as I started to work this morning, from a clump of trees toward where the sun was poking itself up over the houses, came a sudden shower of song from a redbird's throat. And in that moment I knew that even though the weather was cold and threatening, spring was not too far away.

Why can I be so sure when there are no other signs? But there are other signsalmost imperceptible, but they are there. In the protected places the tulips are beginning to push their tips through the ground, and the buds on the maple trees are swelling with the promise of the new leaves to come so soon. The signs are there if we but see them.

So it is with beauty everywhere. Beauty is there if we but see it. Do you look for beauty? If you do, you see it every day. Beauty in the tender look a mother gives her child-beauty in the riot of colors in the florist's window. Beauty in the clouds scudding across the sky before a strong March wind-beauty in the silvery pattern of the raindrops dancing along the shining

For we see only the things we look for. If we want beauty in our life, we must keep our eyes open for the beautiful things that are always around us. Look for beauty if you would see it.

What do you see in the pictures you come in contact with? Every picture that is taken has good qualities for some one, else it would never have been recorded. Of course, pictures don't always accomplish everything we want them to do. But there is still some good in every picture.

If our pictures tell a story, convey a mood, or awaken an emotion within us, they are successful for us. If they do the same for others, they are successful pictures for others, too. And the more successfully our pictures convey what we felt when we took the picture, the more successful they are.

Of course, we all see pictures differently. Our appreciation of any picture is limited by our own experiences and our own sensitiveness. It may be that the more our Elettures convey common experiences, the more successful they are with those who view them. But unless we grope toward a further understanding of the things which we do not fully understand now, we can never grow in soul and in capacity to make better pictures-to see more beauty around

What do you see when you look at the bare branches of the forsythia-dull, bare, ugly, winter-laden bushes. Or do you see the swelling of the buds, the tiny hint of the golden bells that are coming, the unmistakable signs of spring?

What do you see? You see the things you look for-in nature, in pictures, in people, in life. STELLA JENKS

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate division for recognition of other

Boston (M) Exhibited Mar. 9-16 at Boston Camera Club. Data: Miss Selma Kochler, 122 St., Suite 14, Boston 15, Mass.

St., Suite 14, Boston 15, Mass.

Rochester (M, C, T, S, Documentary prints in M or C, large transparencies) Exhibited Mar.

7-30 at Rochester Memorial Art Gallery.
Data: Dr. Robt. F, Edgerton, 11 Fireside Drive, Rochester 18, N. Y.

Philadelphia (M, T) Exhibited Mar. 8-30 at Free Library. Data: Miss Marion C. Knight, 1123 Harrison St., Philadelphia 24, Penna.

Worccsteristics (M, T) Exhibited Mar. 15 to Apr. 5 at City Art Gallery. Data: C. J. Morrall, 57 Tything, Worcester, England.

Pittsburgh (M, T) Exhibited Mar. 14-Apr. 13 at Carnegle Institute Art Galleries. Data: Karl

Carnegie Institute Art Galleries. Data: Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Pa.
New York (M) Exhibited Mar. 23-Apr. 6 at
American Museum of National History. Data:

Karl F. Kunkel, 326 E. 30th St., New York 16, N. Y.

Seattle (M) Exhibited Apr. 9-May 4 at Art Museum. Data: Arthur Henning, 4516 E. 60th St., Seattle 5, Wash. Louisville (M, T) Closes Mar. 25. M. fee \$1.50.
Exhibited Apr. 26-May 14 at Speed Art
Museum. Data: Ernest T. Humphrey, 4722
Burkley Ave., Louisville 18, Ky.
Toronto (M, C) Closes Mar. 29. Exhibited Apr.
29-May 10 at Avon Galleries. Data: Rex
Frost, 37 Bloor Street West, Toronto 5,
Ontario Canada

Ontario, Canada,

Monireal (M, T) T closes Apr. 14; M on Apr. 21.
Exhibited May 9-June 1 at Museum of Fine
Ats. Data: Mark Stein, 4355 Hingston Ave.,

Montreal 28, P.O., Canada.

St. Louis (M, T) Closes Apr. 25. M entry fee
\$2.00. Exhibited May 10-22. Data: F. C.
Kirby, 512 Missouri Pacific Building, St. Louis 3, Mo.

Cincinnati (M) Closes Apr. 26. Exhibited May 7-21 at Art Museum. Data: Raymond E. Riedinger, 3875 Kirkup Ave., Cincinnati 13,

Onto.

PSA (M, C, T, S, MP) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16. Data:

Carl N. Sanches, Jr., 62 Park Terrace West, New York 34, N. Y.

New York 34, N. Y.

Ahmedabad (M, C) Closes Aug. 5. Exhibited in October. Data: T. F. Geti, Secy. Camera Pictorialists of Ahmedabad, Salapose Road, Ahmedabad, India.

Tokyo (M, T) Closes Aug. 31. No entry fee; entry form walved. Exhibited during October and November. Data: Katsuo Takakuwa, 1984 Vichikii New Takakuwa, 1984 Vichikii New Takakuwa,

1984 Kichijoji, Near Tokyo, Japan.

Other Salons

Adelaide (M) Exhibited Mar. 7 to May 3 in Royal Adelaide Exhibition. Data: A. C. Willcox, 12 Pirio Street, Adelaide, So. Australia. vieroi (M) Exhibited Apr. 13-27 at the Bourse.

Data: Roger Populaire, 18 rue J. Destree, Charlerol, Belgium.

So. African (M) Closes Mar. 15. Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P. O. Box 7024, Johannesburg, S. Africa.

Rio de Janeiro (M, T) Closes Mar. 30. Exhibited June 6-28. Data: Associacao Brasileira de Art Foto-grafica, Rua Santa Luzia 173, congunto 705, Rio de Janeiro, Brazil.

Beograd (M) Closes Apr. 1. Exhibited May 1-20 at the club. Data: Foto Klub Beogard, Postanski fah 281. Beogard, Jugoslavis. Barcelons (M) Closes Apr. 15. Exhibited during June. Data: Agrupacion Fotografica de Cata-

iuna, Duque de la Victoria 14, Barcelona,

PSA COLOR DIVISION

George F. Johnson, APSA Forestry Building, State College, Penna.

Star Rating for Color

A star-rating plan for color transparency photographers is being set up by the Color Division.

The plan now being considered on a tentative basis, calls for rating on two separate requirements: the first stipulates the number of different transparencies accepted and the second is based on the total number of acceptances.

The tentative requirements upon which the star ratings will be granted are as follows:

Rating	Different Transparencies	Total Acceptances
One Star	6	30
Two Star	16	80
Three Star	32	160
Four Star	, 64	320

The procedure is for the individual desiring a rating, to send a list of titles of slides accepted in approved exhibitions giving name and year of exhibition. Only pictorial exhibitions meeting the recognition requirements of the Color Division will be eligible. Recognized nature exhibitions may also be eligible for rating.

The plan is to issue an attractive certificate indicating the rating attained by each applicant meeting the specified requirements. It is expected that the plan will be in full operation by July 1, 1952, so that all recognized exhibitions during the 1951-1952 season can be included with those of past years.

Lloyd Robinson, Jr., 1616 West 109th Street, Los Angeles, California, will be in charge of the new Color Division Service. Write him for full information.

Color Contests Draw 120 Clubs

The National Club Slide Competition has now grown from two to three separate contests bi-monthly. Beginning with the December 1951 competitions, the clubs were regrouped into Class AA with 39 clubs, Class A with 42 clubs, and Class B with 39 clubs. The new classification was necessary because the substantial growth in the competitions during the past two years made the job of conducting a competition and writing appraisals for each slide too big for many clubs. Either the number of entries per club had to be reduced from six slides, or the clubs regrouped. A referendum of the clubs indicated clearly a desire to hold the full number of slides entered, but to divide the clubs into the three classes.

The popularity of this Color Division service is indicated not only by the increasing entries in these contests, but also by the fact that most clubs take full advantage of the service. In December, every club entered in Class AA participated in the competition and submitted their full quota of six slides each.

With the completion of the December contests which are the second of the five held during the year, the leading clubs in total scores were: Class AA, Chicago Color Camera Club and El Camino Real Color Pictorialists tied; Class A, Lens and Shutter club of San Bernardino; and Class B, Toronto Camera Club. A total of 109 clubs entered slides in the three December

The competitions are supervised by Merle S. Ewell, APSA, 1422 W. 48th Street, Los Angeles 62, Calif. Clubs not now entered in this popular Color Division project should contact Mr. Ewell about entries for the 1952-1953 season. There is no entry fee for clubs affiliated with the Color Division. Other PSA clubs pay \$4,00, and non-PSA clubs pay \$6.00.

Mounting Slides in Paper Masks

What to do about the "ears" on the paper masks used by many color slide photographers in mounting their transparencies, seems to be a question.

The recommended practice is not use the "ears" at all when mounting slides, but secure the transparency by use of tape on the mask. Warning against use of the "ears" without taping has been issued from time to time.

James H. Archibald, of Amsterdam, New York, comes forth in support of the paper masks with their "ears." He asserts:

"After much experimentation myself I finally came to feel that the mask type of slide mount was by far the simplest and most effective. Accordingly, I suspect that your warning will have a tendency to prejudice users against this type, and hasten to suggest that there are two simple expedients to prevent the film from slipping, and still retain the advantages of the mask. Here they are: The first way consists in punching a small indentation in each 'ear' with a pointed tool in such a manner that the tool pierces both the ear and the film. This will tend to create four tight points of contact. The second method consists of attaching two corners of the film to the mask with small pieces of Scotch tape, after placing the film inside the four ears. This is sure fire! Too, it ensures the proper location of the film in the mask."

Special Color Features

In another section of this issue of PSA JOURNAL, you have the Color Division's semi-annual special feature—a collection of outstanding articles on all phases of color photography, assembled under the able direction of Paul J. Wolf, APSA, of Hawthorne, New York.

Plans are already under way for the special feature to appear in the September 1952 issue of the JOURNAL. This project will be supervised by another member of the CD Editorial Committee, Harry G. Mitchell, 7455 North Greenview Avenue, Chicago, Illinois. Mr. Mitchell will appreciate receiving from PSA JOURNAL readers any suggestions for making the September issue as outstanding as CD special features of the past.--G.F.J.

Coming Color Exhibitions

Toronto, March 24-26, deadline Mar. 8. Four slides, \$1. Forms: W. J. Blackhall, 2 Gould St., Toronto, Ont., Canada Columbus, deadline March 31. (Exhibition in April). Two sections: pictorial slides and nature slides. Forms: John Shelley, Box 187, Thornwill. ville, Ohio

Ville, Omio

El Camino, Apr. 29-May 20, deadline Apr. 12.

Four slides, \$1. (Incl. 234) Forms: George E.

French, 3877 Olmstead, Los Angeles \$, Calif.

Southgate (England), May 17-31, deadline April

23. Four slides (up to 234), \$1. Forms: N. F.

Kember, 13 Ravenscraig Rd., New Southgate,

N. 11 London England N. 11, London, England

PSA (New York), August 13-21, deadline July 10. Four slides or prints. Entry fee \$1. Forms: Paul Wolf, 354 Ft. Washington, Hawthorne,

PSA STEREO DIVISION

DON BENNETT .

28 Leonard St., Stamford, Conn.

We lead off the column this month with a welcome statement from the Chairman of our new Stereo Division, Dr. Frank E. Rice, APSA, of Chicago. Dr. Rice has the right idea about the things a Division can do to serve its members. From here on it is Dr. Rice talking:

The PSA has been for a long time taking notice of the growing interest in stereo photography. Beyond mere record and travelogue shooting, many owners of stereo cameras are thinking of their pictures in terms of artistic appeal. For instance, the Chicago Lighthouse Exhibition in 1951, its Third Annual, attracted entries from 361 photographers.

Organizations of stereo photographers have been increasing rapidly. There are two old national organizations: The Stereo Guild and the Stereo Society of America. In recent years, local groups have been formed in Milwaukee, Hollywood, Cincinnati, Dayton and Chicago. In many other cities stereo programs have been made a part of regular camera club activities. Besides the Chicago Lighthouse Annual Exhibition already referred to, the Milwaukee group had their Second Annual in December 1951.

In recognition of this growing interest in stereo, PSA has devoted considerable space in its official journal to the subject. In 1951 Owen K. Taylor had a series of articles; Don Bennett is writing a column containing many helpful hints to those inclined to improve their work; a number of semi-technical articles have appeared, as, for instance, the series by J. A. Norling; to name but a few.

Early in 1951 PSA Color Division inaugurated a stereo slide circuit which was thought might prove to be a "once around" deal; but the circuit is still going strong, and is now on its third round of 14 enthusiastic photographers. (Incidentally, many of the members of the circuit are experienced photographers; 3 are APSA's.)

Later in 1951, PSA Color Division authorized an individual stereo slide competition. George Blaha was delegated to receive the entries and handle the judging. November 20, 1951 was the first deadline. Entries came in from many members of PSA. Two other competitions are scheduled-February 20 and May 20. Medals and ribbons are awarded the makers of the best slides. Criticisms of all slides are provided.

Throughout this period, stereo was assigned to the Color Division. To George Johnson, APSA, Chairman of that Division, goes great credit for sparking these various activities. All the services of the Color Division were made available to stereo workers, for instance, the library service, which was handled directly by Harry Haimes.

Now, the latest chapter in the story can be recorded. The PSA Board of Directors. meeting in New York on November 10, 1951, decided that the stereo "infant" had grown to the point that a separate Division would be justified. And it was voted unanimously that the Color Division be commended for the good start the "baby" had made under its care.

Later, the writer was asked to serve as the first Chairman of the Division. This he agreed to do (with some misgivings). However, he has been receiving so many reassuring promises of support and help, that it looks like the "child" is surely on his way to being a real lusty individual in short order.

Now there is lots of work to do. And your Chairman is busy (like everybody else), and does not like to work very well anyway! So we expect a lot of help.

All the services which were started under the Color Division will be continued. In addition, a stereo show is planned for the PSA Convention in New York next August. Norman Rothschild is in charge of that activity. He can use some help.

Don Bennett will continue to conduct the column on stereo in PSA JOURNAL. Give him or me reports on what is happening in your neighborhood stereo-wise. Write up for him anything you run across that you think will be interesting or helpful to other stereo workers. If we receive more material than can be placed in the JOURNAL, we will probably start a special bulletin to members of the Stereo Division.

Let me have your suggestions for other activities that could well be undertaken by PSA of interest to stereo workers.

And now is a good time for you to consider sending in your dollar for membership in the Stereo Division. All these things cost money, you know. President Harkness made a suggestion which I think is a very good one: The first 100 to sign up will be designated as Founder Members and their names will be published in PSA JOURNAL.

Again—please—your suggestions and your help. Dr. Frank E. Rice, APSA

Thank you, Mr. Chairman. Well, gang, you can see there are big things ahead for the Division, but let's repeat that under our PSA set-up, you're not in it unless you belong. You can read the stereo news on your general membership, but to take part in Division activities, you pony up the extra buck for Division dues.

Dr. Rice passes on several items of Chicago stereo news that may interest you three readers (one up since last month). We told you about Jackson Park but here is the name of the Chairman. He is Earl E. Krause, 5706 S. Harper Ave. They meet first Wednesday at 6200 S. Kenwood Ave.

Another Chicago group is the Stereo Camera Club of Chicago, meeting second Wednesday at Chicago Art Institute Cafeteria. President is Julius Wolf, 8238 Eberhart Ave.

You other stereo groups who want to attract members from among the PSAers in your vicinity, let us know.

Dr. Rice mentions a controversy about the right way to dot stereo slides. What is wrong with the standard method that came into being perhaps 75 years ago and is still used by everyone but Johnny Newcomer?

Ever wonder how the spot came to be called "thumb mark"? Back in the days when the high spot of a shindig was magic lantern entertainment, a lantern operator was supposed to put on a flawless show. The professionals held the slide by a far corner between thumb and forefinger, letting the near corner rest on the edge of the hand. If the picture was right side up, and correct as to right and left, a quick flip, pivoting at the thumb grip, inverted the slide into the carrier properly aligned for projection. Soon the pros began to dot the slide with a thumb mark, a circle of white or red paper stuck to the glass where the thumb would naturally fall. Naturally, in the projector this spot lies at the top

So why not spot stereo slides like any other slides? If it is easier to affix the PSA ROURNAL, Vol. 18, Mar. 1952

spot to the center label panel, you can still put it on the lower left, although why waste label space when the outer left corner has ample room for the spot.

One good reason for this position is that after the slide is in the carrier, you can still check orientation at a glance.

Let's stir up a tempest. Use your own teapot. Dr. Rice thinks there should be a name for stereo photographers to set them apart from others. Personally the conductor of this merry-go-round can't find anything wrong with stereo photographer. It doesn't require translation. But maybe you'd rather have stereotician, from mortician; or stereotrician, from electricity or obstetrics; or stereographer, from who knows where. Then we might come into four-eyes, adding up ours and the cameras, but if we bring projector and viewer in too, we'd be eight eyes. How many eyes does a fly have? 500? 1,000? He's tough competition. But who wants to be a fly?

You know, you can carry this name thing too far. When the New York Section of the Technical Division was created, somebody (who did it has never admitted the fact) christened the monthly news sheet "Photonologist." Wow! Supposed to be the result of marrying photographer and technologist. The legitimacy of the offspring is in doubt since neither parent has been seen since the delivery.

We just offer it as an example of how far coining names can take you. Photography's early history was full of such efforts. One we liked best was "getthemoneygraph." Punctuate it yourself. Only one or two have persisted, like Animatograph, meaning live pictures, and Epidiascope, meaning we know not what, but you can still buy one.

So until the Division Council sits on our necks and makes us yell "Stereophototrician," we'll continue to divide youse guys up into addicts and fans, and while we respect you addicts, we'll still write for the fans.

Note: Send one buck, your name and address and a statement "Enroll me in the Stereo Division" to PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Calendar of Nature Exhibitions.

Fourteenth International Exhibition of Nature Photography of Buffalo at the Buffalo Museum of Science. Conducted by the Science Museum Photographic Club, Buffalo, New York.

May 31, 1952.

For information and entry forms address communications to Harry R. Reich, 286 Schenck Street, N. Tonawanda, New York.

New Nature Exhibition in Formative Stage

Negotiations for PSA recognition of a new nature exhibition are presently in progress. This exhibition would be conducted by the New York State Museum at Albany, New York, under the direction of W. J. Schoonmaker, Museum Exhibits Planner. Mr. Schoonmaker is not exactly new to nature exhibitions as he has on several occasions in the past served on juries of the Buffalo International Exhibits of Nature Photography.

Just to whet the appetites of nature exhibitors I might mention that this new show is more than a remote possibility, as Mr. Schoonmaker along with his letter requesting the blessings of PSA submitted a tentative entry form with dates, rules of conduct and even the names of the jury. There are a few minor details that will have to be worked out, however, in order to have the proposed exhibition conform to PSA Exhibition Practices and Nature

Division standards. There may be a pleasant surprise in store in April or May.

I Told You So

In a recent issue of the JOURNAL the writer in this column implored Nature Division members not to sell your nature pictures short and advised you to let them compete with the best the pictorialist had to offer. Last night, as a member of the Color Committee of the Science Museum Photographic Club, I had an opportunity to give comments on the Traveling Color Slide Circuit of the PSA Color Division. This show travels among member clubs and each club is to criticize all of the slides and vote for first, second, and third places. At our meeting it happened that there were several of the members of the Nature Division Executive Committee present. The number of slides that were strictly nature material was so marked that it caused comment. After the showing and the balloting these members of the Executive Committee went over the slides and found that by actual count half of them were of material that would be acceptible in any nature show, and what is more they held their own with the pictorial slides.

If you would like to prove this point further, I suggest that, if you live in a section of the country where the "Tops In Photography" show is scheduled to appear this year, you make it a point to see it. It includes 50 prints and 60 slides made by some of the outstanding nature workers of the United States and Canada. These are, of course, strictly nature subjects. After you have seen the show I would like to hear your reactions.

Mixed Emotions

Recently, your columnist happened to sit in with a group of camera bugs who were fanning the breeze, so to speak, for lack of something better to do. The patter got around to photographic exhibitions and the treatment some of their best efforts had received in this or that exhibition. As the group was predominately a nature group, nature exhibitions came in for the brunt of the abuse. Maybe I should say the judges rather than the exhibitions, because it developed that in the final analysis the jury was responsible for the caliber of the show.

The writer sensing an item for this column in the making decided to keep his mouth shut and listen. Exhibition catalogues began to appear and this jury and that jury came in for its share of criticism. This one was composed of an entomologist, a botanist, and an ornithologist, and nary a photographer in the lot. That show had a newspaper photographer, a garden club enthusiast, and a zoo photographer, and nary a student of the natural sciences, and so it went.

About this time the writer had the temerity to inquire if they could agree on the composition of the perfect nature jury, and to his amazement, with one accord, they said they could. Well, this was just too good. Here was the solution to all of the nature exhibitions' future problems in the selection of juries. I got out my little notebook and said let's have it, and here it is. If you are conducting a nature exhibition and want record entries you have only to see that your jury consists of a recognized authority on natural history, an expert photographer producing nature prints, and an expert photographer producing nature color slides.

You know something? I think they may have something there.

Where to Begin

Webster defines "Natural History" as the scientific description of the earth and its various productions, especially the animal and vegetable kingdom. I have occasionally been asked by those among my friends who contemplate adopting nature photography. "What is nature photography, and how and where does one begin to become a photographer of nature?" I suppose I could reply that nature photography is the photography of nature. While being true it doesn't mean very much. To the beginner who has a workable knowledge of basic photography, but who hasn't studied any phase of natural history and is not familiar with any of the varied manifestations of simple natural phenomena which occur around us all the time and are readily perceptible to anyone whose curiosity runs in that direction, to him I would say that the best way to start would be to make a few field trips in the company of one or more of the great nature writers of the past or present through the medium of their books, which are, I believe, easily obtainable in public libraries.

When one has visited the "Grassroot Jungles" or has journeyed to the "Near Horisons" in the genial company of Edwin Way Teale, the problem of where to begin one's career as a nature photographer will

be definitely and pleasurably solved. He will introduce you to strange and interesting creatures of the insect world whose habits and antics are as bizarre and fascinating as they are unbelievable. If you have not been fond of observing insects in the past. I assure you that you will have an entirely different conception and attitude toward the world of the insects after spending a few pleasant evenings in acquainting yourself with the denizens of Mr. Teale's books. These strange and incredible creatures are not habitants of some far away exotic jungle; most of them are as nearby as your own doorstep. If your interest is in one of the other of the many fields of natural history, the same formula would apply, read a good book on the subject and you will not be at a loss as to where to begin. It really doesn't matter very much in what direction you choose to start, because eventually, if you will follow through, you will in the normal course of events be led by your camera through the many byways of nature. Regardless of where one begins, it seems to start an endless chain of possibilities which beckons one on from one field to another. For instance, you are working with living larva. To keep them alive they must be given the food that they normally live on. To select their food plant you learn something about botany. The study of plant life can be very interesting, and presently the thought occurs that here also is interesting material for the camera. The plant world is closely associated with bird life, so this becomes another possibility, and so it goes, on and on in an ever expanding circle.

Finding material to work with is not difficult when one learns to see not only what is being sought, but to see and be aware of everything that is there. It is amazing to realize how much we miss by not consciously training our eyes and ears to see and hear that which is not immediately obvious. Of course, one can never learn to see all that there is, but with a little concentration in that direction, we need not go through life blind to the wonders that we can enjoy and in some

small measure capture on our film. This, I believe, is a very important accomplishment to the nature photographer.

Another valuable tool, probably the most valuable, is "patience." It sometimes happens that the first attempt is crowned with success, but unfortunately, that is not always the case. It may mean long silent waiting, or long periods of planning and working for that one moment when conditions are perfect for your purpose. It can also mean doing the same subject over and over again for years to eliminate the very last flaw, as is the case when working in color on seasonal animal life whose season is very short. By the time the film is processed, should you wish to correct any short-comings, it means waiting a year until specimens are again available. To the meticulous worker, patience can also mean long hours spent in study and experimentation so that his presentation may be scientifically authentic.

"What is Nature Photography?" In a broad sense it is the photographic description of the earth and its various productions, but in a narrower and more specific sense, it means something different and personal to every worker in this field, because as it is in all of the arts, one cannot do something that he loves without leaving something of himself in his accomplishment.

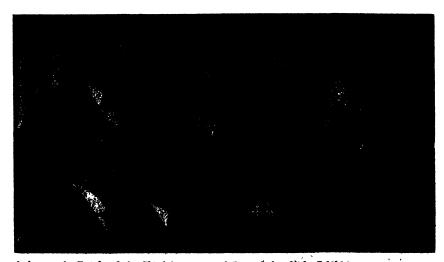
Louis Quitt

Rose Slide Exhibition

Forty nine photographers, a majority of whom were PSA members, entered 245 slides in the 3rd International Rose Color Slide Exhibition, sponsored by the Reading Rose Society and the Berks CC. Four awards went to Norman E. Weber, of Bowmansville, Pa.

Other winners included Mrs. Ellery E. Bennett, St. Joseph, Mo.; O. A. Kidwell, Pasadena, Calif.; John H. Kline, Reading, Pa.; and G. J. Sanborn, Pattapan, Mass.

A group of 50 slides from the Exhibition are available without charge for showing by any PSA Club. Send requests to Blair M. Sleppy, PSA, Exhibit Chairman, Berks CC, 550 North 11th St., Reading, Pa.



Judges and officials of the Third International Rose Color Slide Exhibition viewing entries. From left are: Seated, Fred Quellmais, Jr., Hon. PSA; W. H. Bozman, chairman, Philadelphia Rose Society; Dr. R. C. Allen, president, American Rose Society, Harrisburg, Pa. Standing, G. A. Hampfler, FPSA, Kennett Square, Pa.; Fred S. Glass, president, Reading Rose Society; George F. Johnson, APSA, State College, Pa.; and Blair M. Steppy, PSA, exhibition chairman.

Either way, you can show your color slides at their best with Kodak Projection Equipment





LIGHTS ON

Here's a new kind of color slide enjoyment. The Kodaslide Table Viewer, Model A, combines screen and projector in one compact unit, and is so attractively designed that many make it a permanent fixture in their living rooms.

With a Kodaslide Table Viewer you will always be ready to show your slides to a visitor . . . or to enjoy them yourself . . . without rearranging furniture or turning off the lights.

The Model A Kodaslide Table Viewer has a big Day-View Screen to give you brilliantly clear pictures, enlarged about five times. A plunger-type slide changer accepts either 75 cardboard or 30 glass slides—or a combination of the two. Has rugged die-cast aluminum body finished in buff and brown. Price, \$97.50. Carrying case, \$27.50.

Similar in operating principle but made of dark mahogany plastic and incorporating a simple, side-to-side single slide feed, the Kodaslide Table Viewer, 4X, provides maximum performance at an attractive price. 4X has finger-tip focusing; the Day-View Screen provides easy slide viewing in a brightly lighted room with four-time enlargement. Price, \$49.50. Carrying case, \$15.50.

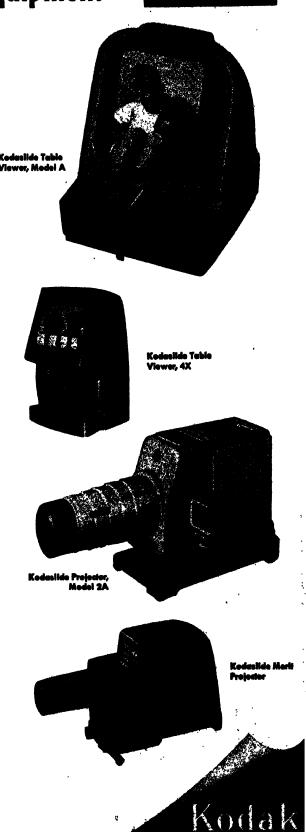


Whether you are just stepping out in color—or are stepping up . . . you will want a slide projector that's made for years of enjoyment . . . one that provides the projection quality your most critical audiences will applaud. That, of course, is a Kodaslide Projector, Model 2A, with 5-inch Kodak Projection Elemon Lens f/3.5. For projection in larger rooms and at greater distances from the screen, you can select a 7½-inch Kodak Projection Ektanon Lens f/4. Definition is needle-sharp, color is crystal-clear. Screen images assume a lifelike reality. Push-pull slide changer. Heat-absorbing glass and efficient convection cooling protect your slides. Has built-in elevation control, rugged die-cast aluminum body. Price, with 5-inch lens, \$52.80; with 7½-inch lens, \$63.45. Carrying case, \$15.00.

Economically priced, but worthy of the plaudits of color slide enthusiasts, is the Kodaslide Merit Projector. It has a 150-watt lamp and a 5-inch fully corrected Lumenized f/3.5 Kodak Projection Ektanon Lens to provide maximum screen brilliance and warmth. A special feature is the top-slot feed which permits easy operation and eliminates side-to-side jarring or unintentional repeats. Built-in elevating mechanism. Price, \$26.10. Carrying case, \$9.50.

Prives in this Kedah Balletin are list, including Federal Tax where applicable, and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.





Experts' Choices For Fine Prints

No. 3 of an informative series...how leading exhibitors choose papers to fit their salon aims

EUCALYPTUS" is one of Frank Heller's newer salon prints. The rich darks and delicate light tones of the subject demanded a paper of fullest tone scale, plus the ability to separate closely spaced tones at both ends of the scale. Mr. Heller wisely chose Kodak Opal Paper G, the image quality and tonal range of which have made it the most popular of all salon media.

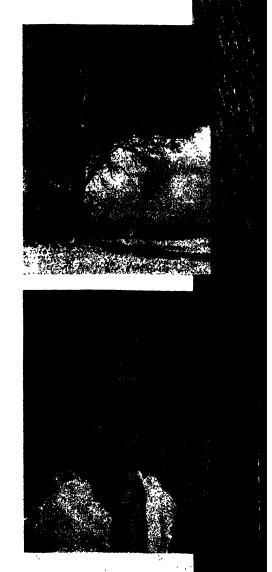
For the beginner, Frank Heller has a word of advice. "I strongly advocate that an individual

standardize his photographic procedure by using one type of film and one type of paper until he thoroughly familiarizes himself with their inherent qualities, and then and only then explore the other paper surfaces that are available." This, he feels, is the best way to build a sound foundation of experience, and an understanding of the potential quality inherent in good photographic paper. Kodak would also add that it is a thrifty, paper-saving policy.

The beginner needs to gain experience rapidly—and the top-quality, moderate-speed papers such as Kodak Opal may seem inconveniently slow. For more rapid printing plus excellent quality, Kodak Platino Paper (about two and one-half times as fast as Opal) and Kodak Medalist Paper (about six times as fast as Opal) are good choices. Both of these are rich, warm-black papers, with a choice of surfaces and a range of printing grades to accommodate both soft and contrasty negatives. For exhibition and gift prints, lustrous Platino G or P, or Medalist G or J, is appropriate. This small reproduction of Gottlieb Hamp-fler's "Pennsylvania Snowscape," which appeared full-page earlier in this series, is from a print on glossy Platino F.

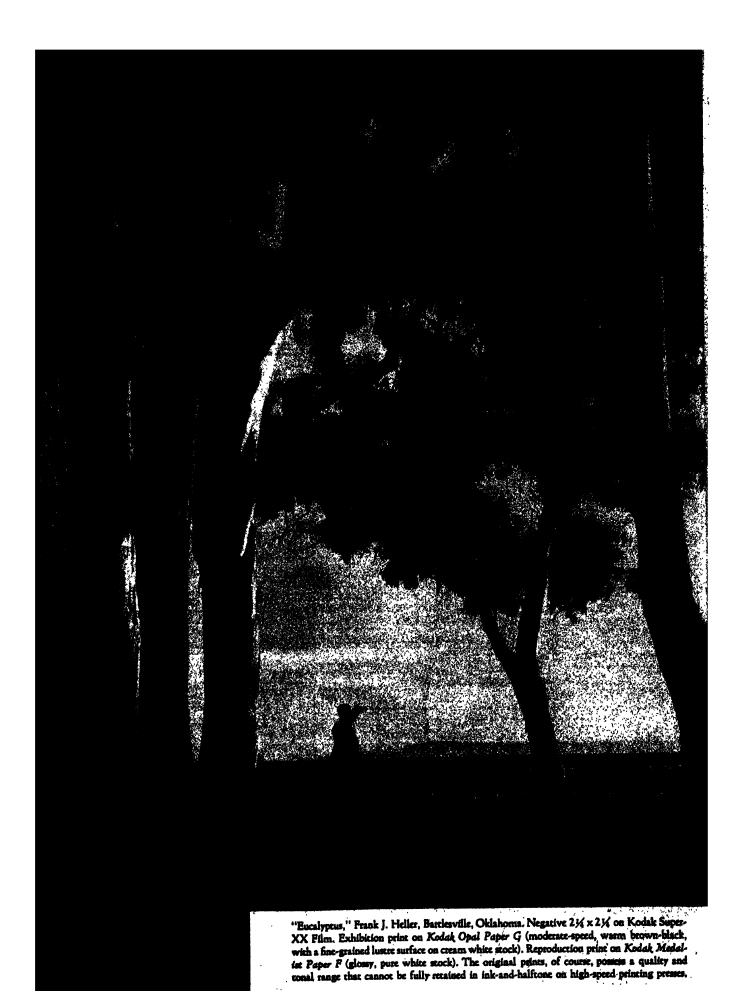
What is the purpose of the print—exhibition, gift, publication, small display, large display? Whatever the purpose, there's a Kodak paper to fit it. The small reproduction of Josef Schneider's "Susan" is from a print on Kodak Illustrators' Special—the paper he would naturally choose for top-quality halftone reproduction. Medalist would be an alternate choice. For exhibition, Opal, Platino, or Medalist, in a salon surface. For a luxurious portrait presentation, Opal or Kodak Opalure Print Film. And, of course, each of these fine Kodak enlarging papers is matched by a contact-print paper of similar character.

Know year Kodah papers, for knowledge spells success. For fine exhibition enlargements, gift prints, home decoration—choose from warm-black Medalist and Platine, brown-black Opal, Estalure G, and Illustrators' Special, and neutral-black Kedahremide. For special applications, Kedah Mural R, Resiste Rapid N, Opalure Print Film, Translite Paper. For contact prints, Kedah Ase, Velex, Resiste N, and others. Consult the Kodak Data Book on Photographic Papers, and your Kodak dealer.

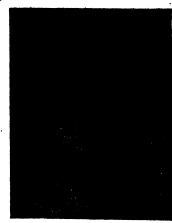




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- Built-in charger.
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- small and compact.
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OFFICIAL NOTICE

On page 135 of the February Journal, amendments to the PSA By-Laws, as passed by the Board at its October 11th meeting, were published. Subsequently, the Board decided to establish Canada as a separate region. This action nullified the previous amendment to Article IX, Section 2e.

The amendment, which is hereby published as required by the PSA By-Laws, now reads:

"Four (4) members of the Society, one elected from each of the following four (4) regions, the first to represent the geographical Eastern section of the United States comprising the official Eastern Time Zone, the second to represent the geographical Mid-western section of the United States, comprising the official Central Time Zone, the third to represent the Western section of the United States, comprising the combined official Mountain and Pacific Times Zones. and the fourth to represent all Provinces of Canada."

MRS. C. B. PHELPS, JR., HON. PSA, Sec.

Barbara Green To Tour Mid-West

Barbara Green, FPSA, FRPS, of Brooklyn, N. Y., is now planning to add several more lecture appearances to a spring trip she will make to St. Louis, where she will serve on the jury of the 10th St. Louis International. She is again available to clubs under the National Lecture Program. There are a few open dates between mid-April and mid-May and clubs that are interested may yet be able to arrange for her to appear. Letters or telegrams should be addressed to Mrs. Green herself, as National Lecture Chairman, 30 Willow Street, Brooklyn 2, N. Y.

The April-May 1952 lecture tour is an outgrowth of her highly successful tours made in the spring and fall of 1951. In the coming series, "New Prints for Old" will again be given. However, some clubs who heard this lecture last year have aiready scheduled another talk of Barbara Green's. This is "Don't Watch the Birdie!"-an instructive and amusing discussion of child photography, illustrated with fifty

of her superb prints.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

For Sale-Rolleiflex, automatic, like new. Tessar f/3.5, case, filter, lens hood, red screen, Proxar #2 set lenses, gadget bag. Make offer. Zeiss Deltrintem binoculars, 8 x 30, case. Make offer. Louis F. Bucher, 592 Broadway, Newark 4, N. J.

For Sale-5 x 7 Graflex, no lens, Graphic back \$30. Spencer 31/4 x 4 slide projector short 4" lens for small slides, 500 watt. \$25. No scratches. DeWitt Bishop, 2548-8th Ave., Sacramento 17, Calif.

For Sale-Schneider Angulon 1/6.8 in Prontor Synchro \$30; Ilex Paragon 51/2" f/4.5 in #3 Acme Synchro \$38; Ross Teleros 9" 1/5.5 covers 21/4 x 31/4-\$30. M. L. Friedman, 5016 3rd St., N.W., Wash. 11, D. C.

For Sale-Kodak Monitor 620, coated f/4.5 flash supermatic shutter, case. \$46. Harold Sorbye, 3538 Gregory St., Madison 5, Wis.

Wanted-Colortran unit, Groverlites excellent 8 x 10 W. A. lens in shutter, densitometer, 8 x 10 or larger contact printer with Argon bulbs. Have Movie Mite Sound Projector or ? H. Ernest Schubert, 254 S. Terrace, Columbus 4, Ohio.

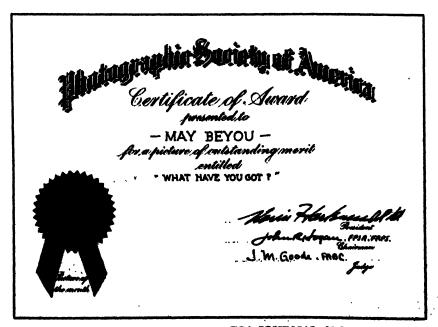
PICTURE OF THE MO

Next month the scores and some of the winning pictures will be published, but don't wait for this because all entrants in the January and February contests have received full information direct, and will receive full information about the March contest soon after the end of the month. Read the Rules in the January and February Journal and send your prints to:

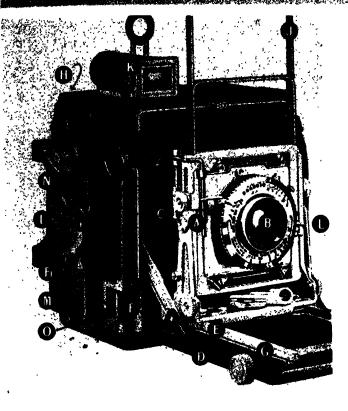
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BOOK REVIEWS

THERE'S MONEY IN PICTURES, by Leo Solomon, Funk & Wagnalls Co., 153 E. 24th St., New York 10, N. Y., 198 pages, $5\frac{1}{2} \times 8\frac{1}{2}$, illustrated, cloth, \$3.00.

PICTURE EDITING, by Stanley E. Kalish and Clifton C. Edom, Rinehart and Co., New York, 207 pages, 71/2 x 101/4, illustrated, cloth, \$4.50 College Edition. \$6.00 Trade Edition. 1951.

These two books have reached the market at about the same time, and it is interesting to note that the author of the first is an ex-news service picture man (Chief of Wide World Photo Service) now serving as Chief of Press Photo Unit of the Dept. of State, and that one of the authors of the second, i.e. Kalish, was also

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successful news picture man (Picture Editor, The Milwaukee Journal) also now with the Dept. of State in the Photo Branch of the International Press Division.

Leo Solomon's interesting book is aimed at the amateur photographer trying to make his hobby pay off in photo-journalism. Leo preaches no technique, healthily assumes that the reader is a photographer who knows which end of a camera to point. His advice, based on over thirty years in the picture business is straight from the shoulder suggestion on marketing.

The tips on saleability of pictures, aiming at top markets, recognizing "newsworthiness," and evaluating picture ideas, will draw "amens" from most free-lancers. The narratives behind the making and marketing of many famous and familiar pictures are fascinating reading for anyone interested in pictures. The book is indispensable for a free-lance just starting out; certainly worth reading for others.

PICTURE EDITING by Kalish and Edom (who is Associate Professor of Journalism at the U. of Missouri) is a book that fills a long vacant place in the teaching of photo-journalism. Designed primarily to serve as a text book and as a guide for picture editors of newspapers and small publications, it is a valuable and most significant book for the photographer who is interested in editing and editorial

Divided into two major sections, the first, "Pictures and Picture Editing," deals with what pictures can do in a publication, why special editors for pictures are necessary, and how picture editors work with photographers and other staff people. The PRINTS BY

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second section of the book, "The Picture Editor at Work," deals with actual picture handling and explains lay-out, make-up, cropping, retouching, captioning, and use of resource materials and picture morgue.

Such mechanics as scaling and use of lay-out systems (the authors use and justify the modulus system) are explained in thorough detail and for the novice these tricks may well be worth the price of admission, alone.

For the picture editor, the discussion on establishing a "picture policy" and making it work is enlightening, and we applaud the recognition of the photographer as the "ambassador of good relations for the publisher." This book may be considered an important one, for it is the first on the subject, and is as up to date as tomorrow's pictures.-DBE, Jr., Courtesy ASMP.

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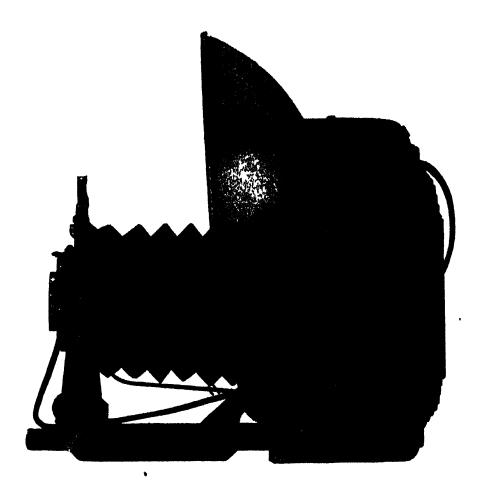
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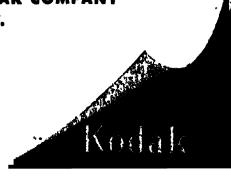
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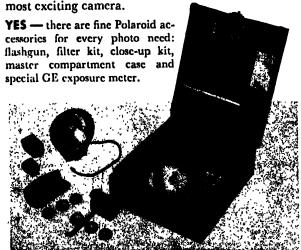


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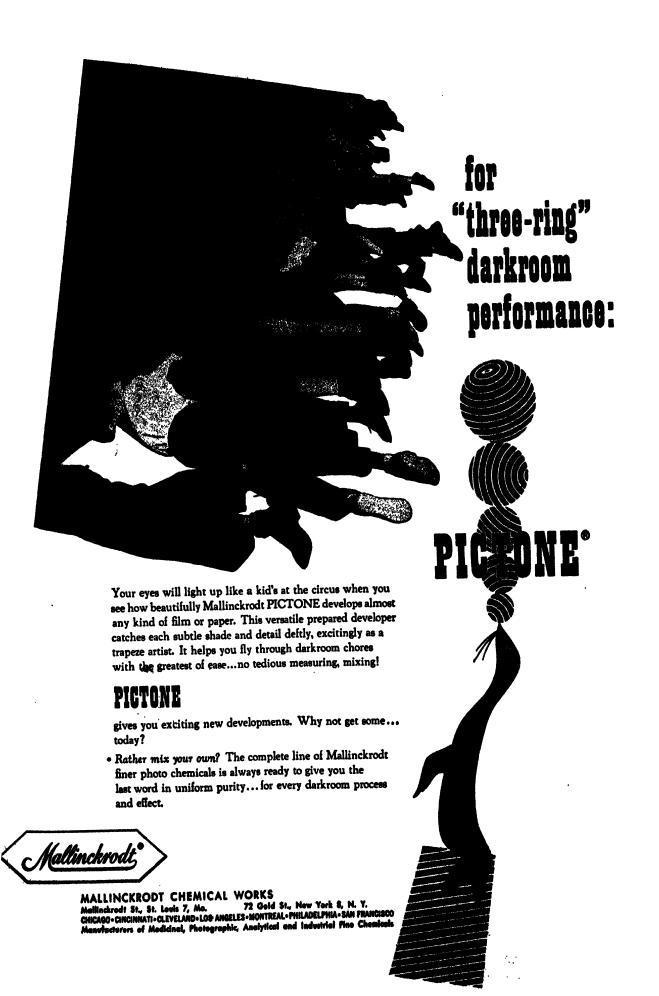


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THE PRESIDENT REPORTS . . .

It is 9:40° and the desk has thirty-seven letters from PSA members and officers. It gets a fast run-through and only three will be answered today. They must have immediate answers, but the rest will wait until a bad day of figuring and talking to representatives of various printing and paper companies is over. Today—as in so many recent days—I am working exclusively for the Publications Committee.

Chairman Youran and the members of the Committee made certain demands last Friday evening, and those are orders. Our JOURNAI. has been costing more than we can afford—it is up to some of us to see what can be done about it, and something drastic has to be done and quickly.

This is the tenth such day in a row, but chough has been discovered to prove that we can have a good JOURNAL at little or no cost to the Society. The advertising has been going up and now the costs will come down—as they should.

When—and note the word is not "if"—we break even on the PSA JOURNAL, we can do a great many things at Headquarters that are now far beyond their ability. We need more capable hands at 2005—and I mean more of them. Those we now have are doing a grand job for us, but they need more help—and they are going to get it! It can and will be done as soon as the JOURNAL costs us less—or perhaps nothing at all—per year.

In the next month or two, there will be more news on all this. Stand by for good news!

But one letter demands an immediate answer. Boris Dobro and his crew in California have just staged a truly fine PSA event in their "PSA Town Meeting of Photography." Despite what Boris calls too much "liquid sunshine," hundreds of photography's wonderful people turned out to mingle with PSA's best on a day of interesting and exciting camera doings. Sponsored by PSA and the Southern California Council of Camera Clubs, the Town Meeting brought out most of the town and everyone had fun. Top and sincere con-

gratulations to Boris Dobro and all his faithful aids!

This important Day is especially exciting to me because it fits in so perfectly with my keen desire to have really important PSA events going on in every center of PSA population. The "Tops" show in its wanderings in the South this winter has proved that there are innumerable PSA'ers who are eager to put on programs which will interest the whole community. Now Dobro comes along with another kind of program that might be staged in any city or town in the U. S. A. regardless of the total population.

These events in scores of communities all over the country will furnish the backbone of PSA's strength because of their valuable contribution to photography and to the life of each city and town. That's another way of saying that we can accomplish much for both our country and our photography through the work of our Society at the local level.

We who have accepted office—another way of saying "taken a job"—on a national committee or other working level in PSA, are all looking for ways and means to increase general interest in photography—and incidently in PSA. Such programs—of great interest not only to PSA'ers but to the whole community—cannot fail to produce results if there are enough Dobro's and others who are willing to work out plans and carry through those already in existence. More power to them.

Here's the catch in all this. We need a lot of others who would like to do something constructive in their own towns. Maybe it is the "Tops" show, maybe a "Town Meeting" or regional convention or one-day seminar or a session of the National Lecture Program. Maybe it's an idea of your own that is still better—who knows?

If such a performance sounds interesting to you, sit down right now and drop me a line. PSA is a big thing—big and most important. It needs the best any of us can offer, and it pays off most to those who do most in the activities of the Society.

NORRIS HARKHESS

PSA JOURNAL, Vol. 18, April 1952



Wherever your photographic journeys may lead you . . . whatever your favorite subjects may be—the 2½ x 2½ HASSELBLAD Camera merits your interest. This is particularly true if you pursue your photographic work, and pleasure, with the practiced discipline of a perfectionist. For here is an instrument, precision crafted in Sweden, with built-in refinements that will bring a new range . . . a new sureness to your picture making. Interchangeable film magazines, interchangeable lenses, automatic controls, speeds to 1/1600 second, built-in flash — these are but a few of the features that make the HASSELBLAD a "must" for your personal inspection.

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NATURALISTS
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metchiess Ekter 1/2.8 Lens
... focusing down to
20 inches without accessoria.
... and to full scale with
actionsion tabes ... and with
no worry about paralles.

ILLUSTRATORS
will like the quick
interchangeability of the
roll-film magazines . . .
parmitting the use of
different film consistent,
color or black-and-white
in one camera.

PHOTO-REPORTERS
will be quich to exploit the
dazding 1/1600 top speed
of the HASSELBLAD...
excited at the prespect of
frozzing action at angles too
difficult for shoose shutters.

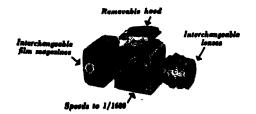
TRAVELERS
will thrill at the "reach"
of the long-focus lenses
that bring distant,
inaccassible subjects into
working range ... thembs
to rapid interchangeability











Write for the descriptive HASSELBLAD booklet to



Dept. P 110 West 32nd Street, New York I, N. Y.

NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

Now you can mix your own solutions for processing Diaversal paper. The Revere Camera Company, of Chicago, American distributors of the Belgian-made paper, have released the formulas which until now have been available only from Revere in prepared liquid or powder form. In case you have missed it, the Revere Wash-Off Negative Diaversal Enlarging Paper, to give it its full name, is a unique positiveto-positive material for making toned enlarged prints in a few minutes directly from . color transparencies, movie frames and stereo pairs. After exposure in an enlarger (a special outfit, Revere Cine Enlarger-Viewer, is sold for enlarging from 8mm or 16mm film frames), Diaversal paper is put through three solutions. The process consists of a first developer, which yields a negative; a second developer, which reverses the image to a positive after the temporary negative image has been washed off in a warm water, leaving a light-toned positive, and a toning bath which darkens the positive to produce the completed rotobrown print.

The bleaching solution formerly indicated has been eliminated, this step having been incorporated in the second developer, which contains hypo crystals. No fixing

is required and washing takes five to ten minutes. Ordinary darkroom lighting with an OA or similar safelight is required only for the first two minutes of the processing, after which the white room light may be turned on. After washing, the prints are dried normally.

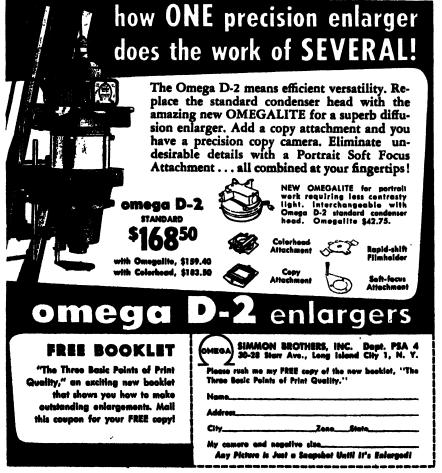
Revere announces the following formulas for processing Diaversal:

First Developer (G251):		
Water at 90 degrees F	32	oz.
Metol	53	gr.
Sodium sulfite, anhydrous	2	ΟZ.
Hydroquinone	210	gr.
Sodium carbonate, anhydrous	31/4	oz.
Potassium bromide	35	gr.
Water to make	80	oz.

Use without dilution: develop one minute at 60-68 degrees.

Second Developer:	
Water at 90 degrees	32 oz.
Sodium sulfite, anhydrous	4 oz.
Hypo crystals	180 gr.
Add First Developer	4 oz.
Water to make	80 oz.

Use without dilution: develop two minutes at 60-68 degrees.



Recommended Toners are as follows:

Eastman Rapid Selenium
Water at 60-68 degrees 32 parts
or
Ansco Flemish Toner
Water 60-68 degrees 40 parts

Tone one to three minutes at 60-68 degrees, the time depending on the depth of tone desired.

If a prepared developer is preferred, Revere suggests Dektol, or similar developer, diluted two to one, for the first solution; and Dektol two to one for the second developer, plus 54 grains of hypo crystals to 24 ounces of diluted tray working solution.

The latest kink in enlargers—a rangefinder for focusing! Honest. It's the principal gimmick of the Exact 66, a 21/4x21/4 enlarger just brought into this country from Germany by Burleigh Brooks Company, 10 West Forty-sixth Street, New York City. Made by the Veigel factory in Stuttgart, the new enlarger is designed to take 21/4x21/4 negatives and smaller. The rangefinder is available with lenses of various focal lengths and can be used for any degree of enlargement on or off the baseboard. Two light beams are projected as lines on the easel; as the lens is focused the beams move toward each other. When the two beams join, the image is in sharp focus. Other features of this \$169.50 enlarger include a double condenser matched to a Schneider Componar enlarging lens and a new type reflex lighting principle, of which the source is a projection lamp. The Exact 66 is compact, light in weight, with controls for raising, lowering and locking at the base, and enlarging magnifications of 11/2 to 7 times on the baseboard, higher ratios off the board.

Flash

A couple of new speedlights have been introduced recently. One is the Epco Electronic Flash Unit Model PD-400, the other the Shawlite Electronic Flashgun. The Epco, which is made by Epco Products. Inc., 2500 Atlantic Avenue, Brooklyn, includes a cold light tube with a long-life guarantee, a flash duration of 1/10,000th of a second, a light output of 120 wattseconds and guide numbers of 45 for color, 220 for fast panchromatic film, and costs \$160 for the complete outfit, which includes a genuine cowhide leather-covered carrying case, power pack, cold light bulb, seveninch aplanatic reflector and 20 feet of cord. The Epco may be converted in a few seconds for battery operation.

The Shawlite Electronic Flashgun, having a 60-watt-second output, said to be equivalent to that of a No. 5 flash lamp, is announced by Minifilm Camera Corp., 1190 Sixth Avenue, New York. The \$39.95 unit has a 1/2000th flash duration, weighs two pounds and operates on 110-120 AC. The unit includes a seven-ounce flashgun, complete with battery case, reflector and camera bracket, and an electronic tube yielding 100,000 flashes.

A. C. Muller, of 421 Seventh Avenue, New York, who has been synchronizing Automatic Rolleissex cameras for flash for more than four years, now announces a



Take what you see...then see **EXACTLY** what you take

Tr's amazingly easy to take beautiful, true-to-life pictures with the Stereo-REALIST — and as rewarding as a flower garden in full bloom. The REALIST exactly reproduces what you see with your eyes. So, if the original scene is pleasing, take it. When viewed in the REALIST Viewer it will be equally as pleasing.

And with the REALIST you don't have to fuss about perspective or composition . . . or memorize pages of algebraic formulae . . . or juggle a truckload of equipment. The REALIST does the work. YOU get the enjoyment!

REALIST pictures are a thrilling experience in lifelike three dimensions and glorious natural color. But, seeing is believing. If you haven't seen REALIST pictures, ask your camera dealer to show you some. See for yourself how you can "take it easy" with the REALIST. DAVID WHITE COMPANY, 387 W. Court Street, Milwaukee 12, Wisconsin.



****Realist

THE CAMERA THAT SEES THE SAME AS YOU

Stereo-REALIST Cameras, Viewers, Projectors, and Accessories are products
of the David White Company, Militaukee 12, Wiscomin.

BUY THESE CUSTOM-BUILT REALIST ACCESSORIES AT YOUR CAMERA DEALER



New, Low-Cest REALIST Viewer Only viewer in its price range with matched, achromatic lenses. Builtin light source. Pocket size, sturdy construction. Economical, but top quality.

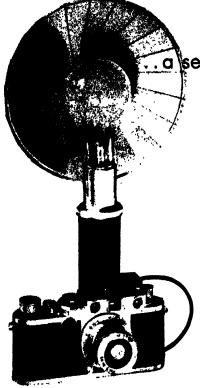


Permaments
The ideal mount for
viewing and projection;
3 window sizes. Plasticglass combination is durable, neat, easy to assemble. Adhesive backing seals firmly.



Siide & Viewer Carrying Case Three drawers for 48 slides, one for viewer, Sturdy, plastic handle; two-tone brown tweed, plastic-impregnated fabtic covering.

your Standby for flash!



The New Leica IIf Box with Built-in Synchronization. \$139.40 (Incl., Fed. Tax). Leica Folding Flash Unit \$24 additional.

econd Leica *

without lens cost

Yes, you now can pair up the new IIf with your present Leica and get all the advantages of a "second" camera without the cost of another lens. By a simple switch of your present lens you can quickly change from natural lighting to flash exposures...shoot in either color or black and white... get fuller and far more versatile coverage of any scene or subject.

The new Leica IIf offers built-in synchronization timed exactly for all shutter speeds from 1/30 to 1/500... for all flash bulbs and zero delay strobe. It also features the new film-winding knob that "remembers" the speed of the film in the camera. May be converted easily to a IIIf model by factory addition of slower shutter speeds. Ask your photoexpert Leica Dealer for full details.

new installation: full synchronization at all speeds for all Rolleiflex cameras with rimset, delayed-action Compur shutters. The cost is \$40. He offers the same installation for other cameras with this type of shutter, including the Plaubel Makina and the Super Ikonta B and BX.

Designed for use with the popular miniature peanut flash lamps, the Bower Photo Flash Unit, recently put on the market by Saul Bower, Inc., 114 Liberty Street, New York, is måde of lightweight aluminum and costs \$6 for reflector, battery case, cord and camera bracket with screws. Versatility is provided by a tripod screw in the base of the camera bracket and, for cameras with a built-in shoe, by a clip at the bottom of the battery case.

A new B-C Flash Unit, Model BCB, for the Bolsey Models B-2 and C 35mm cameras, is announced by the Kalart Company, Inc., of Plainville, Conn. The unit includes the exclusive built-in test light and costs \$1430

The Amber Coated Dura-Flash lamp is announced by Dura Electric Lamp Company, Inc., of Newark, N. J. Designed to furnish color-corrected illumination without the use of auxiliary filters, the new lamps come in five types, the No. 5A, No. 6A (for small cameras with focal-plane shutters), the No. 11A and Nos. 22A and 50A, the latter for large coverage.

Cameras

Carl Zeiss, Inc., 485 Fifth Avenue, New York, importer of the Contax and Ikonta cameras, has entered the inexpensive camera field with the Box Tengor camera, a \$17 unit of the "deluxe box" type. Equipped with a two-element coated and color corrected f/9 lens, the camera uses 120 film for a yield of eight pictures, size 2½x3¼ inches.

The camera has three focusing distances, three lens stops, f/9, f/11 and f/16, and a constant shutter speed of 1/30th of a second, and bulb (time). The shutter is the rotary type with built-in flash. The company also announces the availability of the Zeiss Ikon Ikophot photo electric exposure meter with an accessory for incident-light readings. It is calibrated in ASA film values and costs \$28.

Saul Bower, Inc., of 114 Liberty Street, New York, has imported the Bower 35, a German miniature ranging in price, depending on the shutter, from \$36.50 to \$52.50. The Bower 35 has an f/2.8 Steinheil Cassar coated lens and comes equipped with any of four shutters, the Vario, with speeds from 1/25 to 1/200 and bulb; the Prontor S, 1 second to 1/300 and bulb with built-in self timer; the Prontor SW, same as the Prontor S but with flash synchronized at all speeds; and Compur Rapid MX, 1 second to 1/500, bulb, flash synchronized at all speeds. The Bower 35 is small, light weight, and has a de-cast aluminum body finished in black with chrome trim.

Bower also has a Bower Ball Titt Tripod Top with unusual locking features. Imported from Germany, the top comes in three sizes and is priced at \$2 to \$3.50.

The thirteen Camera Craft stores, with headquarters at 18 East 42nd Street, New York City, announce two items. One is

PSA JOURNAL, Vol. 18, April 1952

.... another way LEICA makes better pictures easier.....

New B. C. Unit for Uniform Flash

Fits easily into any Leica Fold-ing Flash Unit \$3.85 including battery



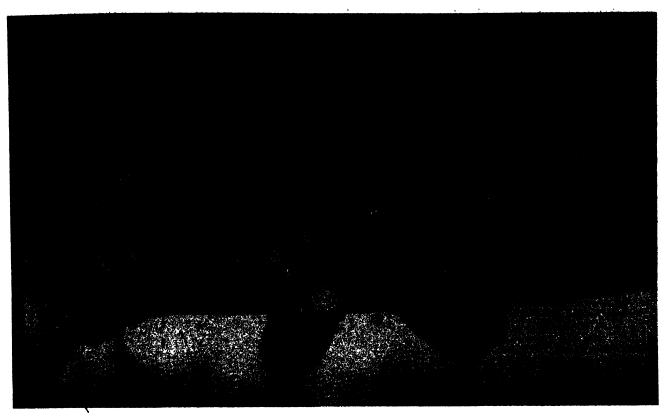


A remarkably new, more powerful and dependable firing system for Leica flash shooting. In between shots, its special condenser "stores" energy from a single, small 22½v. battery for a uniform, high-voltage firing impulse. Discharges force 15 times stronger than usual ½v. flashlight battery:

- provides more even illumination at flash peak.
- simplifies use of extension units for multiple flash by eliminating slowed timing.
- makes battery, contact and temperature conditions less critical, firing more dependable.
- single long-life battery means extra convenience and economy.
- now standard equipment for Leica Folding Flash Unit.

*a trademark of E. LEITZ, INC., 304 Hudson St., New York 13, N. Y.

LEITZ MICROSCOPES • SCIENTIFIC INSTRUMENTS BINOCULARS • LEICA CAMERAS AND ACCESSORIES



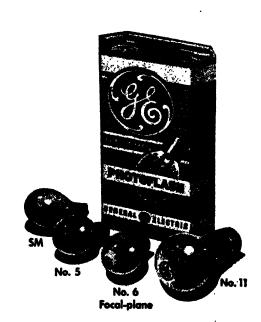
Dull day "sunlight." See how photographer George Miller has used G-E Midgets to create the effect of sunlight, giving the picture extra form and sparkle. Try 'em in sunlight, to soften shadows on faces.

When Not Posing makes a Better Picture!

G-E Photoflash lets you shoot fast

You just can't make young pups hold still and "watch the birdie!" But don't worry about that when taking pictures with General Electric Photoflash. Because G-E Photoflash (Midgets or other sizes to fit your camera) provides a punch of light to capture every detail and, most important here, really "stops" the action of jumping, wiggling, clawing, yelping. Result: a much more interesting picture because it is candid.

For shots like this—and for so many others indoors or out, day or night—G-E Photoflash is the answer you've always wanted for making certain that your precious pictures come out fine! Buy G-E Photoflash at your photo dealers. And keep plenty handy for every occasion!



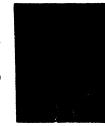
Remember, there's a G-E lamp for every photographic purpose



Develop Your Prints With the Same

Care You Give Your Negatives

by Dr. Edmund Lowe, APSA



Some paper developers produce beautiful tones and some do not, therefore, selection of the right print developer contributes as much to the success of your picture as proper negative development.

For years Edwal chemists have sought the best combinations for producing beautiful tones—experimenting with hundreds of developing agents, anti-fog agents, pH values and concentrations. Research was not restricted to cheaper metol-hydroquinone mixtures, but included more powerful and more expensive compounds long favored by great photographers.

Today Edwal offers 2 superior paper developers (both without hydroquinone, chief cause of aerial fog) actually LOWER IN PRICE than metol-bydroquinone liquid developers because their greater concentration allows lower packing and shipping costs. Try them today!

Edwal 111, "platinum tone" developer, produces unusually beautiful "silvery" blacks (especially on Varigam) in portraits, landscapes, pictures to "live with" in the home. We recommend it for all personal pictures where cold blue blacks are not desired. One quart bottle makes up to 2 gal. of working solution.

Edwal Velvet produces cool rich blacks on "cold tone" papers; warm blacks on papers such as Opal, India Tone, etc. Velvet is today the LEAST EXPENSIVE liquid paper developer, though made with costly chemicals. Because it is extremely concentrated, the 99¢ 16 oz. size makes 1½ gallons of full strength developer!

SPECIAL SAMPLES to Camera Clubs and Schools

Edwal offers special samples to accredited camera clubs, universities, photo schools. Send us the number of members in your club or class, and the name of your most convenient photo supply dealer (mention this magazine). We'll do the rest.



SCIENTIFIC PRODUCTS CORP.

the Proximeter, a close-up focusing attachment for focusing and viewing miniature camera subjects as near as ten inches without the usual adjustments. The device offers three close-up ranges and accommodates models of the Leica, the Kodak Retina and the Agfa Karomat. For the Leica, the Proximeter is \$24.95, for the Retina \$19.95.

The other exclusive Camera Craft item is a complete, low-cost kit for making color prints by the Dye-Transfer process, costing only \$37.50. The kit contains all the necessary materials including the Condit Registration Easel, a custom-made device for accurately registering the transferred matrices, and a set of triple-masked, balanced color-separation negatives for use as a guide in making sets of negatives.

Ansco Color, daylight, and Ansco Supreme, a medium-speed fine-grain panchromatic film, are now available in the popular 828 size, which yields eight pictures size 28mm x 40mm to the roll, which is slightly larger than the conventional 35mm film. The color film is 98 cents a roll, the black-and-white 48 cents.

The three-section Empire Hi-Riser Tripod is announced by Service Photo Suppliers, Inc., 151 West 19th Street, New York City, at \$32.50. The new tripod has an adjusting ring for snugly fitting the camera tripod thread; an efficient panning handle; a tilt lock to permit the camera to be moved horizontally only; a handle, which folds when not in use, for adjusting the height of the elevating column, and other conveniences.

A 7½-inch, 7-ounce camera support designed for tabletop and similar photography, has been put on the market by Exakta Camera Company, 46 West 29th Street, New York City. The \$3.95 device consists of a clamp and universal head, can be fastened quickly and firmly to a table, a chair, door, etc., is made of aluminum alloy and has American and European tripod bushings.

A new plastic lightweight Stereo Slide Mount for standard 35mm viewers and projectors is offered by Holson Binders, Inc., 762 Wythe Avenue, Brooklyn 11, N. Y. Each film frame, as it is cut, is slipped into a transparent plastic envelope, then into a slot in the mount, making possible the mounting of a complete roll in about ten minutes. A package of sixteen is \$2.48; 100, \$15.

A single-tier all-steel file for stereo slides has been introduced by the Brumberger Sales Corp., 34 Thirty-fourth St., Brooklyn 32, N. Y. The file takes fifty metal or glass slide binders divided into five groups or up to 125 cardboard mounts. The file has a recessed handle, snap catches, numbered strips and an index card.

A new film and paper fixer that contains an aromatic oil of lavender derivative, that takes out the strong acetic acid and sulfite odors usually associated with acid hypo solutions, has been placed on the market by du Pont. It is the 18-F Universal Fixer, a single-powder hardening fixer that is mixed easily and has a long service life. It is designed particularly for darkroom work in homes, office buildings and similar places.

A file for 35mm slides that looks like a leather-bound volume, the Dias Slide File, recently introduced by Camera Specialty Company, Inc., 50 West 29th Street, New ~ York, measures \$x10 inches, holds 100 glass slides or 200 ready-mounts, and costs \$7.50. It is made of dovetailed hardwood fines, is bound in leather and has a natural wood finish.

A new 90mm f/1.8 Angenieux telephoto lens for the Exakta camera and designed for use under difficult lighting conditions indoors, is announced by Exakta Camera Co., New York. The price is \$149.50.

A new Exposure Dial Calculator for indoor movies and still photography is now included with all Mayfair portable lighting units.



One of the handiest devices we have tried in a long time is the new Polaroid desktop Copymaker (\$67.50) pictured above. For use with the Polaroid Land Camera, it turns out clear, dry, finished copies of documents, letters, sketches, drawings or photographs in a minute. It can be used for close-ups of machine parts and other small objects up to 11 x 14 inches.

Completely self-contained, it incorporates polarized illumination, automatic indicating scale, exposure guide, electric timer, adjustable platform, and circular fluorescent bulb.

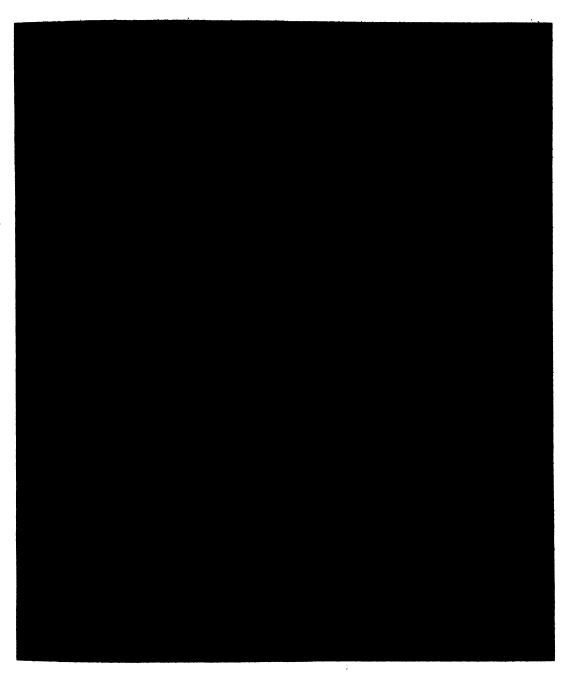
OFFICIAL NOTICES

The following proposed amendment to Article XVII, Section 1, of the PSA Constitution and By-Laws, is published herewith as required:

Delete the present Section 1 and replace it with the following: "Cask. All funds of this Society shall be deposited in banks which are members of the Federal Deposit Insurance Corporation in the name of this Society and subject to checks signed by either the President or the Treasurer, both of whom shall be bonded, with any other of the elected officers or the Executive Secretary or Office Manager as co-signer under the rules and regulations prescribed by the Board of Directors."

Mas. C. B. Phelps, Jr., How. PSA, Sec. PSA JOURNAL, Vol. 18, April 1952

A" <u>Natural</u>" for Cykora!



You'll find Ansco Cykora, with its good choice of surfaces and evenly spaced contrast grades, a perfect choice for any exhibition print you make.

This fine, moderate speed enlarging paper responds readily to various developers and toners, yielding prints of rich gradation. For tones of pleasing warmth, develop in Ansco Ardol. For colder, stronger tones, use Ansco Vividol. Both developers are laboratorypackaged for your convenience and protection.

See for yourself how well your favorite negatives enlarge on famous Ansco Cykora paper!

Ansco, Binghamton, New York.

A Division of General Aniline & Film Corporation. "From Research to Reality."

Ask for
ANSCO
CYKORA
PAPER

JOHN R. HOGAN, FPSA, FRPS

Will analyze five of your negatives from the pictorial viewpoint, make a full size specimen exhibition print from the most suitable, and explain in complete detail the how and why of each operation.

Since this service is based on over twenty-five years of study and experience, it could save you plenty of time and money figuring out how to get the best results from your negative.

COMPLETE SERVICE TWENTY-FIVE DOLLARS

> JOHN R. HOGAN 1528 WALNUT STREET, PHILADELPHIA, PA.

Pictorial Division

The 1952 Pictorial Division Nominating Committee, consisting of Grant Duggins, FPSA, Sacramento, Calif.; Mrs. Anne P. Dewey, Hon.PSA, APSA, Chicago, Ill.; Wardlaw M. Hammond, Philadelphia, Pa.; and John R. Hogan, Hon.PSA, FPSA, Philadelphia, Pa., chairman, have selected the following slate of officers for the 1952-54 term:

Chairman: Ray Miess, APSA, Milwaukee, Wis. Vice Chairman: Loren M. Root, APSA, Chicago. III.

Secretary: Miss Stella R. Jenks, Columbus, Ohio Treasurer: Robert J. Lauer, Wauwatosa, Wis.

WILLIAM E. CHASE, APSA, Chairman

NEWS AND NOTES

Resolution of NAPM

William C. Babbitt, Managing Director of the National Association of Photographic Manufacturers, Inc., has sent PSA JOURNAL a copy of a resolution recently passed by his organization. Since this resolution so clearly states the views of PSA JOURNAL, we quote it in full:

RESOLUTION

WHEREAS publishers and editors of photographic publications have an unusual moral and

NOW \$19.95

NOW \$34.00

NOW \$34.50

NOW \$53.50

Rubber cushion prevents excessive jarring when camera descends too rapidly on Elevator Column.
 Legs rigidity hinged to triped top, reinferced to ejiminate twisting or

snaking.

8. Crank has wide sweep for smoother

ethical responsibility to maintain proper standards of decency and good taste in the selection of pictorial illustration, particularly because of the number of teen-age hobbyists and readers; and

WHEREAS there has been increasing critics and of present standards by commentators both

within and without the photographic industry; and WHEREAS such publications evidently are at-tracting interest in the female figure rather than in photography to the point where distributors of items of questionable taste are now buying advertising space therein; and WHEREAS such a situation can do irreparable

arm to photographic magazines, dealers and manu**facturers**

NOW, THEREFORE be it

RESOLVED that publishers and editors of photographic publications be urged to take immediate steps to prepare and adopt standards of decency and good taste in the selection of pictorial illustration, editorial and advertising, which are above

Board of Directors, National Association of Photographic Manufacturers, Inc.

Technical Exhibit Travelling Show

The PSA Technical Division announces a new Travelling Print Show, containing outstanding examples of scientific and technical photography. Within the limit of the number of hangings that can be arranged in a period of about 18 months, this Show will be loaned to technical schools and societies for periods of a week or so at no charge, except one-way shipping costs.

The Travelling Show contains about thirty-five 16 x 20 prints, which were selected from the 7th Open Exhibit of Technical Photography, held in Detroit last October. In the main they represent interesting examples of the ability of the camera to capture and record technical information that escapes the eye.

Conditions for borrowing the Technical Print Show are simple. Public hangings are given preferred consideration. prints, on 16 x 20 mounts, should be hung under glass for protection. Each group borrowing the Show is required to ship the prints promptly at their own expense to the next location. The Show will be available for hangings through June 1953. Requests should be sent in writing to Earl R. Clark, 184 Malden Street, Rochester 13, New York, and should state any preference for dates.

Progress Medal to Johnston

The Council of the Royal Photographic Society of Great Britain has awarded the Society's Progress Medal, its highest award, to J. Dudley Johnston, Hon. FRPS, in recognition of the invaluable services he has rendered to the Royal and to the advancement of photography, particularly in the pictorial field.

Mr. Johnston was the recipient of the PSA Progress Medal Award in 1949.

Whitesell Prints Available

An unusual opportunity is available to PSA members to obtain original salon prints by one of the world's greatest masters of group photography at the low cost of ten dollars (\$10.00) each. Pops Whitesell. FPSA, has made up a number of his more successful exhibition prints, and they may be obtained direct from him at 726 St. Peters Street, New Orleans, La.

Those who would like to have an original 16 x 20 dye transfer print portraying Pops

(Turn to page 290)

Dept. P.S.A. 4 Please rush me a PREE copy of your new catalog all about famous QUICK-SET Tripods. My Photo Dealer Is

hakin



Standard JUNIOR Tripod . . . was \$24.95 Elevator JUNIOR Tripod Standard SENIOR Tripod Elevator HI-BOY Triped

. . . was \$39.00 . . . was \$59.50 . . . YES, ALL QUICK-SET TRIPODS COST YOU LESS I 16 reasons why QUICK-SET is the choice of the Experts!

1. Handle securely locks Pan Head in

Handle securely locks Pan Head In any position.
 Pan Head Top Plate gives extra support to camera.
 Pan Head permits 130° tilt — full 360° of pan.
 Lecking Wheel permanently fastened to top plate . . . provides for any required length of camera screw.
 Camera Screw and Lecking Wheel are easily, instantly adjusted from front to rear.

camera movement.

Lecking Rings lock logs at any desired extension . . . fast, secure.

JO. Rubber Tips grip firmly on any surface to pre-QUICK-SET, INC. 1320 N. Elston Ave., Chicago 22, Ill. CATALOG Colorful and Informative Illustrated cat-alog describing in detail the complete specifications and features of every fa-mous QUICK-SET Tripod. Mail this coupon today for your FREE copy!

. . was \$39.50

PSA CONVENTION COMMITTEES ANNOUNCED

JOSEPH A. BERNSTEIN

Specific plans for this year's vacationtime convention of the Photographic Society of America, to be held in New York City, August 12th through the 16th, are beginning to jell, though six months remain before the call to order.

Deadline for all entries in the Annual PSA International Exhibit, which will be the first in the history of the convention to be held under the same roof as convention sessions, in Hotel New Yorker, has been set for July 10th.

Judges have been named for four of the seven divisions—one more than ever before—to be represented in the annual exhibit. The four divisions are Color, Pictorial, Nature, and for the first time, Stereo.

Motion Picture and Photo Journalism exhibits are to be invitational. The seventh group, the Technical Division, will assemble and judge its entries separately.

Complete information on the exhibits, as announced by Carl Sanchez, Jr., chairman of exhibits and Harry Youran, publications chairman, is tabulated elsewhere.

Divisional chairmen were making rapid progress toward, completion of their respective programs. Among early reports comes one from Paul Wolf for the Color Division. Included in this program will be a showing of a 16mm color film on Photomicrography and Photomacrography entitled "Natures Highlights," by Joseph T. Fox, APSA, FBPA, whose film was accorded a special award by the Biological Photographers Association this year. Another feature will be a much needed discussion of Color Filters by Charles A. Kinsley, APSA.

As programming moved toward completion Quested Elgar, in his role as chairman of convention housing, began to tackle the problem of allocating space and time to divisional and special meetings. He urged earliest possible filing of requisitions to insure smooth allocation of the ample space available in Hotel New Yorker.

In his role as president of the Metropolitan Camera Club Council and therefore official host to the convention, Mr. Elgar is assisting Paul Gibbs, New York chairman, in arranging a remarkable program of hospitality for visitors.

The New York committee is especially anxious to provide every facility for the comfort and convenience of convention visitors in view of the fact that the Metropolitan area, with its vast variety of photogenic subject matter, is showing signs of luring more photographers to the convention, earlier, than ever before. Many already have made it clear that they plan to come to New York early and stay after the close of the convention to combine the opportunity afforded for making pictures in a new and varied scene, with attendance at the convention.

In preparation for this, the New York general committee has been expanded until the number of Metropolitan area photographers new at work preparing for the visitors is growing well beyond the 200 mark.

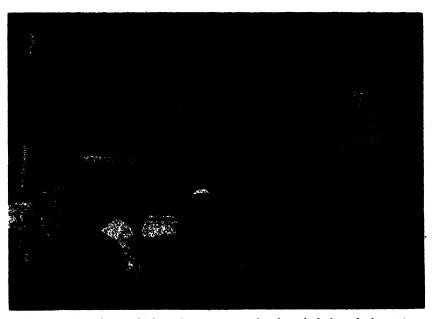
A corps of PSA members who are prominent as judges and speakers at meetings of the 100 and more Metropolitan camera clubs, are spreading the gospel of PSA under the direction of Al Schwartz, chairman of the convention membership committee. Results of their efforts are being felt in terms of new members for PSA and also in terms of volunteers to help the growing general committee prepare for visitors.

This "personalized field trip" service is planned by the New York committee to be available before and after the convention



PSA CONVENTION OFFICIALS—Norris Harkness, Pres., (left); Quested Elgar, Pres. of the host oganization, the Metropoliten CC Council; and Paul Gibbs, General Chairman.

General Chairman Gibbs urges convention visitors to come early, register the first day of the convention, and stay late, promising a type of hospitality that will exceed that of his own famous native



The Battery from Statue of Liberty Boat—a view to be photographed on the boat trip.

as well as during the five days of the sessions. It is in addition to the now rapidly developing major convention field trip being planned under the direction of Edward C. Wilson, chairman of the special events committee. He is chartering a boat to take photographers on a picture making tour of the New York harbor and waterfront.

With the goal of the reception committee aimed at converting the convention "into one big happy family," Olga Irish, chairman, has enlisted PSA members from all parts of the country as well as from New York to help introduce everyone to everyone else.

The special services committee, headed by Ed Bailey, already has launched a survey of the equipment and convenience requirements of every speaker and demonstrator with a view to making this convention the smoothest functioning one on record. His aim is to furnish the needed lights, flexible wiring, tripods, projectors, light boxes, screens, switches, even floor plugs, for every demonstration at the right place and at the right time.

southland. And to prove it, he is planning a reception for the first evening of the convention that will be unique in the annals of photographic holidays.

Chairmen of subcommittees follow:

General Chairman-Paul W. Gibbs Vice General Chairman-Quested L. Elgar Secretary-Lou Jacob -Quested L. Elgar Registration-Mrs. Ann Justice Banquet--Mrs. Susan Sherman Publications—Harry Youran
Membership—Alfred Schwartz
Finance—Frank J. Soracy
Exhibitions—Carl Sanchez
Reception—Olga Irish
Special Events—Edward C. Wilson Special Services -- Edward Bailey Program-Mildred Hatry Publicity—Joseph Bernstein Color—National: Leonard A. Thurston NYC: Paul Wolf Photo Journalism-David B. Eisendrath, Jr. Technical—Hubert Scheffy Stereo—Dr. Frank E. Rice Pictorial—National: Docis M. Weber NYC: Barbara Green Nature—National: Harry R. Reich NYC: Howard Foote Motion Pictures-National: Vincent H. Hunter NYC: Frank E. Gunnell

Camera Club Manual

H. J. Johnson, FPSA

The first portion of this installment concludes Chapter III. It is followed by Chapter IV, which will be concluded in next issue.

Organization for Meetings-

Organization of club officers and members for planning and conducting meetings depends upon (1) club organization as provided in constitution and by-laws, (2) size and objectives of the club, and (3) type of meeting schedule desired.

If the club is of the type which seeks to have every member active, appointment of multiple committees should lighten this work and contribute to club programs. If the club is limited in membership, the responsibilities must fall upon individuals, or upon a few.

Ideal organization for planning and conducting meetings might be as follows:

- Executive Committee comprised of club officers and chairmen of committees, meeting at least monthly to (a) conduct routine business, (b) plan club schedules, and (c) guide club affairs.
- Program Committee, responsible for planning meetings, obtaining speakers.
- House Committee responsible for care, and use, and timely availability of club equipment.
- Activities Committee responsible for club projects and activities such as field trips, special events, annual dinner, year book, etc. (In some clubs these projects are directed by the Program Committee, which may appoint sub-committees to handle special projects.)
- Competition Committee responsible for conducting monthly contests, annual shows, interclub competitions, and club participation in outside contests, exhibitions, etc.

These committees meet separately to plan and conduct their several responsibilities. Their chairmen, as members of the Executive Committee, are constantly in touch with all club affairs, and can present the wishes of club members, and of committee members, to the Executive Committee. In this way, the officers of the club may coordinate all programs and activities.

Meeting Programs

The nature of programs presented at camera club meetings is as diverse as are the clubs, their characteristics, and the imaginations of their officers. No program or list of programs exactly will meet the needs of all clubs, but programs which have been tried successfully are as follows:

- 1. LECTURE. Formal or informal, on any photographic subject (prints, slides, movies, depending on the chief purpose of the club).
- 2. DEMONSTRATION, of any product, process, or method, in any of the photographic fields in which the club is interested.
- 3. EXCHANGE NIGHT. Two or more local camera clubs hold a joint meeting. Useful particularly in hearing visiting speakers of note, or in pooling financial resources to obtain outstanding speakers.

- 4. ANALYSIS NIGHT. Members bring pictures which they desire to have analyzed by competent critics. Each member exhibits prints or slides, tells objective and explains process.
- 5. TRIAL BY JURY. This is a criticism program in which each print or slide is assured positive statements of good and bad features and then a decision as to which outweighs the other. As each picture is presented, a "prosecutor" looks for the weak points, then the "defense attorney" looks for the good points, and finally a "judge" summarizes his "decision" on the basis of the arguments presented. Select prosecutor, defense attorney, and judge well in advance and have a short rehearsal. (A "sergeant-at-arms" times each argument so that "prosecution" and "rebuttal" receive equal time.)
- 6. AUDIENCE PARTICIPATION PROGRAM. See Chapter III. Properly handled, this is the most beneficial type of criticism program.
- 7. TECHNICAL PROGRAM. Expert in scientific phases of photography makes non-technical talk or demonstration on theory or practice in some branch of the science.
- 8. INDUSTRIAL NIGHT. Industrial photographer describes use of photographs and of photographic processes in industry.
- 9. SCIENCE NIGHT. Dentist, doctor, or technician describes nature and use of x-ray and other types of pictures used for scientific purposes.
- 10. NEWS PICTURE NIGHT. News photographer tells of work and methods.
- 11. PORTRAITURE NIGHT. Outstanding portraitist, amateur, or professional exhibits and explains work.
- 12. CONTROL PROCESS PROGRAM. One or more experts in various control processes explain or demonstrate their methods. May be varied by giving identical negatives to each expert in advance of meeting and asking each to exhibit a print made from the negative, using his process. Each expert explains benefits of control process and how print thereby was improved.
- MAKE-UP NIGHT. Informal lecture and demonstration of photographic make-up materials and processes.
- 14. MODELS NIGHT. The club furnishes models and lights and under supervision of an experienced photographer, members try their hands at "model" photography. The models may be "costume," "character," or "nude," though the latter should be restricted to advanced workers and arrangements carefully supervised. For best results, give each member a specified amount of time in a predetermined sequence.
- 15. STUDIO NIGHT. Meeting is held in studio of professional, commercial or portrait photographer, who explains use of equipment, nature of work, discusses problems and exhibits pictures.
- 16. STILL LIFE NIGHT. Lecturer, or member of the club, demonstrates ways of selecting, arranging, lighting, and photographing still life subjects for color or monochrome.
- 17. GADGET NIGHT. Club members exhibit and demonstrate their most useful photographic gadget, showing benefits, how made, how employed.
- 18. SWAP NIGHT OR AUCTION NIGHT. Club members bring photographic equipment they wish to sell or trade, turn it over to "auctioneer," naming price. Auctioneer exhibits and comments humorously on each item, asks bids to buy and offers to swap. On sales, club may keep a percentage as sales commission.
- 19. QUIZ PROGRAM. Photographic question-and-answer program held by club members, or developed by inviting team from another club to compete. Joint committee representative of participating clubs prepares questions, selects interlocutor and judges, decides details, all in advance.
- 20. PHOTOGRAPHIC LITERATURE PROGRAM. Selected members of club review new photographic books and present out-

line and gist at meetings; or members are assigned to read certain photographic magazines and to present brief or selected articles.

21. ARTIST'S NIGHT. Photographers can learn much from the artist and each club will find it stimulating and profitable to include somewhere in its season a talk or demonstration by an etcher or painter.

22. LADIES' NIGHT. Entire meeting program is planned and conducted by women members of the club, with woman guest

speaker.

23. MOVIE NIGHT (for other than movie clubs). Club members who use motion picture camera present their best films. Or in a movie club, slides can be substituted.

24. TRAVEL SHOW NIGHT. Prints or slides from travel shows are exhibited singly and discussed by experts or members.

25. CONTEST NIGHT. It is usually better to have contests as part of a program for change of pace and greater interest. For example, a speaker on the first part of the program, followed by a contest. But major contests can properly constitute an entire program, especially when the number of entries is expected to be large.

Member clubs of the Photographic Society of America, may, upon occasion, obtain speakers through the Society. Also available are individual shows, travel shows (prints and slides), print and slide circuits, instruction sets with tape recorded text, movies, etc.

Clubs planning programs also may obtain features in the way of lecture material, still and motion pictures, and transcribed talks from camera equipment manufacturers. These industrial features customarily are accompanied by product advertising and frequently may be obtained through local camera stores, dealers, and branch offices of manufacturers.

Chapter IV * Camera Club Activities

Camera club welfare demands continuing programs of activities which keep members interested, busy, and making progress in photography. The nearer the club can come to having every member busy with one or more club activities, the more successful it will be. The more that club activities benefit members by improving their skill and increasing their knowledge of photography, the better the club serves its purpose. In fact, the more the club works towards the objective of lifting the photographic capabilities of all members to a selected par, the better the club spirit and the happier the club.

Meetings are the more obvious and routine club activities. They are helpful, but insufficient to build and to maintain strong, progressive clubs. Meetings addressed by accomplished speakers contribute to members' knowledge of photography, but only indirectly to the development of photographic ability. Merely to discuss photography is so easy, so inviting, and so deceptively helpful that club members readily yield to the temptation to become "talking photographers."

Practice Necessary

Vicarious enjoyment of photography seldom produces real photographers. Needed are club activities which induce and encourage members to use their cameras and darkrooms and competitively to develop necessary skills. Organization of club activities permits the club membership to be divided into groups by selection of interests, and these smaller groups to be encouraged to make actual use of their abilities and equipment for self-improvement.

Activities may be (1) regular, (2) special, or (3) seasonal, and either indoor or outdoor. Since the nature

and purposes of club activities must be governed by club needs and interests, no one group of activities can meet all the needs of every club. Selection may be made from such possibilities as Field Trips, Portraiture, Process and Control, Nature Photography, etc.

Special activities may include members' participation in any special events in the community or in occasions developed by the club. Seasonal activities may provide for snow photography, making Christmas cards, etc.

Activities obviously are supplementary to club meetings. They may be planned not only to further club interests and characteristics, but to aid in developing club meeting programs. The size and nature of the club are important factors. A large club can develop and maintain an extensive and widely varied program of activities. The small club, lacking manpower, must be content with a less ambitious program.

Selection of activities may be made on the basis of the interests, desires, and needs of the membership, as well as by vote. The club which has in its membership, or can obtain the services of, an expert portraitist, may make portraiture a strong activity and develop the interests and skills of its members along this line. The club whose members are amateurs equipped with roll-film box cameras must limit its activities to the possibilities of the equipment. The club located in an industrial community may be interested in industrial photographs, or its members, perversely, may be more interested in pictorialism. The club surrounded by picturesque and historic buildings naturally may turn to architectural photography, although club officers may find that members, tiring of that phase of the art, would like, and should be encouraged to take up some other subject.

Meet Members' Needs

Whatever activities the club selects should be those which meet the needs of club members. The club whose members are unlucky in their exhibition efforts may wish to improve its average by undertaking exhibition activity on a large scale. The club whose members are producing work which is becoming typed may wish to undertake activities which will lead to active interest in other subjects.

Success of club activities depends upon (1) executive direction, (2) number and interest of members participating, and (3) enjoyment and benefit afforded. Proper executive direction calls for general supervision by the club president or executive board, proper conduct and leadership of activities by appointed officers, committees, or members.

In a small club with a limited program, special activities may be directed by the Program Chairman, either personally or through appointed subordinates. In the larger club, it may be advisable to appoint a special committee or chairman for each special activity. If the chairman is interested and skilled in the activity, he will naturally attract larger participation. The large club thus may maintain a number of different photographic activities, each led and directed by a specialist, and each interesting a large group of members.

From these activities may come programs for meetings. In fact, it may be good management to correlate meeting programs with activities and vice versa.

Encourage Photography

The natural, simple way to inaugurate a program of club activities is to develop an event which calls for all members simultaneously to use their cameras. A regular meeting with a talk on still life photography may be followed by a studio session on still life. On this occasion, members bring their equipment, actually make still life pictures, and reveal, by their interest, how many would be good candidates for a Still Life Activity. If sufficient numbers demonstrate their interest, development of the activity calls only for appointment of the activity leader and enrollment of club members as participants.

Each activity may be directed by an appointed leader, who thereafter is responsible for arrangements, supervision, and conduct of the activity. He should be a person possessing leadership qualities and having organization and administrative ability, as well as imagination. In effect, he is responsible for the success of a cross-section of club endeavor.

Each activity leader should have the authority to call and to hold meetings of the members interested in the activity, to plan special events, to promote the social life of the activity, and otherwise to assure the success of the undertaking. While the activity's undertakings should be correlated with the club program to avoid conflicts, at the same time it should have a certain amount of autonomy.

It should not be overlooked that the promoting and conducting of the club's special activities provide excellent training for future club officers. Since the forward-looking club will wish to change officers with frequent regularity, regular development of ability to manage club affairs is essential.

Administration of activities requires recognition of members' limited time, facilities, and financial resources. Effective administration demands also a continuing follow-up system, so that pictures made on a field trip, for instance, are completed and exhibited at a stated and early date. Cost of activities should be kept at a level which invites member participation. Social values of group activities should not be overlooked, and the meeting of the activity, like that of the club at large, well may end with refreshments and get-togethers.

Organizing Camera Club Activities

Regular activities may be organized on a continuing basis and be directed each by a standing committee. Each activity may develop its own program, hold separate meetings to supplement regular meetings of the club, and, on occasion, contribute the regular meeting program along the lines of its special interest.

Regular activities may be concerned with those more essential phases of photography which, being basic, are of fundamental importance in the training of photographers. The nature and number of regular activities may be measured by the size of the club and the interests of the members.

It is unnecessary for any club to conduct all activities simultaneously. Interests of members may dictate that certain activities be undertaken in one year, others in the next year. The value of organization for activities is such that the members' current interests are served. The activities program, changing year by year, provides new interests.

Special activities are those which, temporary in nature and occasional in occurrence, are planned and directed by temporary committees or chairmen. Special activities are suitable for any club, regardless of size. They are virtually endless in variety and purpose. Being temporary, special activities are excellent for experimentation. If the activity proves to be popular, it can grow naturally into a regular activity. From among those members most interested, standing committee and chairman may be selected.

It is possible that a camera club activity may grow from a special meeting program, such as any of those listed in the chapter on Camera Club Meetings. For example, a Color Slide Night (in the case of a black and white club) may lead to a Color Slide Activity, and then develop into a Color Section of the club. A similar sequence for color prints in a color slide club may lead to a Color Print Section in the club.

Distinction between camera club activities which may be considered as regular, and those regarded as special, rests with the individual camera club. Furthermore, it may be found that some activities hereafter suggested appear to conflict with program features previously outlined. This is natural because a feature which may be utilized for a meeting program by one club well may be adopted or adapted as a regular or special activity by another, or even by the same club.

Experienced club executives will find that features of meeting programs and activities are fully supplementary. A meeting program can develop from an activity, and an activity may develop from a meeting program. This development avoids the dangers, real or imaginary, of forcing program features, or activities, upon club members. At the same time, it avoids embarrassment for club officers who seek to ascertain, by vote or by expression of opinion, exactly what the members would like to undertake—and are greeted either by bedlam of confusing and competing suggestions, or by dismal silence.

One great value of the separate, organized activity, either regular or special, is that it permits groups of members who have common interests to indulge those interests without consuming time at meetings or otherwise imposing upon other members. Nothing can be more fatal to the success of camera club life than conflicting interests lacking outlets. If 10 members are interested in portraiture, while 10 others crave abstracts, the club obviously has within its membership two regular activities struggling to be born. The way is clear to provide for each group of 10 exactly what it wants and thus keep club members busy and interested.

In fairness to all club members, no one activity, either regular or special, should draw exhorbitantly upon the club treasury. Special activities in which the entire membership is invited or has opportunity to participate will represent an approved charge upon the club treasury. On the other hand, either regular or special activities in which for any reason, only a few members participate, should be self-financing. To make such activities self-financing, furthermore, is a guarantee that the undertakings will be neither excessively expensive nor a drain upon the club treasury. On the other hand, the club might properly contribute to the initial or operating expenses of activities which supply programs for meetings.

(To Be Continued)

PHOTOPROGRESS IN 1951

GLENN E. MATTHEWS** AND WILLIAM F. WALKER

In the first year of the latter half of the twentieth century, an ever-expanding use of photography was noted in many fields of endeavor. More color photographs were being taken by the amateur and the professional than theretofore. A wide variety of equipment of both domestic and foreign manufacture was available in limited supply. Industrial, military, documentary and scientific photography showed steady growth over previous years. Although the motion picture industry appeared to be undergoing a period of retrenchment, rapid strides were evident in the use of photography in television. Steady progress was reported in the application of photography to nuclear physics.

Amateur Still Photography

In the United States, the Argus C-4 miniature camera, equipped with a new behind-the-lens shutter, had a superimposed-image type of range finder with a large eye piece to accommodate the wearers of eyeglasses. A special model of the Bolsey B 35mm Camera was introduced with a specially designed, removable shutter-lens assembly for close-up photography. The Kodak Signet Camera replaced the Kodak 35 Camera and featured a coated Ektar 44mm f/3.5 lens and a Synchro 300 shutter, the latter with four speeds from 1/25 to 1/300 second.

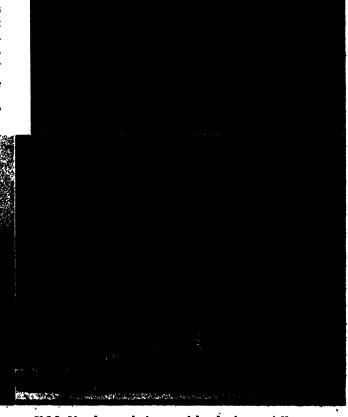
In England, the Witness 35mm precision camera was announced as having advantages not previously brought together in any one such instrument. In addition to a coupled-film transport, shutter wind and exposure counter, it included a combined range finder and view finder, re-

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U.S.S. Manchester, during neval bombardment of Korean coast. Credit: U. S. Navy Photograph; courtesy U. S. Gamera Magazine. RIGHT: New York City from Atlantic Highlands, New Jersey. Range 26 miles. Photo on infrared plate made with Zeiss FK-3M Camera. Lens focal length—3 meters; exposure—1/3 second at f/25. E.K. Kaprelian, U.S. Signal Corps Eng. Lab.

movable back and full synchronization for electronic flash and for conventional flash up to 1/1000 second. Another interesting British miniature camera was the Cyclope, in which the film passes along the front inside surface of the camera, under the rear element of the lens. Two mir-

rors bring the image onto the film.

The misapprehension that all German cameras are in the upper price brackets was being steadily discounted. The German American Trade Promotion Company revealed that 52 percent of all German camera production involved fixed-focus cameras, whereas cameras selling higher than 70 dollars represented only 8 percent of manufacture; about 200,000 cameras were produced each month, 8,000 of which were of the reflex type, 15,000 of 35mm design; and about 50 percent of all German production was exported. The Kodak Retina IIa Camera was made in Stuttgart and featured a Schneider Xenon f/2.0 Lens; Synchro-Compur Shutter with speeds to 1/500 second; coupled, superimposed-image type range finder; thumb-lever, rapid-film advance; and automatic shutter cocking.

Other new German miniature cameras included: a new model Robot Camera, the IIa, featuring two flash contacts on the body of the camera; the Contax IIIa, with a built-in photoelectric exposure meter; the Exa, a smaller and a less expensive version of the single-lens reflex Exakta; the Iloca I and II, the Regula II, and the Futura cameras.

Interest in the Japanese Nikon 35mm Camera and Nikkor lenses was heightened by favorable reports on them by Life Magazine photographers covering the Korean fighting. The Nikon Camera looked like the Contax and included important features of the Leica and the Contax as well as some innovations of its own. The Nikkor lenses were of four focal lengths: 50mm f/1.4, f/2, and f/3.5; 85mm f/2; 135mm f/3.5; 35mm f/3.5 wide angle.

Among roll film cameras, the Japanese Ricohflex was introduced. One of the lowest price 2½-by 2½-inch twinlens reflex cameras ever offered, the Ricohflex used No. 120 roll film and was equipped with coupled 80 mm f/3.5 lenses.

Other roll film cameras made available in the United States included the German Bower-X, Penta-Reflex, and Weltax cameras, and the Italian-made Elioflex. The Primar-Reflex II was a single lens, roll film (or sheet film) camera featuring a Zeiss prismatic housing for direct view focusing which snaps on or off the camera.

A convenient reference to the cameras being sold in Europe was published by Photo-Technik und Wirtschaft (2:192, May 1951) in the form of a list of the cameras

(2:192, May 1951) in the form of a list of the cameras exhibited at the Cologne (Germany) Exposition.

One of the major developments in photographic acces-

One of the major developments in photographic accessories was the battery-condenser (B-C) equipment for flash photography. Originally announced in 1949, the combination of battery and condenser can replace conventional dry cells as a source of energy for firing flash bulbs. In 1951 battery-condenser flash units were being manufactured by at least twelve companies for use on almost any type of amateur or professional still camera. For example, the new Kodak Ektalux Flasholder utilized the B-C system, and could be used on standard cameras, press cameras, or Polaroid-Land cameras, and adapted to many existing solenoid synchronizers by means of adapters especially made for the purpose.

A popular lens for press type cameras, the Kodak Ektar Lens, 101mm f/4.5, was made available mounted in the Kodak Synchro Rapid 800 Shutter for use on any 21/4- by 31/4-inch camera taking interchangeable lenses.

Among new German lenses, the Schneider Xenon 50mm f/1.9 and the Schneider Xenar 135mm f/4.7 in an in-

ternally synchronized Compur Rapid Shutter were announced. The 50mm lens included a preselector that allows focusing and composing at maximum aperture, following which the diaphragm can be closed down to a previously selected aperture setting. This stop preselector was also added to Xenon f/1.9 and f/2 lenses for the Kine Exacta Camera and Sonnar f/2.8 and Zeiss f/4 lenses. [Phot. (London), 6:32, May 1951].

A new Dutch telephoto lens, the Fototel, was a 450mm f/5.6 lens of novel design that consisted of a spherical concave surface mirror, an achromatic surface mirror and a convex surface mirror on the front lens element. (Phot.

Trade News, 14:62, June 1951).

At least two new 2- by 2-inch slide projectors appeared worthy of note. The Kodaslide Merit Projector featured a vertical slide feeding mechanism. The Port-A-View slide viewer for 35mm films was said to be the smallest film viewer of its type available. A self-contained unit of the table viewer type, the Port-A-View was made up of a light source, slide changer, optical system, and 6-inch square screen.

The Polaroid Company announced a new film, Type 420, which produced positive transparencies instead of paper prints. Intended for use in the Polaroid-Land camera, the film was said to have an exposure index to daylight of 100.

At least four new photographic papers were also made available: Du Pont High-Speed Varigam Paper, which is used with different filters to make prints from almost any negative; Kodak Mural Paper, which can be folded or creased without damage and is single weight so that overlapping joints in photomurals will be less conspicuous; Kodak Ektalure Paper, a warm-tone portrait paper; and Kodak Medalist Paper.

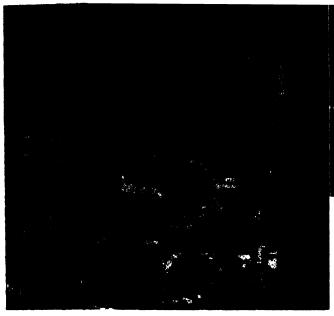
The Grant Photo Products Company, Incorporated, introduced Quiz Paper which had the developing agents in the emulsion coated on a waterproof base. Processing consisted of immersion in a sodium hydroxide solution followed by a stabilizing bath and required a total time of about 5 seconds. (Mod. Phot., 15:46, July 1951).

The manufacture of photosensitive materials as usual had its problems. H. R. Sprentall published a paper concerning the evaluation of film quality in which he examined the factors that affect the quality of a negative as produced by the photographer, all the way from the manufacturer's considerations of latitude and consistency to the individual's exposing and processing techniques. (PSA Journal, 17:459, July 1951.

The Korean fighting and the requirements of the national defense program led to the renewal of the World War II request that photofinishers make an effort to return empty film spools to the manufacturers. Furthermore, because of the metal shortage, it was necessary, in some cases, to develop substitute materials for packing films that formerly were enclosed in heat-sealed metal foil. Improvements in the domestic packing of sensitized materials, however, obviated the necessity of tropical packing of many photo products. Radioactive particles from nuclear explosions in Nevada early in the year resulted in "hot" snow over many parts of the country which, in turn, caused photographic manufacturers to inspect their raw materials for possible contamination.

Amateur Motion Picture Photography

Motion picture enthusiasts were able to choose from a variety of new equipment. The Brownie Movie Camera was an inexpensive 8mm roll loading camera intended to bring movie making to people who previously could not afford it. The camera was equipped with a 13mm f/2.7





AERIAL PHOTOGRAPHS TAKEN BEFORE INCH'ON, KOREA, INVASION LANDING—LEFT: Vertical of Blue Beach. The sea wall is about 1,775 feet long. RIGHT: Forward oblique of Blue Beach sea wall on August 31, 1950 with tide out. Used to estimate beight of sea wall prior to invasion of September 15, 1950. Credit: U. S. Air Force Photo Reconnaissance Laboratory.

Lumenized Cine-Ektanon Lens; a molded plastic circular disc with Waterhouse type stops in place of an iris diaphragm; and a single shutter (16 frames per second) that also acted as a governor.

The Bell and Howell Company introduced a somewhat more elaborate 8mm roll loading movie camera, the 134-V. Its new viewfinder showed both standard and telephoto lens fields, and an improved exposure calculator was attached to the side of the camera. (Intern. Photographer, 23:21, August 1951).

The German-made Nizo 8mm camera was furnished with either an f/1.9 Schneider or f/1.5 Rodenstock lens. Small and compact, the camera used a unique double lens mount on a slide which shifted up or down for instantly interchanging standard and telephoto lenses with approximate optical compensation in the viewfinder.

The Bell and Howell Model 70 D. L. 16mm motion picture camera featured a new parallax correcting view-finder that is adjustable from three feet to infinity, a 1-inch, f/1.9 Super Comat Lens, seven operating speeds from 8 to 64 frames per second, and a 23 foot film run with an automatic stop.

The Kodak Ektar Converter, 25mm to 15 mm, gave users of the Kodak Cine Ektar Lens, 25mm f/1.4, a wide angle combination with a 40 percent larger field.

Professional Motion Picture Photography

Professional motion picture photographers expressed interest in a 16mm version of the famous German-made Arriflex 35mm Camera that made its initial appearance at the 1951 Cologne Fair and, later in the year, became available in the United States. Weighing only 6½ pounds, the Arriflex 16 has a three-lens turret with divergent optical axes and a reflex mirror viewing system which permits the cameraman to view and focus through the taking lens even with camera running. (Amer. Cinemat, 32:309, August 1951).

The Paris-made 35mm Eclair Camerette, introduced in Hollywood late in 1949, was modified this year for use with both 35mm and 16mm film. The 16/35mm combination model (the Cameflex) permits the one camera to use either film size interchangeably, merely by changing the film magazines and inserting a mask in the film gate.

The new Auricon "Super-1200" 16mm sound-on-film

camera has a 1,200 foot film magazine and a triple finder system consisting of a ground glass focusing reflex finder with a 10X focusing telescope, a studio-type ground glass unit, and a special telephoto type finder which operates with a set of miniature lenses mounted in the center of the three-lens turret. (Amer. Cinematographer, 32:223, June 1951).

The Radio Corporation of America introduced its Model 400 16mm recorder projector. It will reproduce either optical or magnetic sound and was said to be the first instrument permitting the direct recording of a commentary or musical background magnetically on the edge of 16mm motion picture film. (Intern. Photographer, 23:23, Sepember 1951).

In an article entitled "The Laboratory of Today with Tomorrow's Design" [Ideal Kinema (Supp. to Kinematograph Weekly), 17:4, July 5, 1951], R. H. Cricks described the Debrie Multiplex daylight developing machine for large scale processing of motion picture film. This equipment was installed in the London (England) laboratories of Associated British Pathé. The same author in the June 28 issue of the magazine described the "Spray Master" motion picture developing machine recently installed at the M G M British laboratories in London.

"The Practical Use of Latensification" was the title of an article in American Cinematographer (32:54, February 1951) by A. S. C. photographer P. Tannura. In it he described the manner in which he used Columbia Pictures "fifty foot candle" system of low level lighting to make that studio's picture "Harlem Globetrotters".

The processing of motion picture positive film by high temperature developers and fixers, and subsequent drying of the film by turbulent air were discussed in two papers. R. Hodgson and J. Hammer of Paramount Pictures Corporation stated in the first paper (J. Soc. Mot. Pict. Tel. Eng., 56:261, March 1951) that film so processed is superior in some respects to film processed by conventional laboratory methods. L. Katz in the second paper discussed the theoretical and practical aspects of ultrarapid drying of motion picture film by means of turbulent air. (Ibid, 56:264, March 1951).

The adoption of safety base film throughout the motion picture industry has required the abandonment of the standard Bell and Howell perforation for color release prints.

Looking toward the adoption of a single standard perforation for negative and positive films, W. F. Kelly and W. V. Wolfe described tests by the Motion Picture Research Council covering registration problems as well as accelerated and normal release tests on Dubray-Howell perforated black-and-white prints (J. Soc. Mot. Pict. Tel. Eng., 56:30, January 1951). W. G. Hill also discussed the problem of standardization in this field (Ibid, 57:108, August 1951).

The part that motion pictures have played in the work of the United States Department of State in the global war of ideas was described by T. Canning (Mot. Pict. Herald, 184:23, August 25, 1951). The magnitude of the operation was indicated by the 1950 expenditure of

more than 11 million dollars.

Television

The rapid growth of television in the United States made it one of the nation's biggest industries, and in it photography continued to play an ever increasing role. At least 30 percent of all TV programs were on film and some estimates went as high as 50 percent. In 1951 the industry was expected to use 300 to 350 million feet of film, most of which was black-and-white 16mm motion picture film. Some producers, however, were already shooting films in color.

Television stations continued to be interested in older films. A Los Angeles (California) station, KTTV, for example, bought 175 movies, mostly westerns, in one group,

all of which had been made before 1947.

J. Fairbanks described a new development in filming TV shows that is economical of both time and effort. In the Multicam Process three or more cameras are used simultaneously to record a scene from three or more angles or from long, medium, and close-up positions. It permits a picture to be photographed in continuous action. (Internat. Phot., 23:6, February 1951).

Much new equipment was introduced. Besides new cameras and lenses, two new projectors were notable. The Eastman 16mm Television Projector, Model 250, was one, and a continuous projector for film was the other. The latter, developed by the Bell Laboratories, was described in a paper by A. C. Jensen, R. E. Graham, and C. F. Mattke at the October 1951 convention of the Society of Motion Picture and Television Engineers in Hollywood, California.



a picture 18 inches by 10 feet is exposed in the camera. Film reels hold 5,000 feet of film 18 inches wide. Credit: Photograph by United States Air Force.

Stereoscopic Photography

Most new developments in this field concerned motion pictures; however, at least four new still cameras were introduced. The Iloca Stereo Camera was imported from Germany. Fitted with 45mm, f/3.5, coated Ilitar lenses and Prontor-S shutters, the camera was, in general appearance, a conventional miniature camera made into a stereo model. (Amer. Photo., 45:200, April 1951). The Stereo Realist Camera was improved by the use of f/2.8 lenses, and a new model of the Busch Verascope was put on the market. The Viewmaster Stereo Camera was announced that made 37 pairs of photographs on a standard 20 exposure roll of 35mm film.

One high point of the year in sterescopic motion pictures was a demonstration of Cinerama, a new variation of three dimensional movies, invented by F. Waller, of Huntington, New York. Three projectors, each filling one third of a huge curved screen (about three times as wide and twice as high as a conventional movie screen), showed a scene which had been photographed at different angles with a three-lensed camera. The screen was too large for the eye to see clearly all at once, and the images caught by the corner of the eye plus the curve of the screen produced a three-dimensional effect. (Time, 58:94. July 2,

1951).

Color Photography

An improved Ansco Plenacolor film, an amateur color negative film from which color prints can be made, was available in 120 and 620 roll film sizes. (Home Movies, 18:287, August 1951). Kodachrome Professional Sheet Film, on the other hand, was discontinued by the Eastman Kodak Company to make possible a more intense effort towards manufacturing and improving the customer-processed Kodak Ektachrome Sheet Film. A list was published of 60 commercial laboratories in the United States that were equipped to process Ektachrome Film.

As an aid to color photofinishers processing Kodak Ektachrome Film, the manufacturers provided control strips by means of which the processor can check the condition of his solutions and the consistency of his results. From the moment the strips are exposed until they reach the cus-

tomer, the strips are kept frozen.

In August Ansco announced the availability of their Natural Color film in 8 mm and 16mm magazines. (Photo.

Trade News, 15:88, August 1951).

In Hollywood no fewer than six color processes were available or were about to be made available in a field that not long ago was dominated by Technicolor. These included Tri-Art Color, Cinecolor, Supercinecolor, Trucolor, Ansco Color and Technicolor. Twentieth Century Fox's lenticulated color process was said to be still in the development stage. A new company Lenticolor, Ltd. was formed to control the patents of Keller-Dorian and Kislyn in the field of lenticulated film. Licenses were granted to the Eastman Kodak Company and were offered to others.

The firm of Filmeffects, Hollywood, developed a technique for making 35mm release prints on Ansco Color Film Type 732 from 16mm Kodachrome originals. Details and other aspects of the problem were described in paper by Mosser and Dunn. (J. Soc. Mot. Pict. Tel. Eng., 55:635,

December 1950).

Evans and Finkle discussed the problems of making a sound track on Eastman Color Print Film. (Ibid, 57:131,

August 1951).

As the film user rather than the film manufacturer has become directly concerned with processing and printing color films, interest in the sensitometry of color materials and processes has grown throughout the motion picture industry. F. C. Williams discussed the problems of color

sensitometry and indicated that the sensitometric apparatus and techniques now available are adequate for important applications in the manufacture and use of color materials. (J. Soc. Mot. Pict. Tel. Eng., 56:1, January 1951).

Technicolor announced a change in color balance of its three strip system from that of sunlight to a color temperature of about 3350 K. This change followed the earlier announcement of a speed increase in the Technicolor system by a ratio of 450 foot-candles to 300 foot-candles on a sunlight basis. By going to 3350 K, a further speed increase to 150-foot candles was obtained. The emulsion characteristics of the film, the optical system of Technicolor cameras, and the film processing procedure were all revised. (J. Soc. Mot. Pict. Tel. Eng., 56:569, May 1951).

In the foreign field of color motion pictures, G. Monteleoni described the use of Ferranicolor Film in Italian motion picture productions. (Ferrania, 4:16, December 1950). A new British direct negative color process was described by W. Frerk. (Functional Phot., 2:13, March 1951). The method of direct three color development will be used for a motion picture film to be called Alfacolor and for roll film, sheet film, and paper, all to be called Alfachrome.

Two papers concerning Ansco Color Daylight Film and Ansco Printon added to the already considerable knowledge about those products. J. G. Hainsworth discussed the 20-minute process for the Ansco Color Daylight Film and the 16-minute process for Ansco Printon. [PSA Journal, (Phot. Sci. and Tech), 17B: 47, April 1951]. In the second paper K. Schadlich concluded that the resolving power is determined primarily by effects that occur at the instant of exposure. (Ibid, 17B:70, April 1951).

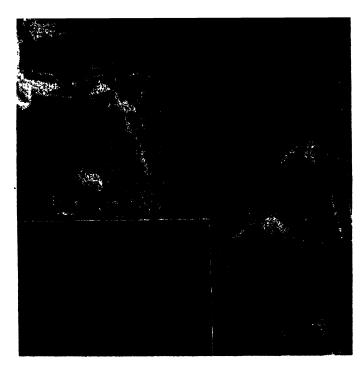
Among the year's most unusual color photographs should be noted the picture in Life Magazine, Volume 31, for July 16, 1951 of an atom bomb being exploded earlier in the year in Nevada; a six page, folded, panoramic spread of a full solar cycle taken at one hour intervals north of the Arctic Circle; and a night flashbulb photograph of Levittown, Long Island, New York, said to be the largest such color photograph ever made.

Military and Aerial Photography

The Korean fighting and the national defense program stimulated many new developments in military and aerial photography. J. Burke and G. Schmesinger outlined the characteristics of a German 3 meter focal length camera and described the design, alignment and testing of a folded 3 meter focal length camera made by the U. S. Army Signal Corps. (Phot. Eng., 2:1, No. 7, 1951).

The basic necessity for making photographic enlargements at sea led to the development of an electronic flash enlarger by the Aeronautical Photographic Experimental Laboratory, Naval Air Material Center. The equipment incorporated a gaseous discharge lamp for its light source, adapters for roll film and sheet film to take negatives from 35mm to 7- by 7-inches, a photocell-controlled lens aperture, and an automatic roll paper easel. The U. S. Signal Corps Engineering Laboratories developed a camera called "Two Minute Minnie" which uses the electrostatic, electrophotographic process called Xerography.

By the use of a standard X-ray machine and Polaroid Film similar to that used in the Polaroid-Land Camera, it was possible to make radiographs in forward battle areas to determine the extent of injuries without evacuating soldiers to hospitals equipped with darkrooms and conventional processing equipment. (Wall Street Journal, March 4, 1951). A new combination aerial combat-reconnaissance camera was announced by Bell and Howell. Designated Type A-6 by the Air Force, it is a lightweight



DEEP SEA CAMERA FOR STUDY OF UNDERWATER EXPLO-SIONS—Explosive charge is located within frame being lowered overboard. Steel sphere at end of frame contains high-speed camera. INSERT: Photograph of underwater explosions made with camera. Credit: U. S. Naval Ordnance Laboratory and Woods-Hole Oceanographic Institution.

portable 35mm motion picture camera of extreme versatility. (Amer. Cinematographer, 32:280, July 1951).

Two spectacular color photographs of bomb damage at Wonsan, Korea, (Life Magazine, 31:6, 17, July 9, 1951) illustrated a limited description of the S-11 electronic aerial strip camera. Component parts include a scanner for determining ground speed, a synchronizer which transforms information from the scanner into altitude, air speed, slit width and exposure information, and a servo power unit that modifies these data for focal length and depression angle of the camera. The camera itself, receiving all this information, drives the film at the correct speed across the slit. This S-11 strip camera was used along with a K-22 (24-inch focal length) aerial camera to determine the heights of the sea-walls at the two invasion beaches at Inch'on, Korea, prior to the invasions. Discrepancies between the pre-invasion (aerial) measurements and the post-invasion (ground) measurements averaged only about six inches. (Photogram. Eng., 17:78, March 1951). Vital battle time was saved by radioing back aerial photographs taken by the Land process of enemy territory to show battle positions and strength. The method is much the same as that by which news photos now are transmitted within this country. The transmitted pictures having 150 lines per inch could be sent about 100 miles (Sci. News Letter 59:54, Jan. 27, 1951).

Among the new developments in Naval photography reported by Captain J. H. McElroy were the XCA-11, a continuous-strip camera; the SCA-12, a single-frame, imagemotion compensation camera; processing and printing equipment for the 70mm film used in the XCA-11 and XCA,12 cameras; a deep-sea, underwater camera Type XCPX; the Mark 4 Submarine Periscope Camera; an electronic flash enlarger; and the CA-8 Cartographic Camera. [PSA Journal (Phot. Sci. and Tech.), 17B:6, February 1951].



SHOCK WAVE STUDIES WITH SU-PERSONIC WIND TUNNELS - TOP: General view of tunnel showing schlieren camera in foreground. wing plane model can be seen through the glass porthole to the left. To the right of the test sec-tion is machinery which operates the flexible nozzles, by which air speeds above the speed of sound are varied. ROT-TOM: Shock wave photographs of an experimental model at superand bypersonic speeds. Top view shows model at air speed 2.8 times the speed of sound; middle view, at 4.6 times speed of sound; lower view, at 6.3 times the speed of sound, well into bypersonic range (rough-

ly equivalent to 2100, 3500 and 4900 miles per bour at sea level temperatures). Credit: National Advisory Committee for Aeronautics, Ames Aeronautical Laboratory, Mosfett Field, Calif.

At the Naval Ordnance Test Station, Inyokern, China Lake, California, a new continuous processing machine for film 70mm to 12 inches wide was developed, utilizing the principles of motion picture film processing. H. Hewston and C. Elmer described the details of design and operation of the machine. (J. Soc. Mot. Pict. Tel. Eng., 56:613, June 1951).

A huge aerial reconnaissance camera was shown in March 1951 by the Perkin-Elmer Corporation. The modified strip camera was eight feet high, weighed about 1,500 pounds, and had a focal length of 48 inches. The field of the camera covered a continuous strip of territory 100 miles wide from an altitude of 40,000 feet. The spool, loaded by terman Kodak Company, held 5,000 feet of film, enough to photograph the entire state of Pennsylvania from 40,000 feet in less than one day. (Time, 57:54, March 12, 1951).

P. Carman and R. Carruthers discussed methods of minimizing the effect of aircraft vibration on the quality of air photographs and described an improved method of testing aerial camera mounts as well as an experimental mount having unusually good vibration elimination characteristics. (J. Opt. Soc. Amer., 41:311, May 1951).

An experimental study of the photography from the

An experimental study of the photography from the ground of objects in the upper atmosphere showed that the results were improved by the use of long focal-length lenses, high contrast film, and color filters chosen with regard to the elative spectral qualities of the object and

the sky background. In the report of this investigation, C. Nelson and D. Hamsher described a high contrast, high speed panchromatic film especially designed for the work and gave exposure and processing data for it. (J. Opt. Soc., Amer., 40:863, December 1950).

Underwater Photography

A. Schoeni described the history of the U. S. Navy's interest in underwater photography and reviewed the equipment, up to and including the currently used French-made Aquaflex Camera. (Camera Mag., 74:90, June 1951). J. Hahn reported on some of the problems encountered in deep sea underwater photography, and biologist J. F. Storr wrote a detailed account of his personal experiences and the equipment he developed for photographing marine life in the Bahama Islands. (Intern. Photographer, 23:10, July 1951).

The U. S. Naval Ordnance Laboratory and the Woods Hole (Mass.) Oceanographic Institution jointly performed an elaborate experiment to observe the expansion and contraction of explosion bubbles taken at depths as great as two miles. Three cameras were used: a 35mm Fastex, Eastman High Speed, and a modified Bowen rotating mirror frame camera. The letter camera, used for making studies at the greatest depths, made a series of 100 pictures at the rate of from 20,000 to 30,000 frames per second. (Amer. Cinematographer, 32:48, February 1951).

High-Speed Photography

H. Edgerton and W. Wyckoff described the Rapatronic high-speed still-exposure camera. The shutter is of the magneto-optic "light valve" type operating by the rotating of the plane of polarization of light traversing glass in a magnetic field. It has at least a 30-degree viewing angle, and takes pictures of 2 to 20 micro seconds with a high degree of resolution. (J. Soc. Mot. Pict. Tel. Eng., 56:398, April 1951).

The hypersonic research facilities at the Ames Aeronautical Laboratory, Moffet Field, California, include a 10- by 14-inch supersonic wind tunnel and a supersonic free flight wind tunnel. V. Stevens of the National Advisory Committee for Aeronautics described these tunnels and their associated equipment and outlined the techniques by which measurements are made at speeds of Mach numbers of 3.5 to about 8. (J. Appl. Physics, 21:1150, November 1950). I. D. V. Faro, T. R. Small and F. K. Hill of Johns Hopkins University described tests designed to produce supersonic streams at ten and sixteen times the speed of sound. (J. Appl. Physics, 22:220, February 1951).

Photogrammetry

The major part played by photogrammetry in highway location surveys was described by J. S. Beazley (Photogrammetric Eng., 17:571, September 1951). At the seventeenth annual meeting of the American Society of Photogrammetry, held in Washington, D. C., January 10-12, 1951, there was held a panel discussion of cameras, lenses and calibration, moderated by L. E. Howlett. Differences of opinion existed, of course, but progress towards standardization was very evident. (Photogram. Eng., 17:391, June 1951).

In the field of new equipment, R. Prickett and M. Morris described the orthogonal photographic scanning camera, known as the Orthocamera, originally invented by H. L. Cooke. By completely eliminating perspective, the Orthocamera takes pictures or orthographs that combine the geometrical characteristics of the best mechanical drawing and the familiar, easily interpreted, pictorial effects of ordinary photographs. (Ibid, 16:823, December 1950).

An electrically-tripped 35mm camera for airborne mapping and charting applications was developed by Cook Research Laboratories. Capable of taking pictures at the rate of four frames per second, the camera had an electronic flash illuminating system with a discharge duration of about 10 microseconds. A switch located on the camera shutter triggered the flash at the instant of maximum shutter opening. (Mach. Design, 23:136, February 1951).

The Fairchild Precision Camera Calibrator, announced in September, 1950, is a modification of the very exacting Precision Camera Calibrator designed at the National Bureau of Standards. The device provides means of testing the resolution of lenses up to 12 inches in focal length and having entrance pupils equal to or less than 1.45 minutes in diameter. The solution of problems arising from the inclusion of resolution test conditions in equipment designed initially for distortion testing was described by Mrs. C. Norton. (Photogram. Eng., 16:688, December 1950).

A photographic printing and processing machine, developed for mass production of reconnaissance photography but suitable for printing photographic material used as a basis for charts and maps was described by G. T. McNeil. (Ibid. 17:484, June 1951).

The Photographic Process

A new method of photographic processing that eliminates the necessity for washing films and prints was developed by the U. S. Army Signal Corps. Known as stabilization processing, the new method permits processing times ten times faster for film and twice as fast for prints. Briefly, the process consists of development in a special amidol developer, rinse in stop bath, followed by treatment in a stabilizer solution. (Phot. Eng. 2: No. 3, 148, 1951).

An extensive research investigation on coupler compounds used in emulsion and developers for color materials was reported in a comprehensive paper entitled "The Chemical Constitution, Electro-chemical, Photographic and Allergenic Properties of p-Amino-N-Dialkylanalines" by R. L. Bent and twelve other scientists (J. Amer. Chem. Soc., 73:3100, 1951).

The action of developers as tanning agents was described by R. B. Pontius [PSA Journal (Phot. Sci. and Tech.), 17B:76, September 1951]. R. W. Henn discussed the qualitative determination of metallic (cationic) and anionic constituents of photographic scums and sludges. (Ibid, 17B:60, April 1951). The activity of sodium sulfite in fixing baths was the subject of a paper by E. Gruenthal. (Ibid, 17B:90, September, 1951).

R. W. Henn and J. I. Crabtree described the action and optimum operating condition for an acetic acid stop bath and made specific recommendations for replenishing Kodak Stop Bath SB-5a, a photofinishing formula. [PSA Journal (Phot. Sci. and Tech.), 17B:13, February 1951].

For the photofinisher, F. J. Cowan and R. L. Huber wrote a review of practical methods of film processing control. (Photo Developments, 26:30, February 1951). The Eastman Kodak Company introduced a new stop bath and a new fixing bath, known as Kodak Stop-O-Mat and Kodak Fix-O-Mat, for use on its Continuous Paper Processors.

A symposium on photoprocessing consisting of 14 papers on various subjects was held at Asbury Park, New Jersey, under the joint sponsorship of the Signal Corps Engineering Laboratories and the Society of Photographic Engineers (Phot. Engineering, 2.87,209, 1951)

(Phot. Engineering, 2:87-209, 1951).
in a paper entitled "Formation of the Latent Image by X-Rays" [PSA Journal (Phot. Sci. and Tech.), 17B:19, February 1951], E. T. Larson reviewed the similarity between the effects of x-rays and visible radiation on silver

halide emulsions and noted that the addition of small amounts of gold compounds may increase the X-ray sensitivity of an emulsion by as much as ten times.

The problem of water supply in darkrooms was discussed by H. F. Walton (Amer. Phot., 45:341, June 1951) who described the use of an ion exchange process for water softening, and by D. Hanney and D. M. Waldron who described temperature control equipment. (Phot. J., 91B:88, July-August 1951).

F. H. Perrin and J. H. Altman described the resolving power camera in the Kodak Research Laboratories. (J. Opt. Soc. Amer., 41:265, April 1951). L. A. Jones and G. C. Higgins in Parts V, VI, and VII of their series of papers on photographic granularity and graininess (Part V: J. Opt. Soc. Amer., 41:41, January 1951; Part VI: Ibid., 41:64, February 1951; Part VII: Ibid., 41:192, March 1951) described the operation and performance of a variable-magnification instrument for measuring graininess and a microphotometer for the measurement of granularity.

A method of determining the contrast of a photographic paper was proposed by G. Ehrenfried. [PSA Journal (Phot. Sci. and Tech.), 17B:83, September 1951]. L. E. Varden (J. Soc. Mot. Pict. Tel. Eng., 56:197, February 1951) described a semiautomatic color analyzer for determining rapidly the extent of unbalance of a processed color negative or color positive monopack film.

Documentary and Industrial Photography

Microfilm is an important means of spreading information so important, for example, that the United Nations Educational, Scientific and Cultural Organization conducted a world-wide survey of the uses, practices and equipment in various countries of the world.

Microfilm continued to be one of the best means of preserving vital documents against the ravages of fire, flood, and war. The Ford Motor Company, for example, during the last two years microfilmed more than 1,250,000 of its vital designs and engineering drawings and planned to process at least 3 million more. The New York City Public Library embarked on a project of microfilming 8 million cards of its public catalogue over a period of ten months, following which 4½ million cards of the official catalogue will be processed.

A selector used by the Library of the United States Department of Agriculture could scan about 70,000 index entries per minute. Using coded indexes for each abstract, the selector picks out items of information pertaining to a single index entry and makes photographic copies on an auxiliary reel of film which is then processed in the normal manner. (Ind. Eng. Chem., 42:1460, August 1950).

A new Swedish copying camera was introduced that uses perforated 35mm film. With the aid of a variable masking device, single lines or illustrations can be copied. (Tidskr. för Dokumentation, 6:8, No. 1, 1950). A new method of making microfilm copies of radiographs using a negative-positive duplicating technique and a machine designed specifically for the purpose was announced by the Eastman Kodak Company.

Three other copying methods were of interest. The Haloid Xerox Copier, Model A, was used with the Xerox Model XEA-1 (projection) Printer equipped with a Wollensak wide-angle lens at Wright-Patterson Air Force Base to make large projection prints from microfilm negatives. (Pop. Phot., 28:120, June 1951). Xerography was also used to produce in less than one minute a paper master plate of any office form, letter, or drawing which can then be duplicated by a Multilith Process Duplicator. The third new process, the Agfa Copyrapid Process, was an

application of the diffusion-transfer system used in the Gevaert Diaversal, Polaroid-Land, and similar systems.

[Camera (Luzern), 29:376, December 1950]

The Paragon-Revolute M4 Blueprint Machine was described, as used by General Motors Corporation, Ford Motor Company, and the U. S. Army Engineering Corps, for processing Kodak Autopositive and other papers. Kodak Repro-Negative Paper, similar to Autopositive Paper, was introduced along with Autopositive Translucent Paper, which was said to have the advantage of faster print back speed.

Some interesting applications of photography were made known during the year. The Automotive Liability Reduction Association introduced a new service for use by truck fleet owners. It included a kit with camera, filash attachments, and record forms. Film development and negative filing is provided by the Association. (Amer. Phot., 45:239,

April 1951).

The Cuban legislature passed a law requiring photographic identification of all qualified voters. M. R. Kondolf of Webster, New York, invented a camera for police use that photographs moving automobiles, and records the speed at which they were travelling. The production of industrial identification photographs was speeded up by the introduction of the Fairchild-Polaroid Identification Camera.

An entire new wing of Eastman House in Rochester, New York, was opened in May. Known as Brackett Clark Hall, it is devoted to the subject of photographic manu-

Scientific Photography

A massive telescopic camera especially designed for photographing meteors was installed in Harvard University's meteor station in New Mexico. The optical system covered a 52 degree field, or one-tenth the area of the

visible sky. (Time, 57:82, June 4, 1951).

"The Geomorphology and Photo-Geological Study of the Flat Lands" by F. Melton and "Photo-Interpretation of Coral Reefs" by C. Teichert and R. Fairbridge, were two of the papers included in a Symposium on Information Relative to Uses of Aerial Photographs by Geologists. (Photogram. Eng., 16:721, December 1950). Because there are only thirty basic land patterns in the world, any area which can be photographed from the air can be interpreted by geologists. These interpretations can have extremely practical implications; for example, by means of aerial photographs, uranium, diamond and gold deposits have been detected, water reserves can be located, and the progress of erosion can be predicted. (Life Magazine, 30:105, June 25, 1951).

Macromolecules, thought to be the largest of all molecules, were photographed with the aid of "metal shadowing" and the electron microscope. The technique, developed by R. W. G. Wycoff of the National Institute of Health and C. E. Hall and J. Gross of Massachusetts Institute of Technology, showed in three dimensional form the shapes and surface contours of such substances as the tobacco mosaic virus, plant necrosis virus, influenza virus, hemp globulin and frog muscle. (Life, 30:72, April 23,

J. A. Chambers described a temporal sequence camera whose function is to provide a continuous, non-intermittant record of phenomena or of objects in sustained accelerated or decelerated motion, including a simultaneous, accurate, and continuous recording of the time factors involved. (Phot. Eng., 2:53, No. 2, 1951).

In a course of study for selected workers, given at the Institute of Nuclear Studies at Oak Ridge, Tennessee, in July 1951, much attention was given to stripping film techniques for auto-radiography. One technique in particular, developed at Kodak Limited, in England, has been used successfully by S. R. Pelc in the study of chromosomes, The method is said to give resolutions of the order of one micron, and is described in an article by R. H. Herz of Kodak, Limited. (Nucleonics, 9:24, September 1951).

A report describing several methods of photographic determination of the presence of uranium-bearing minerals in rocks and ores was written by L. R. Stieff and T. W. Stern of the U. S. Geological Survey for the Atomic Energy Commission. (J. Franklin Inst., 251:567, May 1951). H. Yagoda of the U. S. Public Health Service described special nuclear emulsions which he used to identify and estimate micro quantities of heavy metals that decay by alpha particle emission. (Chem. Eng. News, 29:1005, March 12, 1951).

A new Ilford, Ltd. electron-sensitive emulsion, G5, especially valuable for cosmic ray work, was made available in thickness up to 600 microns. A. D. Dainton, A. R. Gattiker, and O. W. Lock determined that a p-diaminophenol developer gives satisfactory results for such thick photographic emulsions and described suitable processing conditions for them. (Phil. Mag., 42:396, April 1951).

A semiautomatic device for analyzing events in nuclear emulsions was developed by M. Blau, R. Rudin and S. Lindenbaur. (Rev. Sci. Instr., 21:978, December 1950). Another was described by A. V. Masket and L. B. Williams. (Ibid., 22:113, February 1951). The basic unit of the former microscope is a motor-driven stage; the latter, similarly, has a motorized scanner attached to the stage of the microscope. The instruments promise certain relief from the tedious work of scanning nuclear plates.

Bibliography

The first issue of the official publication of the Photographers Association of America, The National Photographer, appeared in June 1950. The first issue of a German publication, Photo-Technik und-Wirtschaft, appeared in November 1950. This magazine had been published since July 1947 under the name, Foto-Kino-Technik. The technical publication, Kino-Technik, (Radio-Foto-Kinotechnik SMBH, Berlin) resumed publication after a lapse of several years as a result of the war.

A list of new books included:

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flin Co., Boston.
Berg, W. F., Exposure (The Fundamentals of Camera Technique), Focal Press, London.
Bond, F., Making Better Color Slides, Parts I and II, Camera

Craft Publishing Co., San Francisco.
Chamberlain, K., An Introduction to the Science of Photography,

Macmillan Co., New York.
Chesterman, W. D., The Photographic Study of Rapid Events,

Oxford University Press, London.

Clerc, L. P., Properties of Photographic Materials, translated from French by C. J. Duncan, Fountain Press, London.
Greenleaf, A. R., Photographic Optics, Macmillan Co., New

Kingslake, R., Lenses in Photography, Garden City Books, New

Nibbelink, D. D., The Complete Book of Lighting for Color and Black-and-White Photography, Midland Publishing Co., Forest Park, III.

Spencer, D. A., editor-in-chief, Progress in Photography 1940-1950, Focal Press, London.

Spottiswoode, R., Film and Its Techniques, University of California Press, Berkeley, California.

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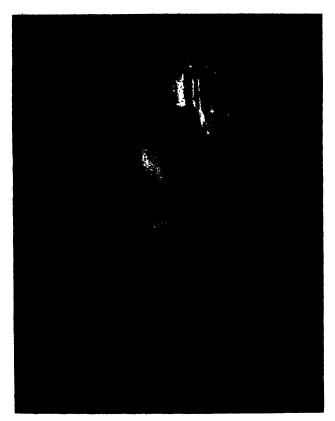
Veroffenslichungen der wissenschaftlichen Photo-Laboratorien der photographischen Abteilung Agfa. Vol. VII. 1945-1948., S. Hirzel, Leipzig.



BOAT DECK PATROL

HARRY L. WADDLE, APSA

A Special Feature On PICTORIAL PHOTOGRAPHY



AFTER THE SWIM

As THE many hundreds of PSA'ers who know her will verify, our mutual friend, Doris Martha Weber, APSA, has an inborn knack for rounding up the writings of the photographic great, or available, for inclusion in PSA JOURNAL. The many, informal, little jam sessions that invariably occur when we of the common hobby congregate, are her happy hunting grounds, and she bee" on many, to swell the interest in some forthcoming

At the Detroit Convention she really reached way back into the North Woods and recruited yours truly for the cause. Well, I begged off at once, on the very good grounds that I really didn't have anything to write about. Living so far away from the centers of photographic endeavor, one is largely influenced by the many books, magazines and periodicals which come around and which are available to all. Apart from the visits to rather distant camera clubs, when the opportunities present themselves, most Canadians, in common with many of our "friendly neighbors," learn from the printed page. By so doing, they accumulate a little knowledge about an awful lot that is photography, but may never acquire sufficient "know how" in any one branch to write about. "In short, I just don't specialize in anything," I told her.

Well, again, you know Doris may have anticipated the answer. "All right," she said, "just write an article on you don't have to specialize to win salon success."

She had me!

For a week or so I gave the idea a lot of thought, and gradually my whole outlook on photographic specialists began to change. Sitting in on the odd judging, and following salon affairs for some time, had created a false sense of admiration for the works of these few, who, having achieved success with some special subject, process or treatment, proceeded to turn out multitudinous prints

You Don't Have

ARTICLE AND ILLUSTRATIONS BY

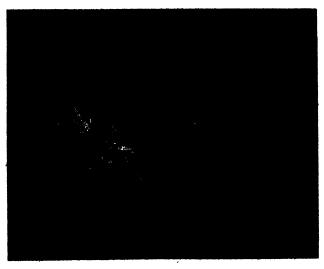
of the same theme, so little varied from the original that the salon committees well imagined that the makers were guilty of changing titles and resubmitting the same copies year after year. I had, all this time, revered the experts who could turn out the flawless technique, or the weird effect, put imagination on paper, or handle their particular subject matter. You have all seen the procession of nearduplicates to which I refer, and no doubt have marvelled and admired and longed someday to be able to specialize in a similar way.

Yet, as I was carried back in thought on the subject, it became more and more clear that subconsciously this admiration for the specialist had been insincere, and with a mouthful of "sour grapes" to add incentive, it could well be imagined that these people indeed were "in a rut." Then a terrible thought struck home! Did people have

me typed?

I recalled that once or twice I had been introduced as Harry "Blimp Man" Waddle, and it might well be that such was the picture conjured up when my name was mentioned. The truth would dispel this supposition completely. The happy circumstance of the man at the focal point of all the converging lines was discovered while driving through Florida. Owing to the known restrictions on photographs in such areas, considerable time was spent in casual conversation with the attendant, then three exposures were made in rapid succession, followed by a hasty retreat. "Blimp Man" has hung over 90 times to date but I have never made a print of the other two negatives or desired to try the subject again. There are, no doubt, many variations in the way the one negative could have been treated, and with a quick change of title and a tilt of the easel, it might have been possible to flood the salons over again. I'm not going to try!

I have always held to the conviction that if your camera



LILY NECTAR

To Specialize

HARRY L. WADDLE, APSA, ARPS

is simple and easy to operate, you stand a much greater chance of capturing the fleeting picture. This was borne out quite vividly during the 1949 PSA Convention at St. Louis. A friend and I were able, by missing our dinner, to visit the beautiful Shaw Gardens. We discovered the lovely lily there, but seconds later it was raining and we ran for cover. Only one negative had been exposed and it happened to be mine. "Lily Nectar" has hung over 75 times. The very few rejections were attributed to the fact that the subject matter is trite. That is quite true, but some of the nice things I have heard concerning the picture have been ample repayment for the disappointments of a few rejections.

Mood pictures have universal appeal, but after initial success of 80 acceptances with "Homeward" in low key, I felt I was justified in trying "Two Fishermen" in a lighter treatment of the same basic ingredients, but in the horizontal format. Both were taken on foggy days, but it was a lot of fun changing the mood so drastically in the darkroom. No variations of either of these have been tried. Perhaps I am too lazy or too easily pleased, but at least

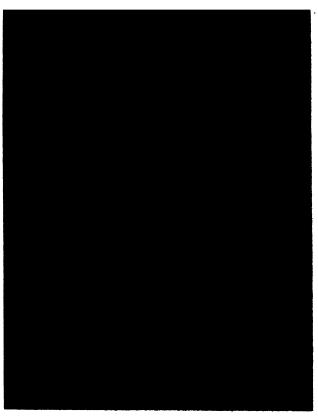
I am not going to specialize here.

The setup for "Boat Deck Patrol" was repeated many times as the sailor made his rounds of the deck, keeping such as me out of danger as the ship pitched through a storm at sea. Needless to say, several negatives were made, all of which were presentable, but it is not likely you will have to grin and bear a very similar variation of this picture next time you visit your favorite salon. If you do, somebody has copied the idea which I did not consciously copy from somebody else.

Two daughters create a formidable argument for "cute kid" shots. "After The Swim" is about the only one you have been bothered with from this source. The original idea centered around a lovely little lady possessing a fine



TWO FISHERMEN



HOMEWARD

pair of pigtails. Unfortunately, she became frightened by the bad man behind the tripod, and our own daughter had to substitute, for the time, to set an example. It was always hoped to be able to remake this picture as it should have been, but the moment the picture "clicked" with the first jury it was too late, in my estimation, to bring on an improved imitation.

At this point there is bound to be some busybody at the back of the room yell, "What about your prints 'The Barn No. 1', 'The Barn No. 2', and 'The Barn No. 3'?" At the time the original was submitted for camera club competition, there was considerable friendly discussion on the merits, or otherwise, of the hydro poles, whether or not there had been misplaced emphasis, etc., and three different prints were made deliberately from the same negative, and sent out simultaneously, for jury reaction. A careful card index has been kept of the wanderings of these prints, and if a show has been kind enough to give any one of "The Barn" series wall space, it will not be embarrassed next year with another. I believe this is a legitimate procedure when we from the out-of-the-way places wonder seriously about the merits of similar pictures, but a word of caution not to use it to extreme, may be in order.

Tabletops, flower studies, close-ups, nudes, abstracts, snow scenes, animals, seascapes, portraits; I hope you have tried them all, too, and have been successful with most. Chances are, you see, if you have done so, you have not had time to specialize in any one. Maybe you, too, are jack of all photographic subjects and master of none. One thing is quite certain, you have had a lot of fun trying, and you have built up a collection of prints from which every lover of beautiful things can find inspiration.

No, you don't have to specialize, unless you want to

specialize in not becoming a specialist!

SHIBBOLETHS and SUCH

SEWELL PEASLEE WRIGHT, APSA

would like to disagree with a number of the experts; some of them genuine experts, some of them self-constituted experts, like myself.

Before anyone challenges my position as an authority, let him read again the sentence immediately above.

A vast amount of criticism has been levelled at presentday salons, including, even, criticism of the designation itself. You may substitute "exhibition" for "salon" in reading this, if you prefer; I use "salon" because that designation is in more general use, and may be more readily understood by the great unwashed.

Perhaps I am naive, but I like the salons as they are. I admire them. I think they have done, and are doing,

a good job. If that be treason . . .

Having done a bit of judging myself, and having attended a goodly number of judgings, I have had the privilege, over the years, of associating with many of the men and women who decide the fates of your four, and mine. In my opinion, the vast majority of judges are learned, competent, expert, and conscientious men and women.

Fallible? Yes! It's very easy to make mistakes when a thousand prints, more or less, pass through the lightbox or across the easel—most of them twice, and many of them three times. I've helped hang a few bad prints, and I've had some bad prints hung. I've helped kick out some good prints—at least, prints that had good salon records. And, of course, I've had good prints of my own wind up in the OUT pile. Working at the speed at which salon judges must work, these things are inevitable.

Inevitable, too, is the development of shibboleths, and that's what I really want to talk about: shibboleths.

You remember the Biblical story. The Ephraimites were fleeing from Jephthah and the Gileadites. Jephthah was a smart man. He knew that the Ephraimites could not pronounce the sound sh, so Jephthah set guards at the ford of the river Jordan and demanded that all who would pass over must first pronounce the word shibboleth (meaning "a stream in flood") and which the poor Ephraimites pronounced "sibboleth", with the result that they were all thus identified and caught.

I realize, I know from experience, that salon judges tend to develop a series of shibboleths to help them make the quick decisions which must be made.

My premise is that it is not good practice to set up and use such shibboleths, by which prints are automatically rejected.

Just to be sure everything is tidy and shipshape before we proceed, here's the formal definition of shibboleth: "A test-word or pet phrase . . . a watchword."

Some of these shibboleths stem from personal prejudices, some from a too-easy and too-general interpretation of rules the judges have heard or read or have worked out for themselves. They are dangerous things because they are set rules and, as someone has said, there are exceptions to ALL rules, including this one!

Let's examine some of these shibboleths. One of the most common, perhaps, is that pure black backgrounds are OUT.

Now, that's a shibboleth which is understandable, to a degree. Pure black backgrounds do not "exploit the the medium." They're uninteresting. There should always be detail in the shadows. Artists (sic!) do not use pure black backgrounds. (I challenge this flat statement, although I cannot back up my challenge with concrete proof. I have a strong hunch that very competent artists in other media have, and more than once, used pure black backgrounds to create a definite and pre-determined effect. But they are not commonplace, perhaps, so we mustn't have them in photography!) The judges have never made prints with pure black backgrounds, they don't like prints with pure black backgrounds, they've never seen such prints hung, and therefore, all prints with pure black backgrounds are OUT!

This, I submit, isn't reasonable. Maybe black backgrounds, usually, are bad. Maybe black backgrounds should usually be avoided. Maybe you happen not to like them. But suppose I vote "out" on a print and am asked why, and I reply simply: "It has a black background!" Is that a fair answer? I think not; I think I have used a shibboleth, a "testword." I have said, in effect, that all prints with pure black backgrounds—and that is neither a reasonable nor an artistic position.

I can conceive of artistic creations which might demand a pure black background, just as reasonably as a true high-key picture demands a pure white background. I think that were I a judge tossing out a print with a pure black background, I should be in a position to explain that my action was based on the sincere belief that a black background was not artistically valid in the case of that particular picture.

There's another shibboleth I have heard used both by judges of international salons and by camera club print critics, to the effect that the square format is unlovely and inartistic.

Again I am forced to disagree. There are pictures that should be exactly as wide as they are high. They gain by this cropping. I admit that the vast majority of pictures are inartistic when presented as perfect squares, but to be prejudiced against a print simply and solely because it is a square print is not, in my opinion, an intelligent attitude. Again, the better judge would explain "I believe the

square format is not suitable to that subject matter"--not "It's out because it's square!"

The business of toning spawns a whole school of shib-

boleths.

Multiple-toned prints are OUT simply and solely because they are multiple-toned. Personally, I do not like multipletoned prints, as a general rule, but I have seen a few that I thought justified the technique.

All snow pictures should be blue-toned. Well, it's true that in the opinion of most people, most snow pictures are improved by bluetoning. But I can recall a number of snow pictures which, for perfectly sound, artistic reasons, seemed to be more effective in plain black and white.

Green-toned pictures are impossible. Still, one of the most charming prints I've ever seen was a green-toned shot of some sort of wildflower, and some of the most delightful bromoils I've seen have been done in lovely shades of green. And I recall a number of delightful, green multiple gums, too. I realize that the bromoil and multiple gum processes do not involve toning per se, so let's not argue about that.

But the biggest producer of shibboleths, perhaps, is our old and familiar friend, composition.

"Everything is square-dab in the center. Out!" Well, that's a very common shibboleth, which appears to be based upon the well known rules of composition, but actually is not. There's a good deal of picture material that is most effectively presented "square in the center."

"There's no center of interest. OUT!" Wait a minute, judge! If you'll think back over the shows you've hung, and seen hanging, you'll recall just a whole lot of pictures that were mighty good pictures, yet had no vaunted center of interest. How about the over-all pattern shots, for example? The "center of interest" is the whole picture; the rest of the composition is its surroundings: the mount, the wall on which it hangs. The eye isn't invited to travel a certain path in the picture, and rest with a sigh of delighted satisfaction upon a certain thing; the whole picture is a center of interest.

And speaking of centers of interest, we mustn't overlook another very popular shibboleth:

"If only someone were coming up that empty path, I'd take it. As it is—OUT!"

Oh, boy! There's one that gets in more hair than, perhaps, any other. There must be somebody in the path or the road or the doorway, or else. Not only that, but these shibbolethers even have definite ideas as to which way the person should be heading. Some insist the person must be going down the road, back to the camera; others are just as sure the person must be coming toward, and facing, the camera. Otherwise—OUT!

Granted that many unpeopled scenes would be improved by the addition of a human figure, I beg to argue that many other scenes would be (and often are!) ruined artistically by simply sticking in a figure because some judges insist on figures. Circumstances alter cases; I plead for a verdict on any picture based on the artistic effect of that particular path, or doorway. "Must" is a pretty strong word, friend!

Head-only portraits of pets, particularly if the head is presented larger than life size, are sometimes regarded as automatic outs. It may well be that it's usually better to show the whole dog, or the whole cat, but I've seen many a head-only portrait of a pet that I thought was worthy

of a place on the wall of any salon. The stern ruling that you must always show a cat being a cat, and doing a cat-like thing, is a shibboleth with which I can't agree. I can't even agree that all larger-than-life pictures are automatic outs, either; they should go out often, perhaps most of the time, but not ALL the time merely because they are larger than life.

It would be possible to go on for many, many pages, listing the shibboleths, and pointing out their fallaciousness, but neither you nor I have the time for all that. It might be interesting, though, for you to keep your ears tuned for shibboleths, and make a list of your own—whether you be judge or simply one who sends his four to this salon and that.

I said at the outset that I like and admire the salons as they are. I have read and heard the criticisms levelled at them, and I have even seen a few aggregations of prints made by those high vocal ones who would lead us out of the wilderness in which we are lost. I was not impressed by those displays, nor were the majority of others who saw them—and I refer to photographers and the general public, alike.

This discussion on shibboleths is not intended as an adverse criticism of salons, nor of the men and women who judge them. I feel about the salons much as I feel about my country, and I think that the United States of America has made a lot of mistakes, will make more, is not perfect, has forgotten many important principles, has tried a lot of freakish panaceas, rushes in where angels fear to tread sometimes and hesitates much too long at other times, is too tough today and too sissy tomorrow, is not by any means what the founding fathers had in mind, nor is wholly what I would like my country to be—but I still wouldn't swap my right to call myself an American for any consideration my mind can conceive.

Sure, I have been carping about shibboleths. I have done so because I hope that by giving them a name, by bringing a few of them out into the open and examining them, we may eliminate them—or if not wholly eliminate them, at least help reduce their use.

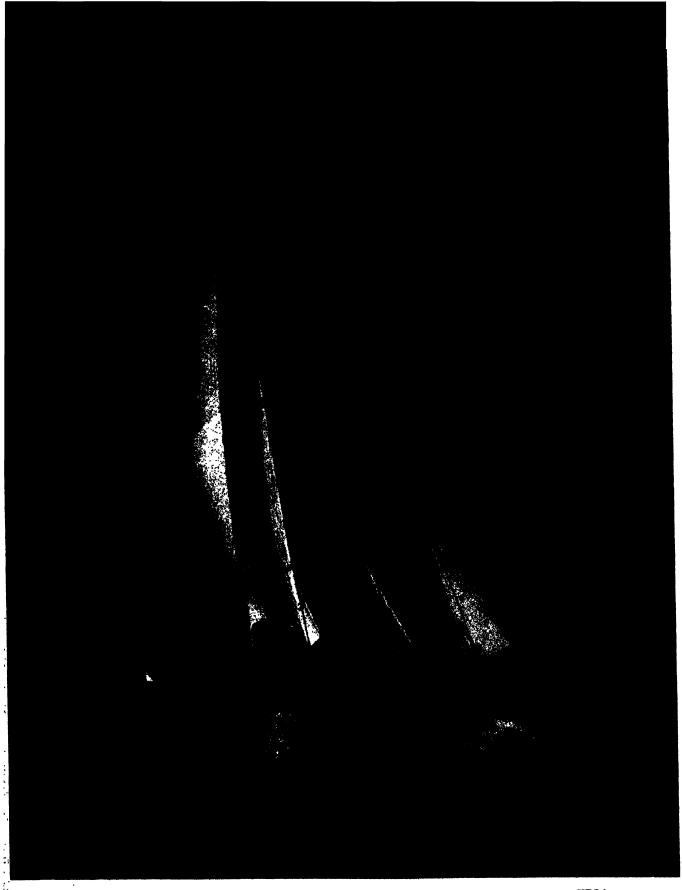
It is reasonable, I believe, to assume that if we eliminate shibboleths, we shall automatically encourage those who quite naturally want their pictures to hang, but are still desirous of making pictures they feel to be artistically valid, yet which today would fall, too often, under the black shadow of existing shibboleths. If we are hanging the same old stuff, year after year, as we are accused of doing by our critics, the reason may be our shibboleths!

We must have standards by which to judge pictures, and by which pictures are judged, but they should be true artistic standards, which are never rigid, inflexible, and inviolable. The shibboleth, by definition is rigid, inflexible, and inviolable.

As judges, the shibboleth makes our job easy—too easy! As print-makers, the knowledge that shibboleths will be used against us tends to keep our feet in well-worn paths, and to inhibit us against interesting and sometimes artistically profitable explorations.

I am quite convinced that if we can eliminate the shibboleth in judging pictorial photography, we shall hang more diversified shows, more interesting shows, and more artistic shows, at the same time remaining within the bounds of the present general concept of pictorial photography.

What say we give it a whirl?



KNIFING THROUGH THE WAVES

J. ELWOOD ARMSTRONG, FPSA

Action is dramatically portrayed by the bull of the boat kicking up a splash on both sides. The angle of view presents an interesting pattern of the white sails against a dark blue sky.

Marine Pictorialism

J. ELWOOD ARMSTRONG, FPSA

ARTISTS, for many years, have devoted their time to dramatizing the many facets of the sea. Down through the ages men have built many types of craft, from the Viking ships of old to the modern sailing vessels and power driven boats. At first, the boats were built to permit men to explore unknown expanses of the sea, and, as time progressed, the ships served the purpose of transporting people and cargoes to distant shores. Today, boats include not only those designed for exploration and transportation, but a wide variety built for pleasure purposes as well.

Man's conquest of the sea, through the development of many types of craft over the years, has ever been a source of great interest to people in all walks of life. A few years ago, a comprehensive study was made by Cecil B. Atwater, FPSA, of subject matter and its appeal to art students, camera club members and the general public. The result showed that out of fourteen different categories of subject material, marine studies were second on the list as to interest and appeal, and were surpassed only by winter scenes.

This shows that marine studies are inherently interesting, and can prove to be a continuous source of many pictorial presentations. These studies can be made in prints in monochrome or color, and the suggestions herein can be applied to color slides as well. Fundamentally, the making of successful marines is a matter of subject selection, viewpoint, compositional arrangement and technique. However, the picturization of boats, lighthouses and moods of the sea is not without certain difficulties that present a definite challenge. Some of these problems will be discussed later in this article.

All of us have the opportunity, at one time or another, to focus our camera on one of the most exciting subjects the workaday world offers—boats! Perhaps they'll be lake freighters, tankers, ferryboats, workboats, tugs, barges, rowboats, canoes or sailboats. Sometime we may have the good fortune to catch a majestic passenger liner from an interesting angle. But the fact remains, when you see a boat, the chances are good that there's a way to catch plenty of adventure in the click of a shutter.

Small boats can be photographed in coves, along rivers and streams, and, if properly framed, may be used to convey a feeling of peace and quiet repose. At the regattas the racing boats thrill the crowd, and, if you capture good action pictures of such events, they can give you an exhilarating feeling of dramatic movement. Along our many navigable rivers there are tugs, ferryboats and barges. Even the old paddle-wheelers are still in use in many places.

These interesting boats not only affect our everyday lives, but provide opportunity for good pictures. Large freighters and liners on the Great Lakes or along the sea coast can be shown in impressive marine scenes to illus-

trate their massiveness and queenly beauty and make us long for a delightful dream trip to the well-publicized island resorts or an intriguing visit to foreign lands.

Marine photography lends itself well to the development of pictures showing action, and such action, when presented in an interesting pattern or rhythm, can produce beautiful pictorial results. Another phase of marine photography encompasses the presentation of atmosphere or mood, such as fog scenes, rough water, storms and squalls; or perhaps a brilliant day with sails of snow-white canvas arched by the wind against a cool, blue sky.

Equipment

Fortunately, almost any type of good photographic equipment can be used to take pictures along the water-front or from a wharf or dock. A steady tripod is recommended to avoid camera shake which could easily spoil a good picture. It is not so much the price tag on the equipment as the man or woman behind the camera which counts in getting an outstanding picture.

However, when making photographs from a moving



EASE AWAY

J. ELWOOD ARMSTRONG, FPSA

boat a small, portable camera with a sharp-cutting lens and fast shutter is highly desirable. A twin lens reflex of the Rollei type, a Medalist or a press type camera having a short focus lens is quite effective when the boats being photographed are reasonably close to the camera.

When one cannot move in close to the boats, such as during a racing regatta, it is desirable to have a camera with a longer focus lens which will produce a sharp image on the negative. A focal length up to about 6" would be

quite useful for this purpose.

My marine pictures have been made with a Rollei or a Super Ikonta D. The latter camera, although not available at present, takes sixteen exposures approximately 2x21/8 when using the split frame back. This camera has a 43/4" focal length Zeiss lens of high resolving power, and 16x20 prints can be easily made from a portion of the 2" negative. This lens provides a sixty per cent larger image than the 3" Rollei lens used from the same viewpoint.

Inasmuch as a tripod cannot be used when shooting from a moving boat, it becomes necessary for the photographer to hold himself and the camera as steady as possible. With a Rollei on a neck strap this is easier to accomplish than

with a camera held at eye level.

Some pictures can be taken at a speed of 1/100 second on a quiet day, but most of the time, better results will be obtained at 1/250 second. When the weather is rough, use 1/400 or 1/500 second to get as sharp a negative as possible. When exposing at 1/250 second with a G (light orange) filter in bright sunlight with high-speed film, the aperture would be set at approximately f/8. With a lens of 3" or 4" focal length, ample depth of field is available if the camera is focused in the proper manner.

If the boats are in constant motion it is advisable to use the "zone" method of pre-focusing. This eliminates the problem of focusing the camera at the time the picture is taken. For instance, in using a Rollei, the focusing knob on the camera can be readily set with the "infinity" marker on the number of the f/stop selected, and the photographer can tell the depth of field available at that stop. In the case of the 3" lens in the Rollei at f/8, and pre-focused in this manner, the depth of field or area in which the picture will be sharp is from 27 feet from the camera to infinity. In most pictures, boats do not come as close as 27 feet to the camera and therefore, this is the most satisfactory method by which to control the focusing problem.

When using the Rolleiflex or a similar camera the following data will be helpful in applying the foregoing 'zone" focusing:

Set infinity marker on

f/stop: f/3.5 f/5.6 f/8 f/11 f/16 f/22 Distance of

nearest

object in focus: 96' 45' 27' Suitable charts for other lenses can be obtained from your photographic dealer or data books on various lenses.

Of course, if pictures are made on board a sailboat, tug boat, etc., and the distance of the nearest object to appear in the picture is less than 27 feet, it will be necessary to focus the camera to take care of the needs of that particular picture.

Filters play an important part in making marine pictures, as most seascapes include a considerable amount of area devoted to water and sky. A colorless sky is uninteresting and distracting in a pictorial presentation.

The selection of the filter depends upon the type of day and lighting conditions. For most pictures including a good blue sky, with or without clouds, the K-2 or medium yellow filter will be quite satisfactory. If the sky is a weak blue, over-correction with a G or orange filter may be desirable. For dramatic effects a reddish orange or light red can be used, but usually the values in the water are made too dark and become uninteresting. A pola-screen can also be used, but the rapidly changing position of the photographer with respect to the direction of the light makes it difficult to use this filter in regatta photography. Along the waterfront it could readily be employed for darkening the blue sky and reducing the gleam of light on the surface of the water, with little effect on the other subjects in the pictures.

If white or gray clouds fill the sky, and very little blue is showing through, it will not do much good to use a filter. It will also be very difficult to record white sails against a white sky. The best solution for this problem is to take the pictures on a day when the sky is blue and only a few clouds are present. Clouds can also cause a lot of trouble for the photographer by being in the wrong place in the picture. For instance, a large, puffy, ball-shaped cloud perched on top of the mast, or heavy clouds on the same side of the picture as the boat create a feeling of poor balance. When boats are racing it is rather difficult to watch the exact placement of the clouds as well as the boats. If the clouds are the faint, wispy type they will cause little difficulty no matter where they are recorded in the picture space.

When the sky is blue, but devoid of clouds, the print can be burned in from the top to accentuate the normally light area at the horizon. If it is felt that clouds are desirable to enhance the pictorial value of the picture, they can be printed in through the use of one of several well-known

Orthochromatic film is good for marine photography, but panchromatic film also gives splendid results. If a light green filter is used with panchromatic film an effect similar to the use of ortho film is obtained.

Owing to the brilliant reflection of light from the water and sky it is essential that a sun shade be used on the camera. This accessory cuts down on the stray light bounce and improves the crispness of the negative.

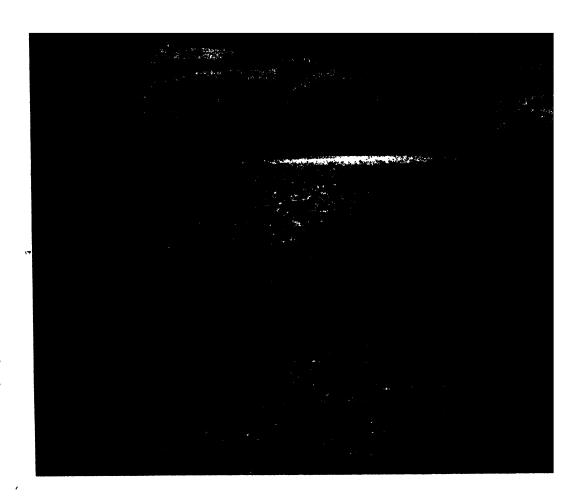
There is a slight variation in the operation of all equipment. Therefore, to obtain best results, familiarize yourself thoroughly with your own camera, enlarger and other accessories by making adequate tests for this purpose.

Exposure and Development

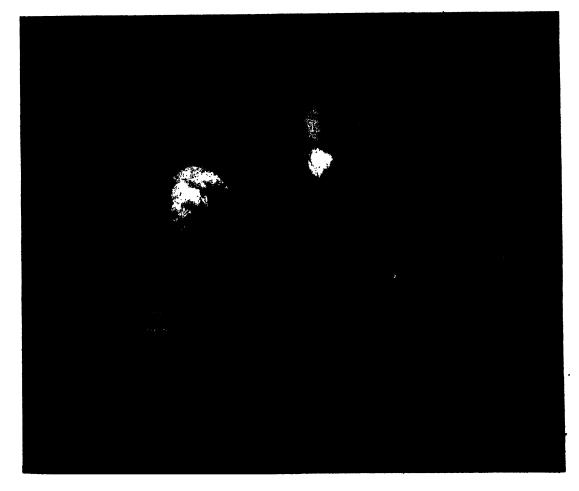
The exposure and development of the negative is a very important part of all photography. It is particularly necessary to watch the exposure and processing of marine negatives due to the variation in the lighting conditions and the brilliance of light in the large areas of sky and water.

At the outset it is important to differentiate between the diffusion-type enlarger and the condenser-type. If you are using 4x5 negatives and a diffusion-type enlarger, they should be exposed and developed as to obtain a full-bodied, crisp negative to get the best results in the print. However, if a small camera is used and a condenser-type enlarger, the negative should be relatively thin and of soft contrast for high-quality prints.

Good results can be obtained with either enlarger, pro-



SUNSET SILHOUETTE



THROUGH THE DRAW vided the negative is exposed and processed to obtain the type to suit the characteristics of the enlarger to be used.

Assuming the use of a Rollei type of camera with a $2\frac{1}{4}$ " square negative, we should expose and develop according to the inherent contrast in the subject and lighting. Perhaps we should try to classify a few subjects for a better understanding of the contrast problem. The best pictures are made early in the morning or late in the afternoon, and during that time of the day the light, coupled with the inherent contrast of the subjects, is usually rather contrasty.

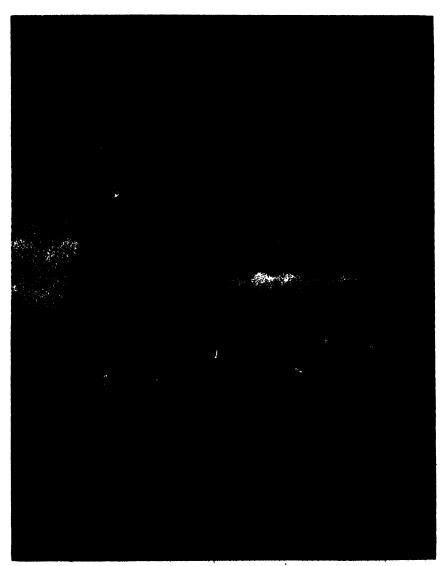
A range of tones of approximately 1 to 128 can be recorded on film when viewed by transmitted light, if exposed and developed properly. This is from U to O on the Weston meter or about 7 stops on your camera. However, this great latitude of the film does not solve our problem, as the latitude of the printing paper is only about 1 to 30 by reflected light, on normal grade. This range is much less for hard or very hard grades of paper.

Therefore, when printing on a condenser-type enlarger, which increases contrast in the printing process, the negative tones must be compressed so that they will fit reasonably well on the printing paper. In other words, we must overexpose and underdevelop the negative according to the existing contrast in order to reduce the gamma to get

a better-printing negative. The extent to which you overexpose and underdevelop is gained primarily from your own experience with the type of subjects photographed under certain lighting conditions. As a general guide you might try doubling the exposure and using approximately two-thirds of normal development for a condenser-type enlarger.

If a small negative size is used, such as a $2\frac{1}{4}$ " square or $2\frac{1}{4}$ x3 $\frac{1}{4}$, it is advisable to use a fine grain developer, such as DK-20, so that 16x20 exhibition prints can be made from the negatives without showing too much grain. The negative should be exposed to have some detail in the thinnest parts, and should be developed so that the highlights of the subject are printable with good gradation of tone throughout the print.

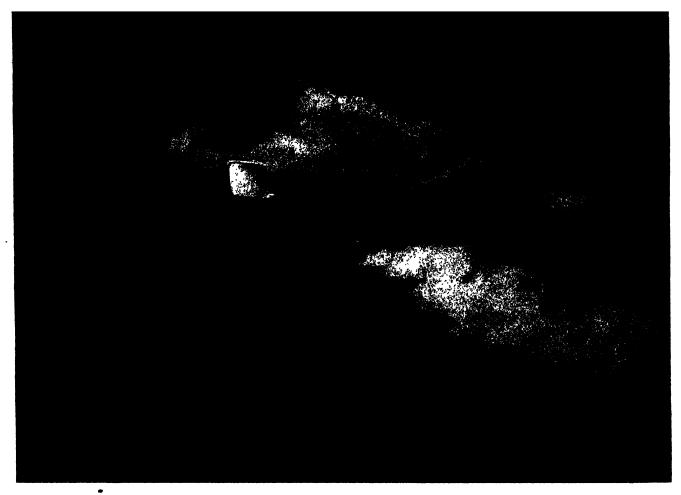
In bright sunlight be sure to take advantage of the early morning or late afternoon shadows to improve the perspective and apparent depth in your pictures. Flat light in the middle of the day makes the pictures dull and uninteresting and should be avoided. The use of side and back lighting will dramatize a subject and add immeasurably to the pictorial interest in the scene. Many outstanding pictures have been made at sunrise and sunset using the oblique light from the sun to emphasize the focal point of interest.



LIKE PAINTED SHIPS

J. ELWOOD ARMSTRONG, FPSA

The repetition of triangular forms makes an interesting composition and the quality of the water suggests a calm, peaceful scene.



FLYING SPRAY

J. ELWOOD ARMSTRONG, FPSA

The pattern of spray is an interesting design and illustrates action recorded at the psychological moment as the speedboat cuts through the wake of another speedboat.

Heavy mist or fog can enhance the feeling of a picture. In studies of this type you can utilize the atmosphere to help convey the mood and to obliterate unwanted background material which would otherwise be very distracting. The fog effect in some instances can be accentuated by the judicious use of a blue filter to increase the appearance of the wet, misty atmosphere.

Lighting

What kind of lighting is best for marine photography? This is really a \$64.00 question! Marine pictures are made under all types of lighting conditions. Night pictures along the water front, early morning, dawn or fog scenes, brilliant, mid-morning sunlight effects, flat lighting from overhead during the middle of the day, brilliant sunlight in the mid-afternoon on open water, or pictures during squalls or heavy weather at anytime of the day, all present variations of lighting contrasts. Therefore, the photographer should not wait for ideal lighting conditions, but make the most of prevailing light at the time the pictures are taken.

Pictures taken on calm, peaceful days can be very beautiful if this effect is dramatized as much as possible. However, when racing sailboats are involved and a brisk wind is blowing, with mid-morning or mid-afternoon sunlight accenting the large, billowing sails, outstanding marines can be made, if the photographer is prepared to shoot quickly and carefully to capture the picture at the psychological moment.

This is also true in early morning fog scenes and during storms or squalls when the weather is rough. The best fog or stormy atmosphere pictures are taken as the weather changes and the sun breaks through. Although the allowance for exposure under such lighting is difficult, dramatic pictures of this type cannot easily be repeated unless a similar weather condition prevails.

Marine photographers should make every effort to take mood pictures whenever possible, as this opportunity presents itself only occasionally. However, when such pictures are properly recorded they will live forever, as the famous picture by A. Aubrey Bodine, FPSA, of oyster dredging in a squall, which has been exhibited and reproduced many times and won a \$5,000.00 war bond in the "Popular Photography" contest a few years ago.

An important consideration is the direction of the light on the subject. Is the light coming from behind the camera and falling directly on the subject; is it hitting the subject at an angle, giving a strong side lighting or is the subject backlighted? These various light conditions should be studied and allowance made in the exposure and development to compensate for the direction of light. Of course, when you are photographing moving boats from a speedboat the problem becomes more complicated in adjusting for a constantly changing light direction. Most of the time you just shoot with a rough estimate of the proper allowance for light conditions, based on previous experiences.

If the boats are in a sailing regatta or race, the action is fast and compositional patterns, as well as the light, change rapidly. Considerable concentration on the part of the photographer is required to do everything just right, in view of the constant change in conditions. What you are going to do under certain circumstances must be determined in advance, and should be remembered until after the race, as there is no time for making notes while the action is taking place. Whether the picture is successful or not depends, to a large extent, on the ability of the photographer to recognize the lighting condition and expose accordingly.

Picturization

Some of the finest subjects are found away from the docks and the main shoreline. You will want to have the fun of getting in a small rowboat and doing a little searching of nearby coves and beaches. A great part of the thrill in photography grows from your own personal discovery of a subject which is particularly suited to an unusual angle of view.

While many good pictures have been taken at eye level, try finding a viewpoint with a high angle or from a low angle to get a different approach to the scene. Shots from a high point of view add to the potentialities of the subject through the introduction of interesting patterns and designs. Those from a low angle can be used to impress the viewer with a majesty and massiveness of the big ships.

If you have a camera with a shutter speed of at least 1/100 second, action shots of speedboats in races or sail-boats turning a marking buoy provide a real thrill in picture making. Here, fast, co-ordinated action in using your equipment and sensing good picture possibilities offer rich dividends in outstanding photographs.

Check your local newspaper for dates on which regattas and races will be held. Be sure to arrive early to photograph the sailors getting the boats ready for the race, as well as the actual race. You will have an enjoyable experience as well as some unusual pictures.

Boats in a race can easily get out of range of your normal lens. If your uncle out west dies and leaves you a legacy, you might want to invest in a telephoto lens or an auxiliary camera with a long focus lens to cover the long shots during a regatta.

Care should be exercised in shooting pictures of moving boats to avoid annoying line and point mergers. This is particularly true of eye-level shots of sailboats, inasmuch as the boom readily merges with the distant shore line or horizon. When the boats are in action it is easy to lose sight of the mergers and not discover them until it is too late—at the time you want to make the prints in your darkroom.

Wherever possible, use people as an accent in the scene to give contrast of size, but do not have them looking at the camera. They should be posed doing something or looking away from the camera toward the principal subject. Otherwise, they will steal interest from the boats which should be emphasized as the center of interest. Do not have people too close to the camera or their size will be out of proportion to the smaller images of the boats which are farther away.

Include wharves and simplified props for carrying out the idea of your scene. Do not stand on the edge of a river or lake and snap a picture of a single boat without including a suitable foreground for a base. Step back and include part of the wharf or other interesting material to frame the picture and create the illusion of depth.

Be sure to give consideration to your proper point of focus so that the foreground material will be sharp even though the boats in the far distance may be more softly rendered. Care should be exercised to see that the point of interest is properly emphasized by lighting, contrast of tone, size and shape, and position in the picture space.

In many instances a pattern of boats, such as a line-up of canoes, rowboats or sailboats, can be used as a pictorial subject. Boats in a race make interesting patterns if they are photographed with a large boat in the foreground, another in the middle distance and a third farther away. This type of picture not only is pleasing, but gives the impression of considerable depth.

It is not necessary to show the entire boat in all pictures. Try compositional studies showing only a portion of a boat to convey an interesting pattern or design.

For the most satisfactory results marine pictures should be printed on luster or glossy papers to show the fine detail of the water and texture of the sails. Strive for real print quality in the highlights as well as the shadows. Mat papers can be varnished or waxed to improve the apparent range of tones in the final print.

Blue toning in the thiocarbomide-gold chloride formula enhances the presentation of the picture. Do not overtone and obtain a blue that is too deep in value. A blue-gray is a good shade to use for marine pictures. Some scenes, such as sunsets, may be presented in sepia tone, but for the most part they will be more successful if they are shown in the big, blue and glossy technique.

Adequate planning of the possibilities of good marine pictures cannot be overemphasized. In fact, one should carefully study pictures of this type which have been made in the past, as a guide for the selection of interesting waterfront scenes.

Search for a good compositional pattern and expose under the best lighting conditions. Consider the inherent contrasts of subject and lighting, and develop accordingly to obtain a top-notch negative with an excellent gradation of tone.

Waterfront scenes are available the year round. During the early spring and summer months many regattas are held; commercial transportation continues in most ports even during the ice and snow of winter, and the brilliant days of early fall leave nothing to be desired. Can't you feel the urge to make some real marine studies? Perhaps you will have the insight to find and present an outstanding picture of unusual merit portraying the dramatic action of a race, an excellent compositional pattern or one of the many intriguing moods of the sea.

Real pictures are there—waiting to be captured by your lens. Will you meet the challenge? Why not give marine photography a serious try, and make that outstanding picture you have always visualized in your dreams?

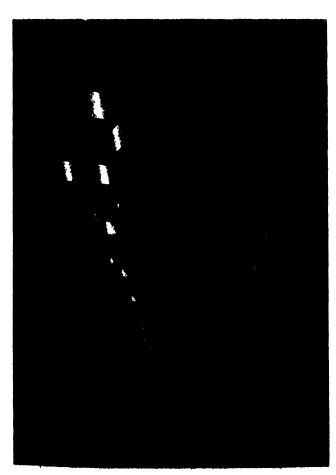
TABLETOP SNAPSHOTTING

LA VERNE L. BOVAIR, APSA

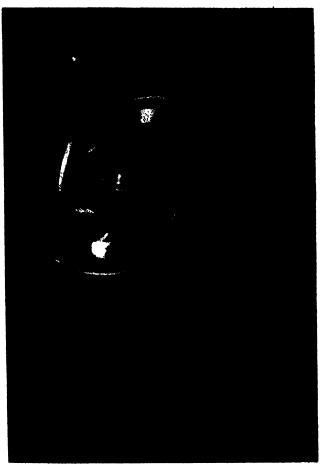
PHOTOGRAPHY is like a diamond, its many facets reflecting different kinds of pictures and varied methods of making them. Photography is also like music, for the photographer can create a picture of symphonic magnitude, or one comparable to a simple melody, both of equal importance in their own sphere.

Pictures have been of interest since the early dawn of mankind, and the child, watching his cave-man father cut and scratch on the cave walls, was just as interested as is the youngster of today viewing Hopalong Cassidy gallop across the electronic prairie.

As mankind progressed, so did his ability to produce better pictures, and today we have that perfect tool, the camera. This mechanical device has given us a splendid means of communication equal to any yet invented, for it has made it possible for the individual who is artistically



LINES IN MOTION
PSA JOURNAL, Vol. 18, Apr. 1952



R. P. M.

inclined, but lacking skill with pen or brush, to present his idea of a picture. The camera has accomplished that miracle of miracles, the stoppage of time in space—capturing a fleeting moment and freezing it into everlasting reality, preserving for all time images of loved ones and moments of great importance.

This magic mechanism, watched over so carefully by technicians, engineers and men of great scientific skill, is ours to use freely. It has been placed in our hands to be held tenderly, used carefully, and to be respected for what it is—a modern miracle.

Many people use cameras, for different reasons and for various kinds of photographic work. Pictorial designs, portraits, documentary records and many other types of pictures are made every day, but the choice as to subject matter, manner of presentation, and method of making them are in the hands of the photographer himself.

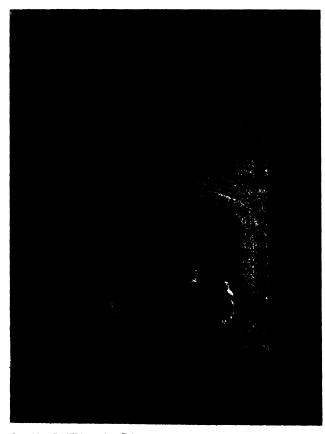
Commercially, the camera buys and sells, proves and disproves. The professional seeks out a method that is both popular and profitable, while the amateur turns to the type of picture that offers him the most pleasure. Both are a means to a particular end.

A man works best when he is free to choose his job, and the same holds true in a hobby. I like to build tabletops; but I must confess that the development of an idea and the construction of the parts are much more enjoyable to me than the use of the camera and the resulting darkroom work. However, I realize that one is just as important as the other and endeavor to come up with results as nearly perfect as possible.

Carving, whittling or moulding a figure for a tabletop is easy for me, but when it comes to making the print I have to exercise great care in every detail. Houses, walls, trees and mountains—even a space ship—all fall into place quite naturally, yet my patience is more or less tried in developing a roll of film. I must have a good negative to work with, so I use every bit of technique I possess to make sure the result is satisfactory. By this I do not mean

that every print is perfect, but I do my utmost to see that it is as good as I can make it.

Tabletop photography has much to offer in the study of the fundamentals of lighting and the arrangement of subject material. I strongly recommend it to the beginner as a means of learning to handle light—the tool that photographers use at all times. Light is the pigment with which you paint your picture, and a complete knowledge of its characteristics is important in all phases of photog-



BEYOND THE KHYBER

raphy. Composition is also important and can be mastered much more easily by applying the rules of design to still life setups,

Tabletop photography has many advantages as well as some disadvantages. You have complete control, and therefore the responsibility for the quality of your print is entirely in your own hands. There is no excuse if the lighting is poor, for you are the controller of that light. If there are mistakes that mar the picture, you cannot escape the blame. On the other hand, if the picture is successful, you can take pride in its entire creation, and therein lies the emotional satisfaction derived from tabletop photography. So be careful, take your time and get it right; use every skill and idea at your command to bring into being your true conception of a picture.

A good imagination is important in this branch of photography, but not everyone is gifted in that respect. Imagination, however, can be cultivated by practice, and I recommend the building of tabletops as a means to this end. Ideas for pictures are all around us—in books, games, songs and proverbs, the movies and store windows. Look around you and find out for yourself! You may even copy another's idea, but do it better—or leave it alone.

In my younger days I was associated with an amateur theatrical company and had the opportunity to learn the design and construction of stage settings. To acquaint the cast and stage hands with their cues and movements, we often built miniature scale models of the scenes, and we kept them on display all during rehearsals. I had previously done some scale model construction of my own modern furniture designs, so the job of building model stage settings fell to me.

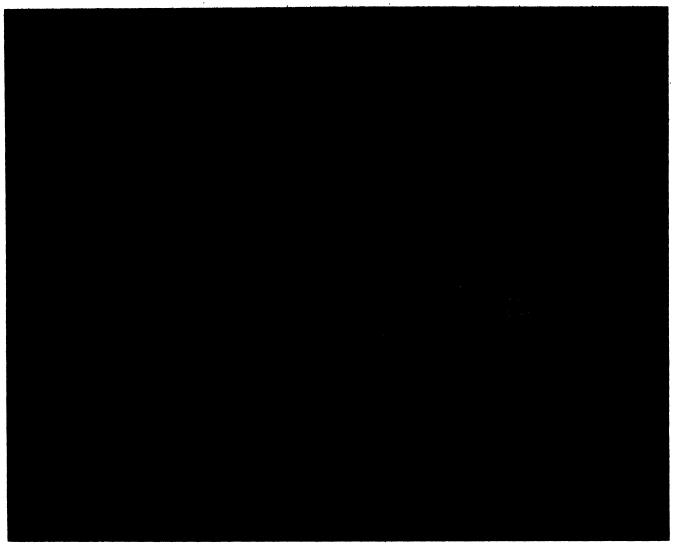
When I decided on photography as a hobby, I realized that I would not be able to travel far afield to take pictures, so naturally I turned to my old hobby in search of subject material. The theatrical experience has served me well in my tabletop work.

Design being a most important element of any art or craft, first I make a few simple sketches that help to develop and establish a well-organized pattern, and later serve as a refresher if I tend to wander from the original idea. This method of designing the tabletop is sometimes carried farther, and a bit of color is worked in to insure realism. Form, texture, luminosity and lighting are also kept in mind in the initial sketches.

Humor should never be neglected, and many of my prints border on the cartoon style. In fact, because of a certain type of building I have used in some of my prints, I enjoy a dubious reputation that is closely akin to the one gained by Chic Sale. I have also won all of the screwball print contests at the Guild—to the extent that the executive committee decided to abolish the contest. What price glory! People like to laugh, and as a photographer you should help them to do so.

I have been asked about the tools with which I work, the camera I use and the technique I employ to achieve the effects in my pictures. The average house contains all the tools necessary to produce a tabletop. A small saw, a sharp knife and a pair of pliers will do for a beginning; later you can add any other tools you require. Cardboard, plaster and water color are the principal elements of most of my tabletops. I paint my settings and background, or sometimes use large calendars. Scenic backgrounds can also be projected on a translucent screen behind the set. The methods of actual construction are so varied, and





HILLTOP FANTASY

LA VERNE L. BOVAIR, APSA

depend so greatly upon the maker's skill, that it is difficult to explain the technique in a general way.

My camera is one that I rebuilt especially for this work. It is a Trona 212 Ica, with a Zeiss Tessar f/4.5 lens and a Compur shutter. It takes 3½ by 4¼ cut film; however, I rebuilt the back so that I could also use 120 roll film and 2¼x3¼ cut film. This makes a very versatile instrument. From the optical standpoint, the large lens and smaller film gives me the advantage of working farther away from my setting, thus obtaining better perspective and less distortion.

Usually my prints are the big, blue and glossy variety that is familiar all over the country, and is so closely associated with the Photographic Guild of Detroit. However, I do make a few matte prints, and like them, although I prefer pictures that are striking and have dynamic appeal. The popular glossies are honest pictures; they reproduce well and contain a wide range of tones.

A certain amount of experience is necessary in modeling and constructing miniatures, to enable one to set up a tabletop rapidly. "Hilltop Fantasy" did not require much effort—it was assembled and photographed in about two hours. This was a combination of dime-store articles and hand modeling. The hill, tree and fence were made by hand; the horse was purchased. The tree was made of wire covered with strips of cloth; the foreground, representing a plowed hillside, was actually sawdust, and the fence was cardboard. The background was painted on a 4x5-foot card, using a 4-inch brush and black and white house paint, applied with bold strokes. Placing it 8 feet behind the setup threw it out of focus, blending the coarse brush strokes by diffusion. This little trick added realism to the sky and required no great artistic skill.

The abstract form in photography offers a creative approach in expression, and gives a wide range for experimentation, by exploring design with non-objective patterns to express space and movement. This kind of investigation can make a contribution to pictorial photography through its structural beauty. Working with pure lines and honest forms one can produce a vibrancy when these edges come in contact with light. This is what I have tried to do in "Lines In Motion."

Sometimes I try to make my appeal through the dramatic approach, and I believe I succeeded with "Freedom Of

The Press," by the use of strong, vertical lines for emotional impact. Back lighting always helps to dramatize, and was employed with telling effect in this case. A behind-the-scenes view would show that this tabletop was made of very simple props—newspapers rolled around fruit jars and fastened with scotch tape. The figure was once a shepherd peacefully tending his sheep. He was drafted! His shepherd's staff became a sword, and a shield of hammered brass was fitted to his arm. The front page of the daily paper was used as a base. The freedom of the press is a cherished right and deserves to be guarded by a strong, militant people, because it, in turn, guards our freedom. So much for the dramatic and social significance.

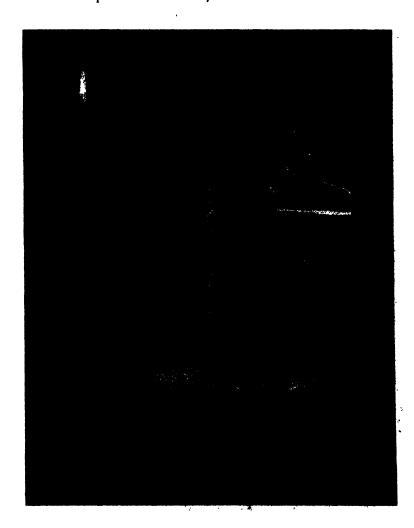
Working in what I like to refer to as a "motivated atmosphere"—or, more prosaically, a machine shop—whirling gears and wheels are a part of my everyday life. It is only natural, therefore, that I see the rhythmic motion and lines in the movements of the various machines, some going up and down, some back and forth, always driven by the whirring, whirling gears, belts and pulleys. To the veteran worker, all the noises and movements are commonplace and natural; any change in the tempo is noticed at once, and many an accident has been prevented because some keen eye or ear has detected a sudden change in appearance or sound. To the stranger it is awesome and frightening, and he walks among the machinery as if all the metallic monsters are going to leap upon him at once. Music has been written about the tempo of machinery, and I have been bold enough to show the smooth flowing motion of it in "Revolutions Per Minute," or simply "R.P.M." This print has hung in many salons and has been reproduced many times. The unique idea is not so much the spinning top, but in the fact that the background is spinning also. The form and mass, besides rhythm, cannot be overlooked in this design. It also points out the principle that a simple subject well placed usually makes a good picture. "R. P. M." is my favorite print, and I shall have to work hard to make something that would please me more.

In the two prints "Beyond The Khyber" and "There Is Always Tomorrow" I have achieved perspective by what I call size, or comparative contrast. In the first, the figure in the doorway is compared with the bottle holding the candle, thus the effect of distance is accomplished. The scene is a typical border cantina, and one has the feeling that he is sitting at the table gazing at the moonlit doorway through the veil of smoke ascending from the cigarette in the ashtray.

In "There Is Always Tomorrow" the construction is like a stage set. The walls are cardboard covered with plaster, the table is a piece of plywood, and the floor is also of cardboard. The small, reclining figure is hand made of clay, while the tree from "Hilltop Fantasy" was used as a prop in the garden.

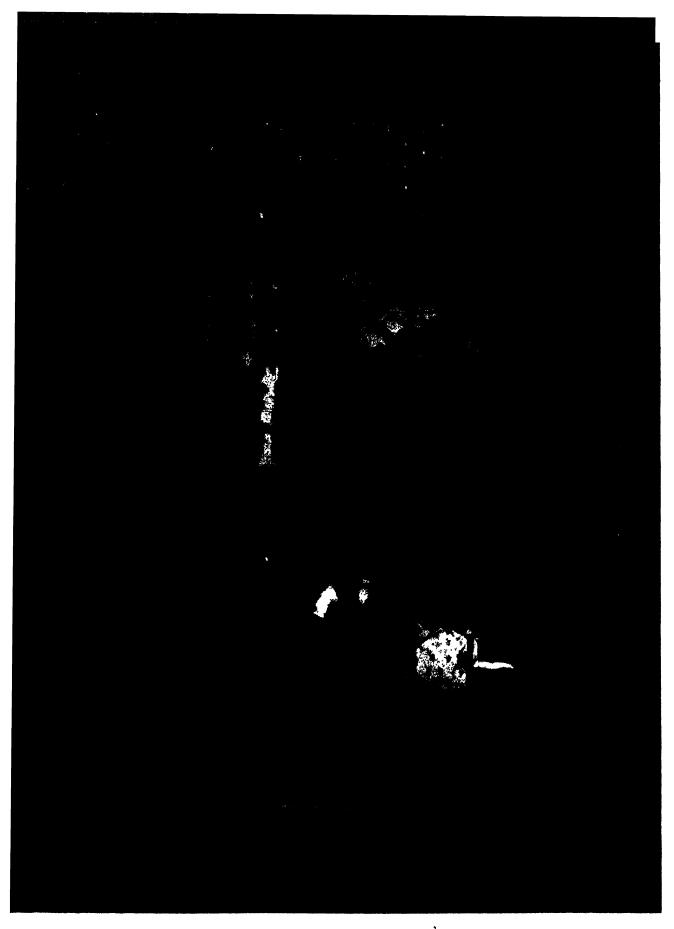
"Beyond The Khyber" employs the same technique in using the arch of the window and the small jug in contrast to the men in the doorway across the street. The figures and the jug are only 8 inches apart. I believe it is much more simple to achieve perspective and depth in this manner than to attempt to build it into the setting.

Tabletop photography is a wonderful means of self-expression, for it allows us to give free rein to our imagination, and we can do as the painters do—move a telephone pole out of the way to improve our composition. In its unlimited realm is found the answer to the photographer's search for subject material.



THERE IS ALWAYS
TOMORROW

LA VERNE L. BOVAIR, APSA



Portraits of Places

GRETCHEN H. GOUGHNOUR, APSA

PLACES, like people, have faces. The place may be a home, a shanty, a wigwam, a speakeasy or a parish. The people living within, place their stamp of personality on the exterior, and create a face. Unlike people, places sit quietly and wait for us to take their portrait. If we are lucky, we can catch the most characteristic expression on the first try. However, the more familiar we become with the subjects' facial variances, the more successfully we photograph their individuality.

To arrive at a satisfactory portrait of the human face, the correct camera angle plus the proper lighting must be used to bring out the most pleasing likeness of the person. If this is done, we have made a good, straight portrait of the subject. We can also make a good, straight portrait of a place, and a real-estate salesman will love it and sell the place because of it. However, we are interested in that extra something that turns a straight portrait or record into a pictorial photograph. In human portraiture, some knowledge of the personage plus the addition of accessories associated with him can be the deciding factors in making a pictorial camera study. In portraits of places, extra touches are also necessary to lift the finished print from a recorded copy of the place to a pictorial description of it.

All the attention given to a human face is necessary when photographing a place. You must look at it, around it and through it, using not only a worm's-eye but also a bird's-eye view. To look at it, you must go back from time to time to find the most flattering lighting. Consider morning and evening light, the absence of light in fog and rain, and judge whether spring or winter shows it off to the best advantage. When you look around it, estimate whether the portrait of the place can be taken in a straightforward, head-on manner, at eye level, or whether an angular camera position, at some other level, would be an improvement. Use your judgment, also, in composing for a full figure or a close-up view. In looking through the place, you may have the opportunity to catch the figure of the occupant sitting inside.

As in still life photography, a place must either be so beautiful that nothing else is left to be desired or the component parts so interestingly put together that the story-telling appeal is paramount. A beautiful pattern shot in still life, a beautiful girl in portraiture, or a beautiful architectural study of a place—these are all complete in themselves. A story idea does not necessarily depend upon beauty, but rather upon the high interest excited by the place and how well the story of the people living within is presented. If the story is well told and emotional stimulation is felt, you have made a pictorial portrait.

It is easy to be on the alert for pictorial portrait possibilities involving your home surroundings. For instance, your own back door has a face. Watch for its transformation from the familiar to the unfamiliar by changes in

lighting and weather conditions. On a cold night, with warm lights inside, it has the face of friendly hospitality.



ALL IN BUT

THE SKIS

On a rainy day, with the cat huddled in the doorway, it has the appearance of desertion.

Our house is not a glamorous beauty but just an average, middle-aged matron who, if given enough attention with camera angle and lighting, will be attractive in the finished print. Combined with her lack of architectural pulchritude, a story is told as evidenced in the print "All In But The Skis." We like to think of this print as an outdoor still life which ties our family life and activities to our home. In the print, winter has closed in with a spell of zero weather and the garbage can has been brought near to the door for obvious reasons. The milk bottles have been set outside and the skis have been left in the handiest place by a thoroughly tired-out boy. This is the story of the familiar things of home.

In the picture, nighttime serves its purpose by giving us our lighting from an out-door lantern which concentrates itself on the central portion of the composition. There was no need to set up the camera before total darkness, either for seeing the composition on the ground glass or for exposing at that time for shadow detail. There was light from the lantern itself and enough reflected light from the snow that had fallen earlier in the day to take care of these two nighttime difficulties. A meter reading was easy to obtain. Since the contrast was high, over exposure and under-development of the negative was resorted to in order to keep within the tonal range of the paper.

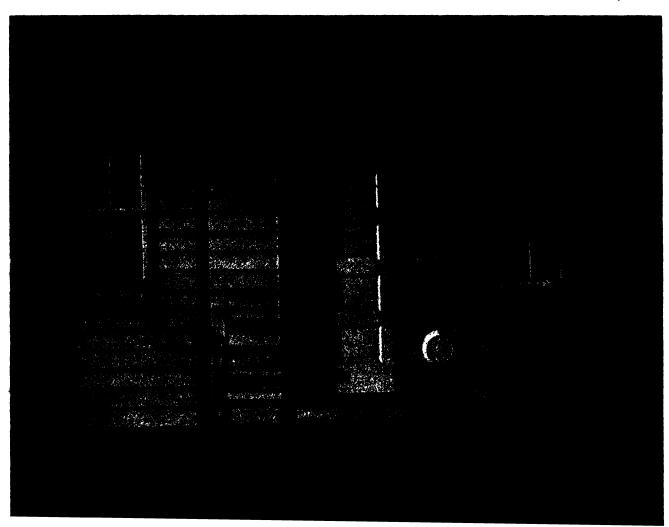
To someone living in the Pennsylvania Dutch section,

the place or home of an early settler tells an interesting story photographically. In early times the need of close proximity with a neighbor, plus the natural frugalness of the Dutch, made the building of row houses popular. They stand in comely and proper rows, their windows brighteyed with cleanliness. One of these homes intrigued us because it stood apart from the others. Two centuries had come and gone, and it was still waiting for another house to be built against it. Its air of expectancy prodded our curiosity and, as the Dutch would say, its pictorial possibilities "wondered us." Living nearby, we kept our eye on the changes made by lighting and the seasons, with the intention of catching its personality.

By day, "Dutch Simplicity" is just another house in a confused setting with too much shrubbery in the background. This confusion, which caused a problem of merging tone values in daytime, is obscured by the darkness of night. After deliberation, a full-length portrait was settled upon to make use of the solitary light in front of the house, which added to the feeling of aloneness. The pole and light wires were so placed as to further enhance the composition. The lighted window is a supporting touch, for without showing the actual figures of the occupants, it conveys the idea of secluded habitation. The camera was set up before dark in order that the composition could be seen more clearly on the ground glass. The negative was exposed at dusk, directly after the street light was turned on, thus retaining some detail in the dark areas.

HOME IS WHAT YOU MAKE IT

GRETCHEN H. GOUGHNOUR, APSA



Whereas "All In But The Skis" and "Dutch Simplicity" leave the presence of the human occupant to inference, "Morning News" is made for those who want a figure introduced in the print. Sometimes, the physical form of a person is indispensable to the end result, as in this close-up portrait of a porch. It is a natural place for people to congregate so why not picture it with people? This obvious conclusion is not subtle but neither are familiar, traditional things subtle.

The little, Victorian vacation house was directly across the street from us this summer and we noticed its charm the first morning as we stepped out the front door. Its quaintness was reminiscent of the gay nineties. The old tree, framing its face, contrasted with its delicate proportion and formed the photographic focal point of interest. A number of negatives were made with different arrangements of two persons at this point. A story-telling picture was achieved by injecting a feeling of movement in the figures. The shadows cast by the leaves had to be watched, for if they spilled over to the figures, spottiness and confusion would result.

The house was fixed in our mind's eye as a vacation place near the water's edge. However, to the viewer of the finished print, the house could be anywhere. For this reason, the porch was undressed of much of its properties, such as starting flags, oars, and an engine that would clutter the background and confuse the picture story. Details that are out of keeping show up ruinously in the final result. With a little extra time and forethought, they can be excluded.

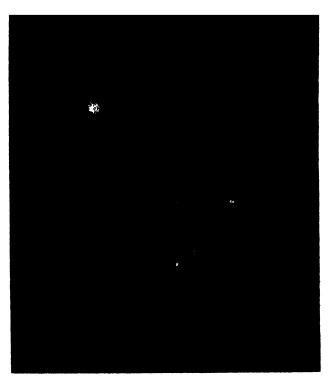
There was no need to wait for a change of seasons or unusual lighting conditions; any day with good 9:00 AM sun would be in keeping with the idea we had in mind. In bright sunlight, the lighting contrast from the white house to the shadows in the tree was high, and beyond the capabilities of photographic paper. We could have waited for a day with softer light but again, with overexposure and underdevelopment, an easily printable negative was made.

The milk house in "After Milking" appealed to us because of its sturdy, substantial lines. It looked as clean and as stable as the Dutch who live in this district. Seldom is there a building left unpainted or a blade of grass left untended in this country of earthy people. They are a simple people whose life is spent tilling the soil and caring for animals.

This building, while interesting in itself, is not beautiful enough, architecturally, to be a pictorial study. It requires a story idea to indicate its purpose. As we do not have exterior supporting touches, as in the ski picture, to get our story across, the figure with the bucket going about her daily task is used. In order that a static appearance may be avoided, try several exposures of the model so that the best action and placement can be selected.

The camera was held below waist level to see under the wide overhang of the roof and to look up slightly at the model. A nearly-full-length portrait was made of the place because the figure, although of importance, was subservient to the compositional design of the milk house and tree.

Sun was necessary for the cleanliness that we wanted to feel in the print, and a fairly soft lighting effect was obtained by a late fall sun. The contrast from the dark roof to the freshly painted building accounted for the slight overexposure and underdevelopment.



DUTCH SIMPLICITY

GRETCHEN H. GOUGHNOUR, APSA

The tiny, spare house in "Home Is What You Make It" had a practical aspect about it that bespoke of the male's touch in its management. Its little front porch had an exterior utilitarian arrangement that only a man would be brave enough to display. The broom was for sweeping, the basin for washing, the cloth for scrubbing and the chair for sitting.

Aesthetically, the direct, frontal approach to simple subject matter is the logical one. From a front-view camera position, the early morning light gave an interesting, pleasing distribution of light and shadow. Long shots were taken of the entire house but they did not tell the story of practicability as well as the close-ups of the four articles mentioned above. The negative was overexposed and underdeveloped.

Do I always overexpose and underdevelop a negative? No, not always. It was necessary with the five discussed in this article because of the high contrast of white houses in sunlight or the usual high contrast found in doing nighttime photography.

The kinds of faces we have depicted in our examples are summed up as follows: First, "All In But The Skis"—the familiar face; next, "Dutch Simplicity"—the lonesome face; third, "Morning News"—the pleasant face; fourth, "A Home Is What You Make It"—the everyday face, and last, the clean face found in "After Milking."

Photograph the face that appeals to you most, whether it be a clean face, a dirty face, an interesting or a beautiful one. If it is a beautiful one, make it emotionally appealing through its sheer beauty and perfection. If character rather than beauty dominates the face of a place, give it all the assistance of properties to tell the story. In the telling, leave enough to inference in order that the viewer's imagination will be stirred to the point of adding his personal experiences to yours. If this is done, the portrait of a place has a good chance of universal appeal and acceptance.

How Do You Know?

JOHN R. HOGAN, HON. PSA, FPSA

THAT LAST picture you have been working on—I'll bet you really went to town and did a job. You remembered all the things you learned from more experienced photographers; you referred to helpful articles in magazines and books; you were careful to follow the methods recommended for the products you used; you were generous in feeding the waste basket, and you put in plenty of time and trouble in spotting and finishing the final print.

You are rightfully proud, and believe you have a really good picture, but how do you know? Folks, the answer to that question is as easy as rolling off a log—you don't!

No matter how well any of us may like the idea back of our picture or how clever we believe it to be, no matter how interesting the subject matter, no matter how much time and care we used in making the print, we can't be sure the picture is good until it has been judged by people who don't know who made it, in competition with other pictures of the same type, made by other people. If it passes that test it is a good picture and we know.

So many people say, "I make pictures to please myself; I don't care what other people think of them." The chances are that they are suffering from an inferiority complex, and deep down in their hearts they really do care a lot, but are afraid other people will not like their work as well as they like it themselves. That fear is wrong, and it doesn't make sense! The best photographers in the world turn out plenty of bad pictures, but don't realize it until they have been thrown out of exhibitions or refused by buyers. No one, amateur or professional, is capable of judging his own pictures with any assurance that he is right. People are too close to their own work—it takes outsiders to get the proper perspective.

Most of us make pictures for the satisfaction we get out of them and primarily to please ourselves, but the supreme pleasure comes only after we find that others like them, too—when we know they are good. Our Society, the PSA, had this in mind when it organized the Picture of the Month activity, and all of us can benefit from it.

There are classes for those who haven't progressed far enough in photography to make their own negatives and prints, and there are classes for the best photographers in the Society. There are classes for different kinds of pictures; for those who like pictorials and those who do not; for portrait photographers; for nature photographers, and for those who have advanced ideas and make prints by the most involved photographic processes. All will be seen by sympathetic judges who like and understand the kind of pictures you make, and everyone has an equal chance for recognition.

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The old timers can have fun, too; making 8x10 prints as good as you can make them is interesting, and doesn't cost so much when you throw away the rejects. And the very best photographers have as many, or more, of these to throw away as the beginners, because they are more particular about the quality of their work.

Let's take a look at the various classes in Picture of the Month and see just where you can fit in.

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No restrictions of any kind except size, and open to every member of PSA. Prints in this class will not be discussed when they are returned.

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I can say, from personal experience, that you will get a lot of fun from the 8x10 size, and will make the best pictures you have ever produced. Give it a try, folks, what can you lose?

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Class 4. Open Portrait.

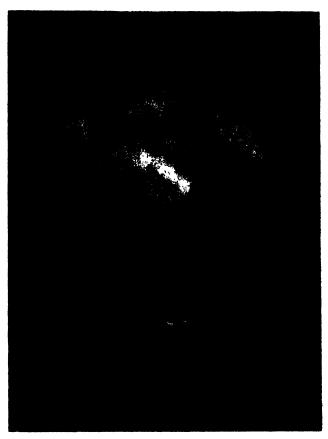
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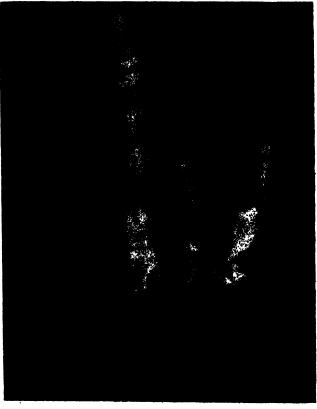
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NOR'EASTER

JOHN R. HOGAN, FPSA



BIRCHES—CRAWFORD NOTCH

John R. Hogan, FPSA

How Do You Know?

JOHN R. HOGAN, HON. PSA, FPSA

THAT LAST picture you have been working on—I'll bet you really went to town and did a job. You remembered all the things you learned from more experienced photographers; you referred to helpful articles in magazines and books; you were careful to follow the methods recommended for the products you used; you were generous in feeding the waste basket, and you put in plenty of time and trouble in spotting and finishing the final print.

You are rightfully proud, and believe you have a really good picture, but how do you know? Folks, the answer to that question is as easy as rolling off a log—you don't!

No matter how well any of us may like the idea back of our picture or how clever we believe it to be, no matter how interesting the subject matter, no matter how much time and care we used in making the print, we can't be sure the picture is good until it has been judged by people who don't know who made it, in competition with other pictures of the same type, made by other people. If it passes that test it is a good picture and we know.

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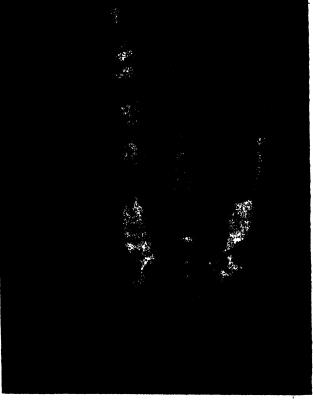
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NOR'EASTER

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BIRCHES—CRAWFORD NOTCH

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of the prints you have been getting from your camera store, and may, in time, result in the installation of equipment to do your own work. These prints are as eligible for Certificates and Points as the prints you make yourselves, and you will have just as much fun in the competition as the advanced workers. And bear in mind that this isn't just local competition, it is international.

Class 6. Advanced Nature.

For any member of PSA who makes his own prints, but has not had prints accepted in any nature exhibition. When prints that do not win Certificates are returned they will

be discussed by qualified analysts.

This class does not compete with the regular print competitions of the Nature Division, for which you will receive entry forms when issued, and in which there is no restriction on print size or success in former nature shows. Maybe the experience in making prints for Picture of the Month will help you to success in the regular Nature Division Competitions; it might even prepare you to win one of their medals.

Class 7. Beginners Nature.

For any member of PSA who made the original exposure, but had the negative or print processed by another, either amateur or professional. When prints that do not win Certificates are returned, they will be discussed by qualified analysts.

This is similar to Classes 3 and 5, the only difference being in subject matter. Since nature and pictorial subject matter can be pretty much the same, you often have the option of entering your print in either class, with equal chance of success. The important thing is to *enter*.

Class 8. Abstractions, Photograms, Unusual Effects.

An open class for every member of PSA. No restrictions of any kind except size. Returned prints will not be discussed, but it is hoped that the makers will include discussions when they submit their prints so that they can be used with the winning prints when they are mounted in books for the PSA Library.

This is for the people who make photographs that are "different," and the sky is the limit! Solarization, reticulation, distortion, tricks of all kinds, novel ways of illustrating ideas, pictures that stimulate thought. Come on, you modernists, let's see some of the things you have up your sleeves!

This class is under the direction of Sewell Peaslee Wright, APSA, and a group of sympathetic judges who like and believe in your kind of photography.

Class 9. Personal Photography.

For every member of PSA whose pictures reflect his own feeling and thinking about any subject whatever, but who is not interested in "pictorial" photography. Maximum size, 8x10, unmounted; prints to be made by the entrant.

This class is under the personal supervision of Jacob Deschin, APSA, who will comment, at his own discretion, on selected prints, and select the three best each month for Certificates and publication in PSA JOURNAL. No points will be awarded in this class, but the winning prints will be mounted in books of their own class, with the permission of the entrants, and used for the further purposes of the Society.

General Information.

The maximum size of prints in each class is 8x10, un-

mounted, and each should carry on the back the title, name and address of the entrant, the class in which it is entered, the Division affiliations of the entrant, and the Pictorial and Portrait Portfolios to which he belongs, either as a regular member or commentator. Should you be unwilling to have us retain winning prints for further purposes of the Society, write PLEASE RETURN on the back, and we shall defer to your wishes.

Prints are to be mailed in strong envelopes that can be used for the return of prints, stickers, Certificates, comments, scores, etc., and return postage (first class) is to be included, because much of the returned matter may

be personal in nature and require it.

A winning print in each class will receive five points, second place three points, and honorable mentions one point each. There is no limit to the number of Certificates that can be won by one entrant in one month, but he can win only one score, that of his highest scoring print. This is to prevent a small group of the top photographers from winning all the points, and to give an equal chance to everybody. Scores are kept cumulatively from month to month, and at the end of the year there will be prizes for the best. While Picture of the Month has been running since the first of the year, there is still plenty of time to get into the running for yourself and for your portfolios.

All prints will be entered in the month during which they are received, and all will receive stickers. We shall take the best possible care of your prints, but cannot accept any responsibility for damage or loss.

Special Contest Between Portfolios.

Each print will have a list of the entrant's Pictoffal and Portrait Portfolios on the back, not including special or International Portfolios. When he wins points, they will be credited to each of his portfolios. These scores will be kept cumulatively from month to month and at the end of the year there will be special prizes for members of the highest ranking groups. If you really believe it when you say your own portfolio is the best, here is the chance to prove it.

Picture of the Month is only one part of a long-range plan to make your membership in PSA so interesting you will never let it lapse. Start right now to take advantage of the things that are offered you, and find out how important PSA can become in your photographic life.

Mail your prints to: Picture of the Month, The Photographic Society of America, 2005 Walnut Street, Philadelphia 3, Pa.

OUR INSERT

The collotype insert on the opposite page, printed by the Tricorn Press of New York City, was taken by PSA's good friend, Victor Keppler.

Some time ago we asked Mr. Keppler to let us reproduce his favorite picture—the one he liked best. He chose this appealing shot of a pup caught in the act.

Our sincere appreciation goes to W. Dovel LeSage, APSA, and Miss Doris Martha Weber, APSA, for their help in obtaining and editing the articles in this Pictorial Feature.

THE EDITOR.





Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



WHAT ARE YOU DOING?

During the past year I have had the pleasure of studying design with a fine artist on the faculty of our Columbus Art School. While his work is done primarily in the various "art" media, he is a firm believer in the fact that great art can be created with a camera as well as by other means.

One of the things which he continually emphasizes in our classes is the importance of learning by doing. Of the importance of solving a problem to the best of your ability, of analyzing and criticizing your solution—and then doing it again to find a better solution.

Yes, any of us can talk for hours on end about how pictures can be made better, especially pictures made by others, pictures in which we have no emotional interest. But can we po better ourselves? Ah, that is the crux of the matter. Only when we have set ourselves a problem, and worked out more than one or two solutions, can we know how pictures can be made better.

But you are plagued by TIME, you say, you can never find enough of it. So it is with most of us. How can we improve our pictures in the time we have to spend?

Well, we could carry our cameras with us all of the time, and when we see an interesting picture, we can stop and take it. But that isn't always convenient (Can you imagine some of our petite women photographers going to lunch with a 4x5 Graphic in their hands?), and negatives have to be developed and printed, too.

How then can we hope to utilize our odd moments of extra time to improve our pictures? By being picture conscious everywhere we go, by looking critically at everything we see. By looking at ALL things as if we were looking through the viewfinders of our cameras.

What is the center of interest, and how can we make it stand out in our finished picture? What would be the most effective angle to shoot from? Is our subject lighted in the best possible manner? How much should be included in our finished picture?

Watch your subject as you walk along the street. Study the differences which a change of viewing angle bring. Think of what you want to convey to your viewers. How can you best portray your subject to let your viewers see what you see and how you feel about it.

Look for pictures everywhere you go. Think pictures during your odd moments every day. Take pictures every opportunity you get.

For only by making pictures, thinking pictures, and looking for pictures all of the time can you develop an approach to photography which will make your pictures better all the time.

STELLA JENKS

International Portfolios

STANLEY D. SOHL, Associate Editor

Somehow, human curiosity finds its greatest satisfaction in peeping at something that is out of the ordinary, hard to find, or just new. It is this desire to broaden one's outlook on life and on world affairs that makes the International Portfolios so very intriguing. Here, as with a certain kind of magic, we can sweep aside the international boundaries, the vast miles of space, the language differences, and come face to face with our photographic neighbors. Photography is a wonderful equalizer for it gives us an equal starting point on which we can build our own international understanding and point of tolerant interest.

One might say to himself that he is not ready to show his wares to an international neighbor in some foreign country. Yet any photographer who has developed his skill to a point where he is capable of making salon prints is ready for an International Portfolio. He has something of interest for them to see and to enjoy. If one has the ability for salon work, but for some reason does not exhibit, he too should feel welcome to join any of the portfolios. The International Portfolios give us a chance to "talk" to these friends, to learn of their ways and at the same time to spread international friendship that is almost invaluable in this day and age.

Dominican Republic's First Salon

Juan Ulises Garcia, General Secretary of the Dominican-American and Caribbean-American Portfolios, writes that he has been appointed to organize the first Dominican International Salon under the joint sponsorship of the Dominican Photographic Society and the Dominican American Institute of Culture where the salon will be exhibited.

According to present plans the First Dominican International Salon of Photography will open in Trujillo City on October 24, 1952, during the national celebration honoring the birthday of President Dr. Trujillo Molina, the United Nations celebration, and Flag Day. The outstanding prints are to be honored with substantial

Juan Garcia also writes that he is recovering nicely from his unfortunate automobile accident of several months ago and subsequent operations. He continues:

"It is of great interest for every member of these Caribbean Portfolios to know how our friends in the photographic art appreciate the efforts we make for a mutual understanding in the divine art of Daguerre! The importance of this event can be drawn from the urgent need of gathering all the peoples of the world who still love democracy, liberty, and international justice.

"Art is a great revelation of the part of God we have inside; and the human spirit, a skilled and wise searcher. Through emotion and aesthetics we can easily find the spirit of things, and those moments of tragic beauty and truth that, since the creation of the world, spread on our souls; we can create the dream of new world in which the horror of war is unknown. And I sincerely think that our portfolios, using photography as the purest and most illustrious and picturesque language, can describe with perfection the love and universal language of mankind.

"The mission of our International Portfolios is very important in the world of art."

To Juan Ulises Garcia Bonnelly we say, Amen! We also want to wish you and the First Dominican International Salon of Photography the best of luck in your adventures.

Royal Organizes Portfolios

According to a recent communication from Cecil J. Blay to Burton D. Holley, the Royal Photographic Society of Great Britain is in the process of forming photographic portfolio interchanges between Canada and Britain along the lines of the Anglo-American Portfolios which have been operating since 1944. The following is from a bulletin sent recently by the Royal Photographic Society to all of its members in Canada:

For many years past, under the able direction of Mr. Cecil J. Blay, FPSA, FRPS, in England and Mr. Burton D. Holley, Hon. PSA, APSA, in the United States, an exchange of photographs has been conducted between workers in the two countries, with such success that eight portfolios are now in regular circulation on each side of the Atlantic. This success has inspired the recent completion

This success has inspired the recent completion of arrangements for a similar circulation between British and Canadian photographers. Mr. A. S. A. Wooster, ARPS, of Sunny Braes, Booker Lane, High Wycombe, Bucs., England, and Mr. C. F. Dakin of 58 Pine Street, Nanaimo, British Columbia, Canada, are acting as the respective Secretaries. They are now engaged, in collecting work from ten contributors on each side and the exchange will then commence at the earliest possible moment.

The exchange will be organized on lines similar to those which have operated so well in connection with the Anglo-American Portfolios, except that it is not proposed to restrict membership to Fellows and Associates, as is the rule in the case of the Anglo-American exchange.

PICTORIAL DIVISION

W. E. "Gene" Chase, APSA, Chairman 4164 Federer St., St. Louis 16, Missouri Ray Miess, APSA, Vice-Cheirman 1800 North Farwell Ave., Milwaukee 2, Wis. Miss Stella Jenks, Secretary 1846 Kenny Road, Columbus 12, Ohio Lewis T. Reed, APSA, Treasurer 500 South Main Street, Mt. Prospect, Ill.

THE DIGEST

Stella Jenks, Editor 1846 Kenny Road, Columbus 12, Ohio

INTERNATIONAL PORTFOLIOS Col. Charles J. Perry, Director 7431 Ryan Road, El Paso, Texas

AMBRICAN PORTFOLIOS Eldridge R. Christhilf, Hon.PSA, Director Suite 406, 800 Davis St., Evanston, Ill.

PORTRAIT PORTFOLIOS Paul J. Wolfe, APSA, Director 124 East Jefferson St., Butler, Pennsylvania

INTERNATIONAL EXHIBITS Walter E. Parker, Director 6213 Woodlawn Ave., Chicago 37, Illinois

AMERICAN EXHIBITS Fred Fix, Jr., APSA, Director 5956 N. Sheridan Rd., Chicago 40, Illinois

PORTFOLIAN CLUBS Sten T. Anderson, APSA, Director 3247 Q Street, Lincoln 3, Nebraska

CAMERA CLUB PRINT CIRCUITS William R. Hutchinson, Director Box 367, Newburgh, New York

INTERNATIONAL CLUB PRINT COMPETITION

Robert J. Lauer, Director 807 South 14th St., Milwaukee 4, Wisconsin CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Memphis 3, Tennessee

PERSONALIZED PRINT ANALYSIS J. Elwood Armstrong, FPSA, Director 17402 Monica, Detroit 21, Michigan

PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 725 West Sola Street, Santa Barbara, Calif.

SALON PRACTICES Ralph L. Mahon, APSA, Director 260 Forest Avenue, Elmhurst, Illinois

PEN PALS

Miss Frances A. Hajicek, Director 7107 South Bennett, Chicago 49, Ill.

HONORS PROPOSAL COMMITTEE Robert L. McFerran, APSA, Director P. O. Box 893, Fort Wayne 2, Indiana

AWARD OF MERIT

Glenn E. Dahlby, Director 419 South Taylor Ave., Oak Park, Ill. WHO'S WHO IN PICTORIAL **PHOTOGRAPHY**

C. A. Yarrington, Director

50 Church Street, New York 7, New York MEMBERSHIP

H. Jack Jones, Director

P. O. Box 220, Montgomery 1, Alabama **ORGANIZATION**

John R. Hogan, Hon.PSA, FPSA, Director 1528 Walnut Street, Philadelphia 2, Penns. RECORDED LECTURES

Philip B. Maples, Director 29 Spring Street, Brockport, New York A nominal annual subscription will be asked from each member of the portfolio in order to defray the cost of postage and incidental expenses. If the initial exchange is successful, more circles will be formed as required.

The Council has given its approval and support to the scheme, in the belief that it will help to foster and develop a fuller relationship between British and Canadian workers. The Council hopes that all Canadian Members will support the efforts of Mr. Dakin, who will be pleased to send full information to anyone who is interested in the project.

To the Royal Photographic Society wewish the best of success in your new venture of international photographic portfolios. It is especially gratifying to Cecil Blay and Burton Holley to see this fulfillment of the plans that were laid some four years ago for an Anglo-British Portfolio, acting on a suggestion made in 1947 by J. W. Campbell of Port Royal, Quebec. Preliminary arrangements were made at that time with the assistance of J. W. J. Underell of Montreal and Alec Pearlman of London.

Starting with this article we are planning to feature one of the general secretaries and their specific International Portfolio.

There are 16 different countries from which to choose and there are openings in almost every portfolio. Each is under the guidance of a general secretary who is responsible for its routing, he ships and receives it from the foreign country and where necessary he translates the comments into English.

To receive particulars on any specific portfolio or to join this international group of friends, just send your name, address and a short review of your photographic experience to Col. Charles J. Perry, Director of the International Portfolios, 7431 Ryan Road, El Paso, Texas.

Caribbean Portfolios

Organization of the Second Caribbean-American Portfolio Circle has been practically completed by the General Secre-

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American Canadian-American India-American Australasian-American Cuban-American French-American Swedish-American South African-Americ Brazilian-American Belgian-American Chinese-American Netherlands-American Dominican-American International Medical Portfolios Costa Rican-American Carribbean-American Mexican-American International Control Process Portfelio

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.

taries of the six Caribbean and Central American member countries and the folio will soon start on its circuit of Cuba, Dominican Republic, Costa Rica, Nicaragua, Mexico, and United States.

Unlike the First Caribbean-American Circle in which comments and print criticisms are written in either English or Spanish, whichever is most convenient, the Second Circle will be entirely "Spanish speaking" with all comments and writing in the Spanish language. Membership of the Second Caribbean will be as follows:

United States

SECRETARY

Photographic Society of America Ray Miess, APSA, Milwau-kee, Wisconsin Evelyn M. Robbins, Springfield, Illinois Stanley D. Sohl, Lincoln, Nebraska

Thomas Limborg, Minne-Club Fotografico de Cuba

SECRETARY

Dominican Republic

SECRETARY

Dr. Felipe Atoy, Havana Dominican American

Institute of Culture
Dr. Luis Manon Valdes,
Trujillo City
Pedro A. Vargas, Barahona
Dr. Fedrico Lithgow,

Santiago Cesar A. Lithgow, Santiago Juan Ulises Garcia, Trujillo City

SECRETARY

Club Fotografico de Costa Rica Leslie A. de Pass, San Jose Jose Luis Jiminez, San Jose Rodolfo Barrionuevo Oscar Powan Mario Ramirez

Nicaragua

Costa Rica

SECRETARY

Club Fotografico de Nicaragua Cesar A. Riguero, Managua Alexander R. Mc Burney, Managua Alberto Knoconfler Samuel Barreto, Managua Col. Alfonso Mejia Cha-

morro, Managua

Mexico SECRETARY

Club Fotografico de Mexico Arturo Vives S., Mexico Bertil Muntzing, Mexico City Carlos Fernandez, Mexico City Maria Eugenia Latapi de Casteneda, Mexico City Francisco Sobrino, Mexico

Ray Miess, U. S. Secretary of the Second Caribbean Portfolio, states that he is already laying plans for a Caribbean Portfolio Regional Conference in Mexico City in May during the Rotarians International Convention. Under present arrangements Ray will be meeting with Manuel Ampudia, General Secretary for Mexico, Cesar Riguero, General Secretary for Nicaragua, and possibly Angel de Moya, General Secretary for Cuba.

Additional Caribbean Portfolio Circles will be organized later as interest warrants. For information you should contact the general secretary in your country. Write

Angel de Moya, FPSA, General Secretary for Cuba, Ave. Italia 305, Bajos, Havana, Cuba. Juan Ulises Garcia, General Secretary for Domini-can Republic, Galvan 12B, Trujillo City, Dominican Republic

PSA JOURNAL, Vol. 18, April 1952

Dr. Estaban Antonio de Varona, APSA, General Secretary for Costa Rica, Apartado 2307, San Jose, Costa Rica. Cesar A. Riguero, General Secretary for Nicaragua, Apartado 221, Managua, Nicaragua.

Apartmo 221, managus, Nicaragus.

Manuel Ampudia, General Secretary for Mexico,
Artes 13, Mexico D. F., Mexico.

Burton D. Holley, Hon. PSA, APSA, General
Secretary for United States, 4425 Seeley Avenue,
Downers Grove, Illinois, USA.



MISS EVELYN ROBBINS, Associate Editor

All of us who are members of portfolio circles receive cards notifying us far in advance when the portfolio will reach usif it arrives on schedule.

I have just heard of one portfolio member who has started something which I think might keep portfolios a bit closer to schedule. This person waits until the date that one of his portfolios is due. If it doesn't arrive, he writes a letter to the member of the circle immediately ahead of him. and asks him if he has the portfolio, and if so, when it can be expected. He also suggests to this person that if he hasn't yet received the portfolio, it might be a good idea for him to write to the person from whom he should have received the portfolio.

With a little cooperation, this idea should help our be-deviled portfolio secretaries. and it should materially help to mitigate the greatest evil in the whole portfolio activity: The selfish holding up of portfolios by some indifferent or lackadaisical member of the circle, who spoils everyone's fun by not doing his job properly.

Eldie, at the top of the activity, and each circle secretary, are doing everything possible to keep the portfolios moving on time, but each of us who belong to portfolios can apply a little more pressure on the recalcitrant members by giving them a personal and indignant "How Come?" the demand going back along the line until it hits the guilty member of the circle.

Speaking of slowing up the portfolio circles, the worst trouble maker we have is the vacation season. All of us have sense enough to notify the milk man and the paper boy when we leave on a vacation, and if we have sense enough to do that, we should have sense enough and be thoughtful enough, to likewise notify our circle secretaries that we are going to be gone a certain two or three weeks.

If notified in time, it will be a simple matter for the circle secretary to reroute the portfolio, so that it will come either before or after the vacation period.

It is perfectly obvious that if two or three members of the circle permit their portfolio to arrive while they are on vacation, the portfolio will get months behind. and make only one or one and a half circuits in a year, instead of the three circuits that are quite possible if everyone-including the Commentator-will cooperate.

Take In a Salon Judging

I have attended all PSA Conventions since Cincinnati, and at each Convention I have talked to as many salonists as possible. All in all, I think it is safe to say that I have talked to scores of men and women who are prominent and successful in pictorial photography, and without exception, they have all suggested that the best way to learn what makes a good picture is to attend the judging of an international salon.

There is no reason to be shy about this; you will find that all salon committees are delighted to have outside guests attend their judgings, and out-of-towners are almost invariably treated as honored guests. At least that has been my experience, and I have attended a good many judgings.

Almost all the photography magazines carry schedules of international salons. Watch these lists, and pick out a salon sponsored by some organization reasonably near your home town. Write to the chairman of the salon committee, whose name will be given in these listings, and ask him when and where the judging will be held; usually, the judging will take place within a week or two from the time given as the closing date. Even if you have to drive two or three hundred miles each way to attend the judging, you will find that your investment in time and money will be a mighty fine investment, if you are really interested in pictorial photography.

For one thing, you will meet a lot of camera club people who are interested in salon photography; if they aren't, they wouldn't be putting on a salon. Also, you will have an opportunity to talk to the judges and it goes without saying that the men and women who judge international salons are people who may be depended upon for sound counsel.

If you are a beginner, you will probably hold the judges in considerable awe; I know that that was my attitude when I first became interested in pictorial photography. However, salon judges are not, not ever, august untouchables. They are exceedingly friendly men and women who really delight in rendering a helping hand, and even a casual contact with them might well become the turning point in your career as a pictorial photographer.

By all means, when you write to the chairman of the salon you plan on visiting, ask him for an entry blank, and send your four best prints to the salon. You may be surprised and delighted to get an acceptance or two, but even if all four of them go down, it is quite likely that there will be discussion which will inform you regarding the good and the bad points of your prints.

Even if there is no discussion, your own mental comparison between your prints and the prints which are accepted will be more enlightening than a million words of general comment and instruction.

Observe attentively the prints that are accepted unanimously, the first time through: the honor prints. From these prints you will learn a great deal about

pictorialism, and also about that indefinable something which is called "print quality".

Compare these prints with the prints which are merely held, and which may go in or out on the second viewing.

Note carefully the kind of prints that go out instantly and enthusiastically the first time through. These are the bad prints, the hopeless prints. Compare them with the honor prints, and before the judging is over you will be able to recognize, instantly, a good print from a bad print, and when you go home, you will be able to look for good pictures, and find good pictures. Also, you will know what must be done in the darkroom to produce the kind of prints that judges like to see, and that go "In!" the first time through.

This isn't all just fine spun theory. I, personally, have gone three or four hundred miles to attend the judging, and invariably, I have found my time and money well spent. Judgings are almost invariably held on Saturdays, so it is not necessary that you lay off to attend. About the only thing that is necessary is that you make up your mind, definitely, to see for yourself what it is all about by attending an international salon judging!

Ask Your Commentator

This is an idea that won't work out with all commentators but it will work with a good many of them.

If you are really desirous of making more good pictures, write to your commentator and tell him frankly what your troubles are, and ask him if he will give you some special help, if you will send prints direct to him. Assure him that any and all suggestions given will be followed, and that after the picture has been remade. as suggested, it will be re-submitted to him.

Assure him, also, that you have got a tough hide, and that if he says the best treatment for the picture is to destroy the negative and forget all about it your feelings won't be hurt.

Commentators are busy people, of course. but until you have known a few commentators personally, and have come to sense the feeling they have for the members of their portfolios, you will never fully appreciate how personally interested they are in your success, and how generously they will give of their time to help a really sincere and enthusiastic worker to turn out A-I stuff.

They wouldn't be commentators if they didn't feel that way about their jobs!

Reward for Promptness

ELDRIDGE R. CHRISTHILF, HON. PSA, APSA

During the portfolio meeting at the Detroit Convention, a furor was created by the showing of two volumes of salon prints which John Hogan had prepared. They showed and explained in detail all the steps taken from making the original contact print to the finished salon print. These books are loose-leaf, and are beautifully illustrated with photographs and with diagrams-hand-made, not printed-and represent a full year's work by John Hogan.

The immediate response was that every

circle secretary and portfolio member present wanted the books to travel their respective circles. These books were made with the primary objective of travelling the circles and bringing to each member complete and easy to understand directions of darkroom controls necessary for better pictorialism. Those who were fortunate enough to examine and study the books realize the immense amount of work behind their preparation and their value to the serious photographer.

John made the books available with the understanding that they would be confined to the Pictorial Portfolios and further, in order to have the book circulate to its members, the portfolio must complete its circuit AHEAD of schedule—thus promptness will bring its reward.

The first portfolio circle to have the privilege of viewing Volume I of these Pictorial Instruction Books will be Circle #30, under the guidance of Circle Secretary William B. Reeves, of Dallas, Texas. Congratulations to Bill Reeves and to the members of Pictorial Portfolio #30 for carning the right to study this volume of control methods. We know that from now on better prints in Circle #30 will be the rule rather than the exception.

The Hogan Books will not accompany the portfolios, but will travel separately between rounds. There is no reason why other circles cannot follow the lead of Circle #30 and bring their portfolios in ahead of schedule. It can be done, if each member will cooperate.



A. LYNNE PASCHALL, Associate Editor

Are You Positive?

Chinese philosophers believe that the universe is made up of two opposing forces, a positive and a negative you might say, and everything is a compromise between them. In support of such a theory they can point to the pages of history, where it is painfully evident that every movement of mankind, whether political, religious, or economic has met determined opposition from a party advocating the contrary.

The field of art has been no exception to this story, and recently photography has come in for its share of dissention. There are two schools. The one believes in choosing subjects that are real and tangible, and so portraying them that the viewer catches some of the inspiration that led the photographer to record them. The other school, under various names such as "modernist," "abstractionist," "surrealist," or what have you, has adopted originality as its slogan and under that standard ridicules any attempt to record nature on the grounds that it has been done before.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Naturally, there can be no reconciliation between the two extremes. Like East and West, "... never the twain shall meet."

Your editor recently received a copy of a camera club's monthly bulletin which contained an editorial from which we quote the following paragraph.

There is need for club programming along newer lines. Anything that has been done should be ruled out. Camera club programming is really quite stale and there is much room for a bit of the dramatic and showmanship that is frank and honest. Television and other mediums are real competition today, because the Camera Club Program Committees are not up to date. There should be lectures on the more practical usages of color through painters, interior decorators, color chemists, and even psychologists. Camera clubs should touch upon as many facets of art as possible through less direct lectures. As one example, have a bridge builder tell us how he builds a bridge. This is knowledge, and knowledge is perception and art. Art is education. One communicates best who is educated the best in perceptions.

We do not know what your reactions are to that kind of doctrine, and frankly, we don't care. All roads lead to Rome for us, and that leads us back to the job for which this column exists. That is, to assist the bewildered members of program committees by persistently calling their attention to the program material that has been provided by PSA for the use of its member clubs.

Whichever way your views on art lean, you are likely to find something interesting in the varied material that is listed.

American Exhibits

Take the American Exhibits for example. I have not seen them all personally so I suggest when writing to Fred Fix, Jr., that you tell him just what style of pictures you are seeking. If you want fresh ideas from a hitherto little explored field, perhaps he will recommend the Standard Oil shows.

Fred tells me that his newest show is a group of 35 pictures by Southern California photographers. Included are a number of superb seascapes by Charles Wilson, of San Diego, a master at this kind of work. Most of the pictures in this exhibit have had excellent salon records and have frequently been reproduced in catalogs and magazines.

Camera Club Print Circuits

Here again, is a chance to air your own preferences. There are no restrictions on subject matter or treatment, so if your club goes in for pattern shots or abstractions pick out three of the best ones and enter a print circuit. On the other hand, if your club is of the conservative type and likes cows browsing under blooming apple trees, put in that kind and you will find plenty of support.

William Hutchinson always has a circuit in the making, so ask him for a blank and get in the application promptly.

Judging Service

This work is now carried on by Fred Bauer, Jr., and as he is a new man to this column, we'll have to tell you about him.

Mr. Bauer was born in St. Louis, but his family moved to Memphis when he was a small boy, and he attended the public schools of that city. He also carned the degree of PhB at the University of Notre Dame. He is now Secretary and Treasurer of Bauer's Inc. of Memphis, a firm that deals in automobile, truck, and tractor parts.

On the side, he manages to find time for some photography. He says he began puttering with pictures while in college but did not get serious about it until he joined the Memphis Pictorialists in 1944.

A year later, he was persuaded to send prints to a salon, and had three accepted the first time. Of course, that record was too good to last and it was a year before it happened again, but he is now sending to about 15 exhibitions a year and the acceptances average two or three per salon.

Mr. Bauer is married and has three daughters and a son. He admits that he has his best luck with pictures of the family

In addition to the job of making a living for this up-and-coming family, and looking after a lot of civic and charity work, he still retains an interest in the hobby and says: "I'll always find enough time to keep active in print-making, and I am happy for the opportunity to serve PSA in this print-judging service capacity. I am sincere in my hope that the camera clubs throughout the country will take advantage of the Print Judging Service."

Any club wishing to have a print competition judged, should send a request to Fred Bauer, Jr., 383 Monroe St., Memphis, Tenn. He will immediately put that club in contact with one, two, or more judges in its own vicinity, who will perform the service promptly. Whenever possible, judging will be done as the camera club requests. For instance, if for the purpose of a particular contest the camera club specifies that a First, Second, and Third place, with six Honorable Mentions be selected, the judges will be pleased to comply.

Portfolio of Portfolios

We have just received a letter from Dennis Anderson saying that he is turning over this activity to Mr. James T. Johnson, 725 W. Sola St., Santa Barbara, California.

Set No. 1 was in the hands of the Baton Rouge Camera Club in February, and Set No. 2 is scheduled for the same club on April 28th.

Portfolian Clubs

The Lincoln, Nebraska, Club has a salon in circulation which in due time will reach all of the Portfolians. That is a nice thing for any club to do. You create a lot of interest and have a lot of fun in your own club getting the exhibition ready, and then maybe you will get some exchange shows from other clubs, and each one of them will take care of the program for a meeting.



GEORGE GREEN, Associate Editor

Award of Merit

New 1-Star Exhibitor DeWitt Bishop Sacramento, Cal. Advanced From 1-Star to 2-Star Robert V. George Towson, Maryland Advanced From 2-Star to 3-Star C. A. Yarrington New York, N. Y. Advanced From 3-Star to 4-Star Theodore L. Bronson New York, N. Y.

Are you a recipient of the PSA Award of Merit? If you aren't and have had prints accepted in international pictorial exhibitions, you should investigate this method of getting more acclaim and honor for your photographic endeavors.

Further information may be obtained from the Director whose name and address is listed in the masthead of the Digest.

Pen Pals

Would you like to know how the people on the other side of the fence live? How much greener it is than on your side? What their thinking consists of and what their reactions are to the same problems which confronts you?

I know that "Ham" radio set owners have felt that urge. That is prehably why they purchased an amateur short wave set ... just to be able to make contacts and friends with people they never met face to face and probably never would.

You members of the PSA can have as much fun as the "Ham" radio operator. As a matter of fact you can have a much better time because you can not only mull over the various phases of present day living but can also exchange photographs. That way, your world and the pen-pals will be graphically etched upon your mind.

Another aspect is that people in different countries or places see the same scene in a different light and therefore their interpretation is different. When exchanging prints and discussing them via mail you learn how to improve your own photographic efforts.

Be a Pen-Pol to another PSAer. Contact Miss Frances A. Hajicek, Director, 7107 South Bennett, Chicago 49, Illinois.

What's It to You!!!

The colloquialism, "What's it to you" is to man what a red waving flag is to a bull. Them thar are fightin' words 'cause the modern American interpretation boils down to a "Well, what are you going to do about it?" It's a put-up or shut-up which can be applied quite adequately to you who are puttering your way along the course of pictorial excellence.

And, just like golf, you need more than the equipment to make your score prove your proficiency. You've got to have know-how! Once that is tucked away in your mind for easy reference then all you have to do is apply it at the right moment and in the correct manner. Practically everything you do during the day and night which requires a modicum of thinking is performed either automatically or by direction. In order to accomplish this action the mind reacts to the chore or problem by calling upon its storeroom of previous knowledge and/or experience.

Now, I'm not going to set forth any psychological treatise, so don't become alarmed. I'm just warming-up to the core of the subject: "What are you going to do about it?" About what? Why, about you and your camera and your darkroom processes!

Every negative, except a complete dud, has a center of interest. Something in the scene (picture area) must have either one or a group of objects which attract the

viewer's eyes. This is attained by having the object(s) transmit its importance immediately to the viewer-by catching the eye's attention and holding onto it until it has conveyed the photographer's thoughts and/or impressions to the person viewing

the print.

We're well aware of the fact that every so often a gremlin inside the camera pushes the light rays around in such a manner that the finished product never looks like what the photographer saw before he made the exposure. But these phenomena should not occur too often. In the meantime it might be of future value if we look into this idea of having our pictures tell the story, instead of us doing it verbally as an aid to the photographer.

Emphasis is obtained in many ways. It behooves the camerist to learn what emphasis is. You can read all the books ever published but you'll never learn unless you begin by analyzing the pictures your eyes gaze upon during the day. Stop and ask yourself what there was in the photo which made you either like or dislike it. Try to determine what the causes were for your own specific action . . . and then remember them. And, you can bet your last dollar that whatever there was in the print which caught your attention it was not done with mirrors but with emphasis.

Actually it is the adroit and excellent handling of lines, form and space. Placing them together or separately in the picture area in such a manner that the eye automatically, must follow into the center of interest. This is accomplished by knowing how to analyze a scene and seeing what you are looking at, reproducing it within your mind prior to making the exposure.

It might call upon you to use two negatives to produce one outstanding print. It definitely will require a working knowledge and understanding of composition because very few negatives are printed or enlarged "as is" for salon or club competition. By cropping you can eliminate the unwanted objects during enlargement. By tilting the easel and manipulating the enlarger you can obtain the various effects so important in bringing a print out of the depth of mediocrity into the sunlight of acclaim.

You, as a member of the Pictorial Division, can obtain an expert's opinion on your photographic work. It is free. All you have to do is send a contact print plus an 8 x 10 enlargement of one of your photographs to J. Elwood Armstrong, Director of Personalized Print Analysis. Follow the directions outlined in the January issue of PSA JOURNAL.

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D. Ward Pease, FPSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Obio.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor

The camera clubs participating in this month's competition will receive for the first time this season a judge's ballot, showing how their prints scored in this bimonthly contest. Instituted by members of the Owego Camera Club (Owego, N. Y.) who are sponsoring the April judging, the ballot will be divided into three categories: interest, composition, and technique. The judges will rate each entry as good, fair or poor. A score will be given by each of the three judges based on a maximum of ten points from each judge, on each of the four prints a club is allowed to submit.

This ballot is meant to serve in place of the judges' comments which, in previous years, had been written on the back of each club's entry form. Present deadline dates make it almost impossible to do justice with detailed comments on each print submitted. Although judges are always most anxious to comment freely, the transcription work involved generally takes several days, thus holding up copy which must go to press right after judging. For individuals wishing a complete analysis of their prints, the Personalized Print Analysis Service of the Pictorial Division gives complete and helpful information presented by experts.

Listed below is the complete standing of all participating camera clubs as of December. Next month will bring the results of the February competition held at Rochester, N. Y., under the direction of Kodak Camera Club.

There is only one more contest to go after April. Plans are already being made for next fall, when a new contest season gets under way. Why not encourage your club to be represented next October? This is the only competition of its kind designed expressly for camera clubs and the oldest in the world. It's competitive, it's fun. You can start out with clubs in your own class, whether just beginning or far advanced. And it's rewarding too, with Honorable Mention stickers, silver medals for individual winners, and trophics for the clubs with the highest scores. For information, write to Robert J. Lauer, Director, 807 S. 14th Street, Milwaukee 4, Wisconsin.

Club scores as of December are as

CLASS A

CLASS A		
	Dec.	Cum.
Oakland Camera Club	98	168
Baltimore Camera Club	81	139
Photo Guild of Detroit	96	139
Blackhawk Camera Club (Ia.)	92	130
Green Briar Camera Club (Chicago	94	130
Science Museum (Kenmore, N. Y.)	81	130
Jackson Park (Chicago)	84	129
Tiro de Los Padres (Halcyon,		
Calif.)	81	127
Western Reserve (Cleveland)	82	127
Shorewood (Milwaukee)	82	126
Delta Camera Club (New Orleans)	82	125
Academy of Science & Art		
(Pittsburgh)	72	123
Queen City (Cincinnati)	85	122
Grosse Point (Detroit)	77	122
Niagara Falls Camera Club	78	122
Ft. Dearborn-Chicago	73	116
Memphis Camera Club	80	116
Venango (Oil City, Pa.)	78	116
Germantown (Philadelphia)	79	112
Lawson Camera Club (Chicago)	75	111
St. Louis Camera Club	71	111
Berkeley Camera Club (Calif.)	63	108
Rock Island (Illinois)	63	101
San Luis Obispo (Calif.)	65	98
Photo Pictorialists of Milwaukee		53
CLASS B		

Dec.	Cum.
88	145
89	128
88	127
86	124
89	122
86	122
87	122
85	118
	88 89 88 86 89 86

118 113

Orleans Camera Club (La.) Tripod Camera Club (Dayton)

Albany Camera Club	80	110
Owego Camera Club (N.Y.)	75	109
Ft. Steuben (Steubenville, O.)	73	108
Oklahoma Camera Club	70	104
Independence Camera Club (Mo.)	75	101
Balco (Rochester)	67	100
Tucson Camera Club	66	95
Richmond (Calif.)	64	93
Saskatoon (Canada)	57	93
Silver Bow (Montana)	73	93
Spokane Camera Club	66	92
Central Florida Camera Club	60	89
Ogden Camera Club (Utah)	50	88
Sioux Falls YMCA (S.D.)	56	88
Southern Ohio (Cincinnati)	66	88
Mid South (Memphis)	52	85
Federal Reserve (Richmond)	67	84
Lewis-Clark (Washington)	58	84
Falmouth (Mass.)	77	77
Boulder City (Nevada)	51	72
Camera Art Club (Mich.)	62	62
Plainfield (N.J.)	61	61
Jackson Photo Soc. (Miss.)	60	60
Euclid Camera Club (Ohio)	52	52
Maywood Camera Club (N.J.)	43	43
Mysore (India)		35
Keene (N.H.)		27
Portland (Maine)		25
Stillwater (Okla.)		21
~		



WALTER E. PARKER, Associate Editor

As the knowledge of the International Exhibits spreads, increasing interest among our foreign friends is developing.

I have before me a letter from a foreign member of PSA asking for a collection of American prints which he and his friends can use to improve their technique in print making. Another member of PSA living in the Panama Canal Zone has received some of our foreign exhibits and he writes how welcome they are to countries which are not so fortunate in having closer contacts with us in the USA.

This is the way we encourage good fellowship through the International Exhibits. Sometimes we seem to sit back and say "let George do it," but there do not seem to be enough Georges to go around.

There is room for a show from your club. If collecting a show of 25 or 50 prints is too much for one club, get one or two other clubs in your own town or district to join you and make up a combined show for exchange with a foreign country.

If your club would like to see or display one of the International Exhibits now in the United States, write the Director for a list of the shows available. There are changes from time to time as foreign shows are returned, but as more American groups join the friendship parade, the number of International Exhibits grows.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or nature

prints. Entry fee is \$1.00 in each class unle otherwise specified. Recognition: The mono-chrome portions of salons listed have Pictorial Division approval. Check salon list of appropriate

Division approval. Check saion list of appropriate division for recognition of other sections.

Seatile (M) Exhibited Apr. 9-May 4 at Art Museum. Data: Arthur Henning, 4516 E. 60th St., Seattle S, Wash.

Louisville (M,T) Exhibited Apr. 26-May 14 at Speed Art Museum. Data: Ernest T. Humphang 4722 Euckley Am. Taskeding 12 Speed Art Museum. Data: Etwee ... Humphrey, 4722 Burkley Ave., Louisville 18,

Bergen County (M,T) Exhibited Apr. 13 to May 4 at Young Men's Hebrew Assn. Data: Chas. Kuydendall, 51 Highwood Drive, Dumont,

N. J.
Toronto (M,C) Exhibited Apr. 29-May 10 at Avon Galleries. Data: Rex Frost, 37 Bloor Street West, Toronto 5, Ontario, Canada.

West, Toronto 5, Ontario, Canada.

Portland (M,T) Exhibited Apr. 20-May 11 at
Sweat Art Museum. Data: Bradford Brown,
111 High St., Portland 3, Maine.

Montreal (M,T) T closes Apr. 14; M on Apr. 21.

Exhibited May 9-June 1 at Museum of Fine
Arts. Data: Mark Stein, 4355 Hingston Ave.,
Montreal 28, P.Q., Canada.

St. Louis (M,T) Closes Apr. 25. M entry fee
\$2.00. Exhibited May 10-22. Data: F. C.
Kirby, 512 Missouri Pacific Building, St.
Louis 3, Mo.

Cincinsult (M) Closes Apr. 26. Exhibited May

Cincinnati (M) Closes Apr. 26. Exhibited May 7-21 at Art Museum. Data: Raymond E. Riedinger, 3875 Kirkup Ave., Cincinnati 13,

Baltimore (M,C) Closes May 10. Exhibited May 31-June 22 at Museum of Art. Data: Paul V Forrest, Jr., 23 Leslie Ave., Baltimore 6, Md. hwest (M,T) M closes June 8; T June 13.

Exhibited June 27-July 6 at San Diego County Fair. Data: Salon Secy., P.O. Box 578, Del Mar, Calif. Hartlord (M.C.T) M.C. closes June 10; T June 17. Exhibited July 2-27 at Wadsworth

Atheneum. Data: Raymond J. LeRlanc, 234 S. Quaker Lane, West Hartford, Conn. *phis (M,T) Closes June 16. Exhibited July

Memphis (M,T) Closes June 16. Exhibited July 1-28 at Art Gallery. Data: Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis,

PSA (M,C,T,S,MP) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16. Data: Carl N. Sanchez, Jr., 62 Park Terrace West, New York 34, N. Y.

medabad (M,C) Closes Aug. 5. Exhibited in October. Data: T. F. Geti, Secy. Camera Pictorialists of Ahmedabad, Salapose Road, Pictorialists of Ahmedabad, Salapose Road, Ahmedabad, India. Tokyo (M.T) Closes Aug. 31. No entry fee;

entry form waived. Exhibited during October and November. Data: Katsuo Takakuwa, 1984 Kichijoji, Near Tokyo, Japan.

Other Salons

Adelaide (M) Exhibited Mar. 7 to May 3 in Royal Adelaide Exhibition. Data: A. C. Willcox, 12 Pirle Street, Adelaide, So. Australia. Charleroi (M) Exhibited Apr. 13 to 27 at the

Bourse. Data: Roger Populaire, 18 rue J. Destree, Charlerol, Belgium.

Africas (M) Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P.O. Box 7024, Johannesburg, S. Africa.

Rio de Janeiro (M,T) Exhibited June 6-28. Data: Associação Brasileira de Art Fotografica, Rua Santa Luzia 173, congunto 705, Rio de Janeiro, Brazil.

Beograd (M) Exhibited May 1-20 at the club.
Data: Foto Klub Beograd, Postanski fah 281,
Beograd, Jugoslavia.
Newport News (M,T) Exhibited Apr. 6-May 4 at

Mariners' Museum. Data: Marcus F. Ritger, Jr., 3 Hudson Circle, Hilton Village, Virginia. celona (M) Closes Apr. 15. Exhibited during June. Data: Agrupacion Fotografica de Cataluna, Duque de la Victoria 14, Barcelona,

luna, Duque us as Spain.

soi (M.C.A.S.L.T) Closes Apr. 16. Exhibited May 10-31 at Art Gallery. Data: Reception Secy., 36 Whiteladies Road, Bristol 8, England. Ienkead (M.C.L.T) Closes Apr. 16. Exhibited May 5-10 at Shaftsbury Boys' Club. Data: R. Chesm, 37 Everest Road, Birkenhead, Cheshire, England.

Amsterdam (M.T) Closes May 15. Exhibited June 27-July 6 at Foto and Film Festival. Data: Secretary, Zulder Stationsweg 33,

PSA COLOR DIVISION

- George F. Johnson, APSA .

Forestry Building, State College, Penna.

A program with dozens of outstanding color features is being arranged for the PSA Convention in New York City, August 13-16, according to Paul J. Wolf, APSA, Color Chairman.

Among the features now scheduled are illustrated lectures by John Doscher, FPSA, on Dye Transfer work in color prints and Helen C. Manzer, APSA, on "Ins and Outs of the Color Shows." Mrs. Manzer will illustrate her talk with many of her slides which have given her eighth place in the all-time "Who's Who in Color Slide Photography."

Dr. Richard B. Pomeroy will take color enthusiasts on a "trip" entitled "Sword-fishing Out of Gloucester," an adventure story in color slides. William A. Price will show us "Rural Life in Japan" with "The Eruption of Mt. Mihara," made during his four-year stay in that country. Mr. Price is a past president of the Circle of Confusion CC of Tokyo.

Amy and John Walker will give a talk on "Modern Art and Color Photography," an exposition of what is behind modern art and how it can be adapted for color work. Charles A. Kinsley, APSA, will provide a program on Color Filters and Jay T. Fox, APSA, FBPA, will show a 16mm film in color on Photomicrography and Photomacrography entitled "Nature's Highlights." Mr. Fox is one of the experts in this field; his film received a Special Award from the Biological Photographers Association this year.

A. C. Klein, APSA, will again handle the Color Slide Critique that was such a popular part of the Detroit program. The Color Division will hold a luncheon, this time under the guidance and arrangements of Mr. and Mrs. Robert J. Goldman, of the New York Color Slide Club. There will be at least two showings of the International Color Slide Exhibit, for which Mrs. Amy M. Walker is chairman.

Judges for the Color section of the 1952 PSA International will be: Joseph Breitenbach, ARPS, well-known professional and teacher of photography, lecturer and judge; Harry Haimes, APSA, leading exhibitor, speaker and judge; Frank E. Fenner, FPSA, Editor of *Photography* Magazine.

Thanks From Tokyo

Through the kindness of the American Red Cross in Tokyo, we are able to quote a letter of thanks written by the Red Cross recreation workers at the Tokyo U. S. Army Hospital to the chairman of the Red Cross Volunteer Services in that city. We quote:

Through this channel we wish to express to Mr. Baumgaertal and his friends in the Photographic Society of America the sincere thanks of the patients at Tokyo Army Hospital for the very lovely color slides they contributed. These photographs

have been used many times and each time they have been thoroughly enjoyed.

Recently they were used for a discussion group between the United Nations patients and the Japanese University students. The parks and scenery of the United States became very real through your lovely Kodachrome slides. These views provoked much discussion from people of other nations and soon international scenery was discussed.

A group of patients and a Red Cross worker recently sat down just to look at America through your slides. One patient saw New England streams in which he has fished. The meeting could have gone on for hours if time had permitted. "This is the best time that I have had since I have been over here," sighed the 19 year old soldier as the group put away the pictures and machine. "When can we see them again?"

These are some of the indications of the pleasure that this generosity has brought to the patients away from home. We wish it were possible to thank each one personally for his interest in the patients' recreation program. Very often we stop to look again at home through these beautiful pictures.

With variations the story above can be considered as being constantly repeated in at least five other U. S. Army or Navy Hospitals in Japan, in at least eight United Nations Hospitals in Korea and in more than twenty U. S. Army, Navy and Veterans Hospitals in this country. In addition to their entertainment and educational phases, color slides are in many instances doing valuable therapeutic work, especially in connection with the rehabilitation of mental patients.

At present we are distributing between five and six thousand slides a month to the hospitals. Many more slides are needed not only to supply the hospitals now receiving service but also to permit service being extended to hospitals not now being served. Any slides that can be projected or viewed in hand viewers can be used except strictly family snapshots and nudes. Whenever possible slides should carry some simple identification of the locale or subject matter. Unidentified slides can be used but slides bearing the identification are much more valuable and of far greater interest. All slides are donated outright to the hospitals and none will be returned. Any slides you may care to contribute should be sent to Karl A. Baumgaertel, 353 - 31st Avenue, San Francisco, California.

Shooting Glassware

Several years ago glassware studies were something of a drug on the exhibition market, with the result that many well-arranged and skillfully planned stemware pictures were getting the red light from surfeited judges. In recent exhibitions, however, few good glass studies have been entered; these have been favorably received, and have often been among the prize winners.

Shooting glass in color is a type of photography in which successful results can

be secured by using reasonably good taste, plus half a dozen fairly precise rules:

- (1) For backgrounds, colored show-card stock (preferably 20x36 or somewhat larger) is cheapest and most adaptable. A selection of cards in both pastel and deeper solid hues will produce an almost endless series of colored backgrounds, by varying the intensity of the lighting. The colored backdrop should be hung or placed at least 12 inches behind the glassware set-up.
- (2) For the base, any table or similar flat surface is satisfactory. Since the base will form a rather dark, solid foundation for the picture, it is not lighted directly—but will pick up a little light reflected off the background. Set up the glassware close to the back edge of the base—in fact, almost hanging over the edge.
- (3) Use a low camera angle to avoid getting too much of the base into the picture. Generally speaking, not more than one-eighth of the picture area should be
- (4) Place the main light (a #2 Photoflood is good) under the table, directed up and back onto the background. Adjust the direction and distance of the main light until the illumination is nicely centered, with an even falling-off toward the edges. For pictorial purposes, glassware is generally best handled by reflected light.
- (5) Take the meter reading directly off the background from a distance of about six inches. Take a center reading, then a reading near the edges; use a compromise exposure about halfway between the
- (6) If several pieces of glassware are being used, arrange them with overlaps to tie the whole composition together. Avoid definitely separated elements, as this will tend to produce the feeling of several distinct pictures.
- (7) A narrow-beam spotlight may, if desired, be placed at one side to pick out the rims of the glassware. If this is done, keep the spotlight off the base and also avoid an angle which will throw shadows on the background—unless such shadows are planned as part of the picture.

Using these simple rules, hundreds of patterns can be developed with elegant stemware, sturdier goblets, glass plates, brandy snifters, even chemical and industrial glassware like retorts, volumetric flasks, and the like. For further variations, try masking the main light with colored cellophane; partly filling glasses with clear, colored liquids (water colors are ideal to whip up any desired tint); and projecting patterns, clouds, etc., on the background. And for a bubbly effect, try filling a wineglass with a highly carbonated ginger ale (or even champagne, if you're in the champagne bracket).

True, much different set-ups are used by commercial photographers in shooting stemware, but remember—they're trying to sell the glassware, while you're trying to sell the picture!—H. G. MITCHELL

New CD Librarian

Donald B. Grim, Building 26, Kodak Park, Rochester 4, New York, has been named CD Librarian succeeding Harry Haimes, APSA, New York, who has asked to be relieved of the work because of the pressure of business responsibilities.

Mr. Grim will be in charge of the Color Division Library. This library consists of photographic publications such as foreign annuals and outstanding books which are of interest to many members but which do not normally justify the expense of sole ownership. These library items are routed to any Color Division member who requests them with the only expense being that of postage to the next person on the list. Additions to the Library are announced from time to time in the CD Bulletin. For full information, contact Mr. Grim.

Color Technique Tips

Users of Type "A" Kodachrome would do well to try the following combination for better color quality and more uniform exposure: Type "A" Kodachrome with 3200° Kelvin lamps using Kodak No. 82A filter.

The G. E. 3200° K. lamps, shaped like a No. 2 Photoflood, having a 30 hour life and costing about 80¢, are available, as is also a Sylvania 3200° K Reflector lamp.

Although Kodachrome Type "A" is balanced for use with Photoflood lamps, they have several disadvantages. During the short life of a Photoflood there is a considerable change in the color of the light emitted and in its quality. At the beginning of the life of a Photoflood the light is too blue and when the lamp has burned for little over one half of its useful life the light is too red. This can and does lead to unpredictable results and off-color skin tones especially.

The 3200° K lamps have very little change in color quality during their life leading to more uniform results and better color generally.

Ansco Color tungsten, Ektachrome type "B" and Ektacolor type "B" may be used with the 3200° K lamps, one third (1/3) to one half (1/2) stop more exposure than for corresponding Photoflood lamps being necessary.-Norman Rothschild in New York Color Slide Club's Rainbow.

Coming Color Exhibitions

El Camino, April 29-May 20, deadline Apr. 12.
Four slides (up to 234), \$1. Forms: George E.
French, 3877 Olmsted, Los Angeles 8, Calif.
Southgate (England), May 17-31, deadline April
23. Four slides (up to 234), \$1. Forms: N. F.

Kember, 13, Ravenscraigh Rd., New Southgate, N. 11, London, England Reading, June 11-13, deadline May 19. Four slides, \$1. Forms: Norman Weber, 550 N. 11th

St., Reading, Pa.

**St., Reading, 12.

**St., Re

Av., Memphis 3, Tenn.

Hartford, July 2-20, deadline June 17. Four alides, \$1. Forms: R. J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

PSA (New York), August 13-21, deadline July 10.

Four slides or prints. Entry fee \$1. Forms: Paul Wolf, 354 Ft. Washington, Hawthorne, N. Y.

of Science, Buffalo, New York. For entry forms or information write Irene Langendorfer, 419 Riley St., Buffalo 8, N. Y. Closing Date is April 23, 1952; judging date April 26, 1952.

Prints and slides will be forwarded to the PSA Exhibition in New York City if so directed.

April Nature Color Slide Contest

Entry forms for the April Nature Color Slide Contest were in the mail before March first and should have been in your hands in ample time for all nature folks to compete. This year's contests should be bigger and better than ever. Just in case you have forgotten get your slides in the mail

Nature Sequences Acceptable

Some months ago in this column the writer expressed the sentiments of several nature photographers anent the limitation of four prints and four slides in the American nature exhibitions. The general lament was that it was impossible to adequately tell the story of any of nature's great phenomena in a series of four prints or slides and that therefore their best efforts were effectively banned from competition.

While the writer was in sympathy with this viewpoint he hesitated in taking a definite stand in the matter and solicited comments on the subject from the nature workers and from the exhibitions themselves. Two of the American exhibitions took up the challenge immediately and invited the submission of sequences. These two were the Kentucky and Rochester shows. They have earned the gratitude of the nature worker, and, I might say, of the writer as well, for I feel that they have made him some friends among the nature photographers of the world.

The Kentucky exhibition, the first to take up the challenge and accept nature sequences, defends its position in the catalogue on page 16. For the benefit of the nature workers who failed to exhibit in this show, we feel it just and proper that we quote them here.

The Advent of the Sequence

"The exhibition of sequences seems to be an inevitable step in the progress of a nature photography show. In effect, any nature show is partly made up of incomplete and unorganized series in so far as this entrant has pictured one form, one variation, one stage of growth, one phase of activity, one seasonal change, or one life zone while that entrant has happened on another form, variation, stage, phase, change, or zone relating to the same sub-

"When an entrant achieves a logical combination of pictures he deserves a forum. The photographer who can plan beyond the one good shot, who can interpret the dynamics of nature, deserves additional recognition, and the cause of nature study deserves the chance for progress. The enthusiast who from his large collection can select pictures and shape and edit them into a sequence can also find additional satisfaction through competition in the sequence section. (Continued on page 286.)

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Edward H. Bourne, Chairman of the Nature Print Contests for 1952, announces that the January contest was conducted by the Kodak Camera Club of Rochester. N. Y. as a feature program of the nature section of the club at Kodak Park on January 23.

The judges, members of Kodak Camera Club, were H. Lou Gibson, FPSA, Dr. Henry C. Staehle, and Dr. Robert L. Roudabush, all experienced judges of nature exhibitions.

All entrants with one exception were members of the PSA Nature Division. The standard of quality of the submissions was exceptionally high, the judges expressing the opinion that more than the allotted eleven winners were worthy of awards of merit. The prints were judged on the basis of nine points for each judge, so that a total of twenty seven was possible. One print was awarded such a total and the lowest scoring print in the money was awarded twenty points indicating how extremely tight the competition was.

The results of the contest were as follows:

Medal Winners Maker Points **Mud Pattern** Otto Litzel New York City 25 Grant M. Haist Rochester, N. Y.

Consumed	U. of Texas Med- ical School	47
H. M. Ribbon	Maker	Points
Lying in Wait	T. S. Lal Quillon, India	24
Gateway To The Past	Eugenia Buxton Memphis, Tenn.	23
Bryce	Grant M. Haist Rochester, N. Y.	23
Morning in the Woods	Mrs. Grace Fay Hackensack, N. J	. 22
November	Otto Litzel New York City	22
Texas Denizen	F. W. Schmidt U. Texas Medi- cal School	21
Fossil Cluster	F. W. Schmidt U. Texas Medi- cal School	21
Ready For Action	Mrs. Leafie Watt Franklin, N. J.	20

F. W. Schmidt

Entry forms for the May Nature Print Contest will be in the mail on April first. Let's make this one really a stiff competition

Coming Nature Exhibitions

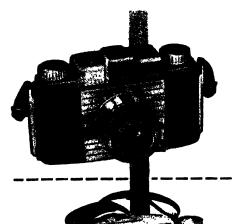
FOURTEENTH INTERNATIONAL EXHIBITION OF NATURE PHOTOG-RAPHY.

Sponsored by the Science Museum Photographic Club at the Buffalo Museum Spring's bursting out all over

It's Spring again...and here are Kodak cameras ready to help you make the most of every photographic moment...in both color and black-and-white. Get the camera that suits you best...and come on out!

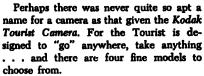






One of the handiest cameras to use outside—or anywhere—is a Kodak Pony Camera... the 135 or 828. The Pony will help you capture Spring's infinite color in beautiful transparencies perfect for giant projections or color prints and enlargements. Secret of each Pony's superbly crisp, clear shots is its Lumenized f/4.5 lens which focuses down to 2½ feet, and its velvet-smooth Kodak Flash 200 Shutter. This combination will give you unusually fine

pictures for a camera in this low, low price range. "Average" settings are marked in red to make picture taking easy. Light in weight, it's easy to carry anywhere. Easy to use, too... controls are so handy. The Kodak Pony 828 takes 8-exposure 828 film, including Kodacolor; costs \$31.15. The Kodak Pony 135 takes 20- or 36-exposure 135 film; has automatic film counter and stop; costs \$35.75. Either is an ideal second camera... an excellent color camera.



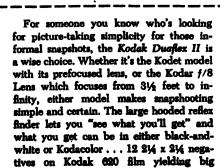
The finest Tourist ever made is the Kodak Tourist II with the Kodak Synchro-Rapid 800 Shutter. Here is ability to get action—and get it for keeps. Yet, it takes fine portraits as well. This between-the-lcns shutter has ten speeds; works with the 4-element Lumenized Kodak Anastar f/4.5 Lens (which focuses from 3½ feet to infinity).

All four Tourist models permit precise steadiness in taking because the shutter release is at your finger tip, in the edge of the camera bed. The f/4.5 models have a new Scopesight Finder for greater framing and composing accuracy, and accept the

accessory Kodak Service Range Finder. Whichever Tourist you choose, you get 21/4 x 31/4 negatives in black-and-white or Kodacolor. The f/4.5 models take an Adapter Kit which lets you get three more sizes, including No. 828 black-and-white and Kodachrome (28x40mm.), and halfsize 620 (15% x 21/4) permitting 16 negatives from an 8-exposure roll. (Incidentally, oversize prints are the same size as those from a 21/4 x 31/4 negative.) Still another mask gives you 21/4 x 21/4 negatives, 12 shots per roll. Tourists are priced at \$26.25 for the Kodet Lens model in the Flash Kodon Shutter; the Kodak Anaston f/6.3 Lens in Flash 200 Shutter at \$46.25; the Kodak Anaston f/4.5 Lumenized Lens in Flash Kodamatic Shutter at \$72.55 and the Lumenized Kodak Anastar f/4.5 Lens in the Kodak Synchro-Rapid 800 Shutter, \$97.40. Adapter Kit. \$13.25.

Another handy camera for tourists and "stay-at-homes" is the Kodak Flash Bantam f/4.5. It's so small it fits easily into a coat pocket. Yet it captures shots which lead to eye-filling Kodachrome screen projections, Kodachrome and Kodacolor prints, and excellent black-and-white enlargements. The

Bantam has a flash shutter with 4 speeds up to 1/200 second, and a Kodak Anastar f/4.5 Lumenized Lens focusing from 2½ feet to infinity. Finger-tip controls let you swing into action fast. Takes 8-exposure Kodak 828 film. Camera, \$56.00. Accessory flasholder, \$10.55.



3½ x 3½ prints. The Kodak Duaflex Flasholder fits either camera. Kodak Duaflex II, with Kodet lens, is priced at \$14.50. With Kodar lens, \$22.30. Carrying case, \$2.65.

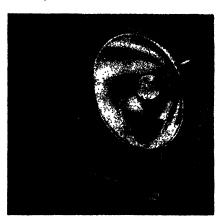
Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.

Kodak



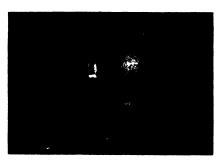
TRADITIONALLY, April means sun and showers . . . the start of spring . . . and things to do indoors and out. Let these Kodak accessories add pleasure to your April picture taking and picture showing.

Next to your camera, your lighting equipment means the most to you for indoor shooting. And if you haven't yet taken a look at the sensational Kedek Ektulux Flushelder, you've a treat in store . . . the



store being your Kodak dealer's, of course. For here is genuine professional equipment for the most advanced work, with a highenergy, battery-condenser-type flash unit scientifically designed for holding. The Flasholder plugs into your flash shutter. If you're using a press-type camera that doesn't have a flash shutter, you can use the Kodak Ektalux Synchro-Switch with a Kodak Ektalux Solenoid. Put two 221/2volt photoflash batteries in the Flasholder, and you can fire as many as seven lamps at one time (using Ektalux series-wired extension units). With one 221/2-volt battery, the Flasholder fires as many as three lamps. Ektalux extension units stand on any surface, fit a tripod, or accept Kodak Extension Unit Clamps which attach to any convenient object. Each extension unit comes with a 20-foot cord. Altogether, the most precise and versatile photoflash equipment you've ever seen. See this Ektalux Equipment soon ... at your Kodak dealer's. Flasholder prices start at \$29.75. Extension units, \$12.40 each.

To give your lighting equipment wellrounded versatility, the **Kedak Vari-Beam Lights** fill the bill. Both adjust for narrow,



medium-wide, or wide beams of light. Reflectors are big—12 inches wide—of anodized aluminum and accept No. 2 photofloods. The Standlight, with its tubular aluminum column, telescopes from 3 to 5½ feet in height, and is priced at \$16.00. The Clamplight has an adjustable locking bracket on a padded clamp to make it easy to attach to chair arms, etc. Price, \$10.50. Prices less lamps.

Raining or not, it's always time to have a Kodachrome "show," and this Kodaslide

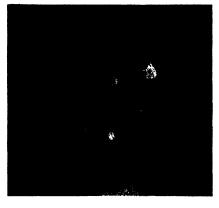
Projector 2A is the ticket—everyone's



"ticket"—to entertainment. Its optics are Lumenized, to give you greater color purity and more screen illumination. Images hit the screen big, sharp, brilliant. Two lenses are available. For average-size rooms, the superb Lumenized Kodak Projection Ektanon 5-inch f/3.5 Lens is the one you want. For larger-than-average rooms or lecture rooms, you can use the 7½-inch f/4 lens. The slide carrier works easily as does the lens barrel, which rotates for sharp focusing. Elevating is simple, too—a knob adjusts the 2A up to 10° above the horizontal. Comes with a 120-volt, 150-wait lamp

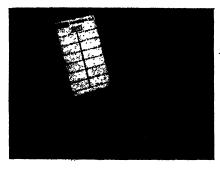
(other lamp voltages can be used). AC or DC. With 5-inch lens, \$52.80; with 7½-inch lens, \$63.45. Case, \$15.00.

If you're interested in quick showings of your color slides without interrupting someone's reading, you can do it nicely with the Kedesilde Table Viewer, 4X. Projector and screen are one compact unit.



You plug it in, insert your slides, get beautiful four-times-enlarged pictures on the Day-View Screen . . . in any lighted room. 3-element, Lumenized Kodak Projection Ektanon Lens, 50mm. f/3.5. Focusing control. AC-DC, 100-120V. \$49.50. Carrying case, \$15.50.

To hold your color slides in order, fully protected, the Kedaslide Compartment File

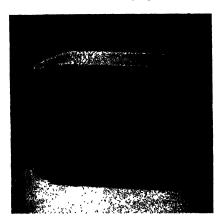


has 12 swing-out compartments for easy slide removal. Index on cover. Takes 240 cardboard or 96 glass slides. \$3.94. Kedeslide File Bex holds 140 cardboard or 55 glass slides. Separators for filing by subjects, Metal. \$1.57.

Indoors and Out

THESE Kodak accessories can add ease and facility to your outdoor picture taking... and some of them will help you bridge the photographic gap betwixt "good" and "superb."

One of the most helpful of outdoor accessories is a Kodak Carrying Case. Your

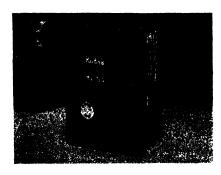


camera is protected from the elements. The shoulder strap makes your camera easy to carry, and it's always ready to use in a jiffy. Kodak Field Cases are expertly designed, made with the finest leather and workmanship . . . Duaflex models are of leatherlike plastic. Each field case has a tripod opening, too.

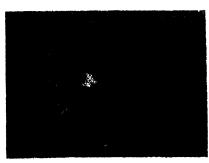
While you're on outings with other people, there are times when you'd like to get in the picture with them. The Kodek Auto-Release lets you do it, for it automatically trips your camera shutter about 10 seconds after it's set. Any camera with a cable release socket can use it. A spring clip holds the cable release firmly. \$3.86 (cable release not included).

Precise focusing is essential to good pictures. If your camers doesn't have a range finder, the Kedak Service Runge Pinder is very useful, especially for your close-up shots. It's a split-field, military-type range finder; you merely set it so that the split image seen through the eyeplece becomes a single image, and then read your correct focusing distance on the scale. Adjusts for subjects as near as two feet. Some cam-

eras, such as the Kodak Tourists, already have a range-finder bracket which permits easy attachment. Price, \$12.50—case included.



Still another photographic aid to have with you is the Kedak Master Photoguide. It's so compact it barely covers your hand, but it's packed full of photo data, with every computing device you need. You get tips on basic exposure, film data, flash guide numbers, as well as speedy dial calculators for daylight shots, flood, flash, field depth, and effective aperture. Field depth computing, moving subjects, close-ups... they're all covered, together with filter and Pola-Screen data, with a set of four contrast viewing filters to help you "preview" your shots. You shouldn't be without it, and the price is only \$1.75.



Whether you own a simple box camera or one "with everything," Kedek Wretten Filters can help you achieve individual pictorial expression. Your black-and-white scenics can be dramatized with rich dark skies... you can reduce atmospheric haze ... modify the black-and-white rendition of brightly colored subjects ... obtain better skin tones in portraits. You'll find a

new world of photographic enjoyment when you start using Kodak Wratten Filters.

For color work, especially, you'll want a **Redak Pele-Screen**. This polarizing filter often enables you to obtain a richer sky tone without materially altering other tonal values or colors in the picture. It can also be used with black-and-white film, and is very useful in controlling reflections, and in photographing through glass or water.

Kodak Combination Filter Cases are available also for Series V or Series VI filters. They're handsome, two-compartment, felt-lined leather cases, priced at \$4.25 (Series V); \$4.95 (Series VI).

Kedak Pertra Lenses 1+, 2+, and 3+, let you get startling close-ups of flowers,



animals, people. They demand no change in exposure. You need only measure the lens-to-subject distance and set the camera focusing scale at the point shown in the distance table. Portra Lenses can also be used in combination for extreme close-ups. They attach easily with Kodak adapter rings.

Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.

EASTMAN KODAK COMPANY Rochester 4, N. Y.



"The support of our entrants justified the decision to try the addition of this section. The enthusiastic reception by the audiences demands continuation. This year, sequences were accepted without additional fee in order to encourage participation. Frankly, judging from the audience reaction, and from the comments of the naturalists, the successful entrant made his major contribution to the show through the series. If the fee can be considered a criterion of importance, then technically, these entrants should have been charged for their series and allowed to submit the four single entries gratis.

"We particularly wish to include in our thanks, those entrants who responded to our request for series and who did not get an acceptance. We wish they could at least have felt the appreciation of the audience which enjoyed their efforts even as they were failing to meet the more objective criteria of the jury."

Now we ask you, does the above sound as though the Kentucky show was sorry that they decided to accept sequences? I am afraid not. At this writing the Rochester Exhibition has not been judged so that we cannot report on how the acceptance of sequences in that show was received. We will, however, report in our next column.

Flowers in Winter

Imagine that you were given an assignment in midwinter to go out in the woods and photograph some tree flowers. The last flowers you saw in the fall, even after the first snow, were probably the little streamers of Witch Hazel. Then when the first really warm days of spring arrive, you expect to see the American Elms covered with their rusty brown flowers. But all winter long, if you know where to look and what to look for, you can find flowers in the woods.

Don't expect to see bright colors or smell sweet odors, for these are not that kind of flowers. They have neither petals or sepals, color or scent. They never attract insects to assist in pollination, as do the flowers that the botanists call "perfect."

All of the earliest tree flowers to appear in the spring are wind pollinated, which accounts for their highly specialized construction. The commonest form of such a flower is the catkin. It has only one sex, which is to say, it is either staminate (pollen producing) or pistillate (seed forming). Sometimes both forms of flowers are borne on the same tree, but often they are found on different trees.

Everyone is familiar with the staminate catkins that rain off the cottonwood trees right after the first warm days of spring. The pistillate catkins, pale green and inconspicuous, are borne on another tree. Later in the season they ripen, and shed the well known cotton. Another well known catkin is the "Pussy Willow," which is the staminate catkin of the Glaucous Willow before it reaches the pollinating stage. Both of these species are right now packed in their winter buds, waiting for the spring.

The mystery flowers referred to in the title are catkins, but they differ from other species in that they form on the tree in

the fall and hang there all winter in a dormant condition. If you will hunt up a White Birch tree you will find the branches loaded with little inch-long staminate catkins. The pistillate catkins of birch are borne on the same twigs, but are so little developed at this time that they will be hard to find. Before the leaves unfold enough to interfere with the dispersal of the pollen, both forms will develop, the staminate ones long and slender, drooping from the ends of the twig, and the pistillate ones erect, farther back on the twig.

Hop Hormbeam, or Ironwood, is another tree that forms its catkins in late summer or fall. These are seen in clusters of usually three, standing out stiffly like the toes of a bird's foot on the end of the twigs. As with the Birches, the pistillate catkin is slower in developing.

Alder catkins are interesting. If you will locate a speckled Alder, growing along the bank of a stream, you will probably find it covered with chocolate brown catkins. You will also find some queer little

cone-like buds on the tips of the branches. These are the pistillate flower, which finally develops into a cone-like fruit. One can often find last year's cones and this year's catkins side by side. Along the banks of the DuPage River in the Morton Arboretum is a grove of European Alders. These bear what is probably the most colorful and highly developed catkins that one can find in the winter, and are fertile subjects for color photography.

If you start a series of color shots of catkins, you will be busier than an ant at a picnic, in early spring. Just in case you don't happen to know where to look for them, just look for any of the trees in this list; Alder, Aspen, Birch, Chestnut, Cottonwood, Hazel, Hickory, Ironwood, Mulberry, Oak, Poplar, and Walnut. Catkins offer an infinite variety of form and color, but are so short lived that you will have to be on the alert to catch them in their post pictorial stage.

WILLARD H. FARR

PSA STEREO DIVISION

DON BENNETT -

28 Leonard Street, Stamford, Conn.

Business is picking up! Readership is up, too. Now seven known readers. Several of these have even paid their Division dues. That entitles you to gripe out loud. Nonmembers of the Division are allowed to mutter up their sleeves.

Know how we know we have more readers? You print something someone may not like and they howl. Works every time. Like the fellows mentioned in the letter below from our boss, Frank Rice, from out Chicago way.

But before we get to Frank's letter, there is plenty stirring stereo-wise. First of February there was a meeting to explore the possibility of setting up standards for stereo. The task committee had a successful meeting and is passing on recommendations for 5 notch 35mm stereo. It will be a year or so before the standards proposed are fully accepted by ASA, but in the interim period new manufacturers entering the field will be discouraged from starting a new size (we hope).

The proposed standard is substantially the same as now used by Stereo-Realist, Videon and a few slide makers. This allots five 35mm sprocket holes per frame. We understand there is a camera in work that would have a 5½-hole frame. Busch will remain at its current large size for obvious reasons. At least it is compatible.

A few readers misunderstood our comments on standardization. May we state them in plain language. We are opposed to any size of camera, film, tripod screw, ear-muff, auto time, steamship or airplane that is non-standard. It has been our practice for years to condemn any product, no matter how good, that is non-standard and we see no reason to change.

We do not consider the ASA label as a requirement for an item being standard. ASA usually comes along later and has been known to fail to come along where it was needed. If the new standard winds up as different from the established Stereo-Realist size, with sufficient reasons back of it, we'll go along, but since the SR has been picked because it is the oldest in the field, with accessory fitments also established, and because competitive mount firms have adopted or approximated that size, we will continue to consider the SR measurements as standard until they officially become ASA-adopted a year or so from now and then we'll start to call them ASA.

In case you didn't know it, ASA is a coordinating body. It establishes few new standards. It seeks rather to get an industry group to agree on a simplified list of measurements that will cover most of the needs, if possible reduce the stocking requirements (as in the case of wood screws or machine bolts), or establish standards of measurements as in the case of screw threads, film speed indexes, etc.

It might be an idea at this time to toss a little credit around for the participants in this stereo broth. Ansco and Eastman represented the film makers; the dealers were represented by their association, the MPD&FA; and the camera makers included Argus, Bolsey, Busch, David White, Ercona, Graflex, Sawyer's Stereocrafters and TDC. Owen Taylor and Bruno Menin represented the Stereo Society of America and the users viewpoint.

Now to get down to business. Here's Frank Rice's letter:
"Dear Don:

"You surely started something when you PSA JOURNAL, Vol. 18, April 1952



REVOLUTIONARY Diteway HOLDER ...biggest advance since sheet film!

Yes, it's the greatest news since sheet film replaced the oldfashioned plate! At last a holder that matches the accuracy of the finest camera! The Graflex Riteway is the triumphant result of four years of tests, tests, tests... and is now available for all 4x5 Graphic and press-type cameras. Compare the ruggedness...compare the ease of use...compare the features! You'll agree, there's not another film holder like the Riteway in the whole wide world!



PROVED EASIER TO USE!

Designed for speedier loading...flap folds back completely. Thinner, for faster insertion. Dual negative identification. Visual and touch signals. Anti-slip flap. Non-static dark slides.



MORE ACCURATE!

Film stays flat over entire focal plane. Rigid aluminum core and bonding film sheaths insure the perfect accuracy necessary for modern highspeed, color-sensitive film.



PROVED MORE RUGGED!

Wear-resistant, shock-resistant material plus rivetless construction, makes the Riteway three times stronger than wood, less vulnerable than metal. It cannot warp!



PROVED MORE LIGHT TIGHT!

Welded throughout ... no joints or seams to leak light. Features the spring-fingered light trap pioneered by Graflex. Solid color . . . no paint to rub off!

GRAFLEX DEALER HAS IT! a great buy at only

Grafiex I	nc.,	Dept.	32
Rocheste	8,	New	York

Please send me details on RITEWAY FILM HOLDERS

Name Street

City.

County or Zone_



No mere undependable flash bulbs. No more valuable dellars thrawn away. Your initial cost is your enly cost. The CELLUX SM2 is the lightest weight portable on the quality market. Features the G.E. FT-110 tube with 75 watt seconds output. Film Guide No. 160 with Super Panchro-Press Type B film. Battery charger and handy slave unit also available. See your dealer today or write direct for complete details.



— attention — Program Chairmen!

Maurice H. Louis

APSA
of New York City
PHOTOGRAPHER OF CHILDREN

IS NOW ARRANGING A COAST-TO-COAST LECTURE TOUR, COMMENCING IN SEPTEMBER

PSA's assistant director of Portrait Portfolios and editor *Portrait Pointers* offers his interesting and educational program, "Practical Pointers on Photographing Children."

Further details on this tour will soon be mailed to clubs. If yours is interested in hearing this program write Mr. Louis at 333 West 56 St., New York 19, N. Y. Early commitment is necessary in order to arrange itinerary. said in the January PSA JOURNAL that 'clubs and wealthy addicts can afford stereo projection today, but for the other 99%, let's wait and see.' I am having letters and telephone calls from people who own projectors who say you are c-r-a-z-y! Some say you must be in league with you-know-whom, who is not yet ready to put a projector on the market. But anyway, I guess that was what you wanted to do,—start a discussion. So shall we invite the contrary-minded to give us their points of view?

"You said also in the aforesaid column that 'it is possible to mount (slides) so accurately that the adjustments need not be touched at all during a projection session.' Now that is just what we want to know—how to do it. Are you going to give us the play by play directions, or, call on some of our stereo stars to write it up? Projection is surely a headache—in more ways than one when the audience has to sit through double barreled focusing on every slide.

"You would probably like me to give you a report as to how things stand with our new Stereo Division as of now ('Now' being about seven weeks before this will appear in print).

"As a result of our President's announcement in the January JOURNAL I have had quantities of letters—so many that I have not yet answered them all. A lot of photogs are sending in their dollar and joining the Division. The first hundred which is to make up the "Founders Group" has not yet been reached. But clearly it will not be long.

"A stereo show in connection with the PSA Convention next August is assured. Norman Rothschild is in charge. Stereo will be included in the big entry form that provides for all the other exhibitions.

"The stereo slide circuits are running smoothly under the direction of L. B. Dunnigan of Royal Oak, Michigan. Always room for one more!

"After you read this, there will still be one more individual stereo competition. The deadline will be May 20. Send four slides, with sufficient postage for return to George Blaha, 4211 Harvey Avenue, Western Springs, Illinois.

"Other projects are in the making. For instance, we expect one of the stereo groups to put together the first stereo show with commentary.

"And one final word, Don. If any one has any doubt about the world going three-dimension mad, read the story in TIME, February 4 issue, about the fellow who invented a three dimension chess game. You go up and down as well as across. Good shooting to all.

Dr. Frank E. Rice, APSA"

Mind if I answer before the helpless contrary-minded can get in their licks? (All you contrary minded guys drop me a line and you'll get your lick printed if it fits. If you're still mad and I don't print it, send a copy to Fred Quellmalz and he will act as referee.)

I'll retreat to a statistical line and marshal my reserves. What is the ratio of viewers to projectors? I'll even accept a guess. I'll admit I'm sub-normal in the pocketbook and don't own a projector. (If I am in league with "you-know-whom," they had better ship me a projector on 99-year memo or I'll resign from the league.)

The defense rests.

But only after this comment . . . never, BUT NEVER, try anything photographically without first trying it! Set up a show beforehand and hold a full dress rehearsal. Don't shoot irreplaceable scenes with a new camera or strange film or a new meter. NEVER.

Henry Lubin, of Brooklyn, wrote me asking to be given a stereo job. I referred him to Norman Rothschild who will head up the stereo show at the New York Convention. Any more volunteers?

Speaking of competitions, I hear that several stereo competitions have been judged on a planar basis, with the judges seeing only half the slide! And somebody said one judge was color blind!! If this is so, competition announcements should be marked "Please indicate which frame of the stereo pair you wish judged" or "Save your money and send only black-and-white slides because the judges can't see color." Ye gods and little green apples! Do they judge color slide shows out there by projecting all entries through a C filter?

Yeah, Frank, I saw that three-dimensional chess game. It reminded me of the old-fashioned stereo where you had to be a mathematician, contortionist, and octupus to get your slides mounted. And by the third move you are going in circles headed for the fourth dimension.

End of answer.

Made a slight mistake in not giving full credit coupla months back. Stereo Society of America, Inc., was organized in 1945 or 1946 and information may be obtained from Owen Taylor, Beckman 3-2830. SSA is now affiliated with PSA, we're glad to say. The membership is largely stereo addicts and they know stereo. Attesting this is the bibliography they recently published, largely the work of Julian Warner, Bruno Menin and Owen K. Taylor. Copies may be purchased at \$1.50 through Taylor, Secretary of the SSA, 40 Monroe St., New York 2, N. Y. References are cited as far back as 1849, so you can see the boys did some work on it.

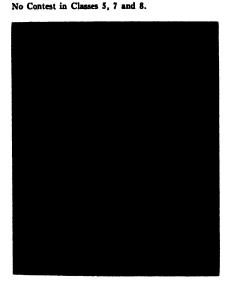
Looking back over this column, one thing strikes your conductor rather forcibly. Formerly we had little news to work on when we sat down. Now we have too much. There must be a happy blend somewheres along the road. What do you seven readers think? Shall we go back to the straight stereo column as it was last fall? Shall we tack news on the end of such a column? Shall we put news first and add some squibs about stereo? What do you fellows want? Of course, the formation of the Stereo Division was big news in itself but now the first flush is over. We can't do much about meeting notices since few clubs plan three months ahead. We'll pass on news of old meetings only when it contains an idea. We'll infringe on Jack Deschin's department occasionally when there is new product news about stereo. But aside from that, what would you readers like to have?

PICTURE OF THE MONTH

A NEW ACTIVITY FOR EVERY PSA MEMBER

JANUARY SCORES

Class	Place	Entrant	Points
1	1st	T. H. Hall	5.1
•	2nd	Shankerlal Davay	3.1
	H.M.	P.C.M. Eswar Babu	1.1
		C. Jerry Derbes	1.1
		Gisela Ellis	1.1
		Mortimer Friedman (two)	
		Gordon Gring	1.1
		E. W. Hutchinson (two)	
2	1st	Harvey W. Fondiller	5.1
•	2nd	Lydia F. Dietze	3.1
	H.M.	Miles R. Bleech	1.1
		Felix W. Lamminen	1.1
		Dan Stewart	0.0
3	1st	A. G. Potamianos	5.1
•	2nd	Julia Foss	3.1
	H.M.	Robert K. McLean	1.1
		Dr. John W. Super (two)	
4	1st	Erma R. DeWitt	5.1
•	2nd	George J. Munz	3.1
	H.M.	Eugenia Buxton	1.1
		Coleman Dixon	1.1
6	1st	Dan Stewart	5.1
•	2nd	Harvey W. Fondiller	0.0
	H.M.	Edwin J. Howard	1.1
		Arnold Kidson	1.1
		Anders Sten	1.1
No Con	Clm		- /-



ESSAY IN SYMBOLISM W. Hutchinson Hon. Men. Class 1 %~

All other entrants have been credited with .1 point for the entry, and all entrants will receive .1 point each month they send prints, added to any other points they may receive for their winning prints.

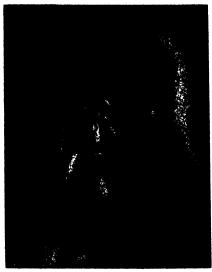
Judges for January—Dr. Raymond R. LaPelle, APSA, Philadelphia, Pa.; Gottlieb Hampfier, FPSA, Kennett Square, Pa.; Maurice Louis, APSA, New York City; Mrs. Susan Sherman, Brooklyn, N. Y.; Sewell P. Wright, APSA, Springfield, Ill.

Portiolio Scores

	Portfolios:	:		Portrait	P	ortfo	lios
#41		#49	 3.1	#	8		3.1
#52		# 7	 2.2	#	4		1.1
#3		#39	 1.1	#	5		1.1
#20		#55	 1.1	#1	10		.1
#25		#56	 .1	**			
#44	2 1	**					

Questions and Answers

O. When is the closing date?
A. There is no closing date. Prints will be entered in the month during which they are received.



MASKING HANDS T. S. Hall ist Place Class I

Q. How many prints can I send each month?

A. Send as many as you like, but be reasonable, particularly in the Classes that require discussion Handling this job is hard work, and every unnecessary print adds to it, so why not just send your best print in each Class you enter? Only your top scoring print counts, anyway, so what can you lose?

scoring print in each class you enter. Only your top, scoring print counts, anyway, so what can you lose? Q. What do you mean when you say "Class 2 is for any member of PSA who makes his own prints and has not hung more than two different pictures in two international, national or state salous?"

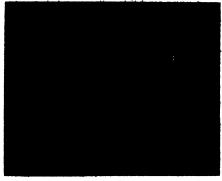
A. Gosh, folks, how can I make that any clearer? It means Class 2 is for those who make their own prints but haven't hung more than two of them in two salons. Still foggy?

Remarks

Scotch tape is wonderful stuff, it sticks and sticks and sticks, which is just the trouble. When you wrap your envelope in yards and yards, well anyway feet and feet of tape, it is like cracking a safe



CHOCTAW BOBBY-SOXERS
Hon. Men. Class 1



ON THE CATLINE H. V. Fondiller ist Place Class 2

to get at the contents, and the envelope soon looks as if a dog had chewed it. Have a heart, folks, nobody will sneak a look at your pictures, and we would like to use that envelope for the return trip. Some of you were most thoughtful, you made your envelopes easy to open and easy to return, and you rate a warm pat on the back. The very best way is to send your prints in envelopes that can be put into the standard size 9 x 12 envelopes we can easily get, and we can address these in advance and have them all ready for the return trip. When everything is assembled in your own envelope, we just alip the whole works into our stamped and addressed 9 x 12 and let'er go. You see, the different Classes of prints go to different judges in different clites, and other material is collected from



CHERUBIN E. R. DeWitt

various sources. To handle hundreds of entries and get them back to you in good condition—well, you can see what your Chairman is up against, and anything you can do to make the work easier will be appreciated.

will be appreciated.

Don't forget the return postage, first class. We do not intend to be fussy, but we would rather use our small budget for services than to make up deficient postage. We usually send back more material than we receive, which adds weight. A little extra postage for the return is usually just

Don't stick things to your prints, or paste them down to the corrugated board with tape, it leads to damage. Prize winners are mounted in books for the PSA Library and made available to other members who can't make pictures as good as

your's, and we like them to look as well as possible. That's all for this time, folks, thank you for sending prints in January and keep right on sending them. As we get more experience and better organized there will be additional features and aurprises from month to month, and you don't want to miss any of them. We are always trying to improve the service and welcome your suggestions. This is your Activity, help us run it the way you like it.

JOHN R. HOGAN, Chairman

FACTS ABOUT THE 1952 PSA INTER-NATIONAL EXHIBIT TO BE HELD IN CONJUNCTION WITH THE CONVEN-TION August 12 to 16th, New Yorker Hotel, New York

Seven divisions will be represented in the exhibit.

Deadline for all entries is July 10, 1952. Entry fee is \$2, with checks to be made payable to Frank J. Soracy, Treasurer.

All entries except those for the Technical Division exhibit are to be sent to: PSA INTERNATIONAL EXHIBIT, c/o PRE-CONVENTION HEADQUARTERS, MASTERS INSTITUTE, 310 Riverside Drive, New York 25, N. Y.

Technical Division entries must be sent to Earl R. Clark, 184 Malden St., Rochester 13, N. Y. This division will distribute its own entry forms and will assemble and judge its own exhibit. Entry forms may be obtained from Mr. Clark.

Motion Picture and Photo Journalism division exhibits will be invitational.

Entry forms for the other four divisional exhibits will be mailed to all PSA members, and others, from Philadelphia PSA headquarters. Those who do not receive entry forms may obtain them by writing to Pre-Convention Headquarters in New York or PSA Headquarters in Philadelphia.

Judging is scheduled to take place in New York, July 14 to 20, with the following juries:

PICTORIAL—Adolf Fassbender, Hon. FPSA, Hon. FRPS, Hon. M.Ph.; Helene Sanders, FRPS, FPSA; and Harvey Falk, APSA.

COLOR SLIDES—Frank E. Fenner, FPSA; Harry Haimes, APSA; and Joseph Breitenbach, ARPS.

NATURE—Samuel Dunton, Staff Photographer and Director, Bronx Zoological Gardens; Otto Litzel, President, Hypo Club; Dr. Roman Vishniac, Ph.D. Zoology, Biological Photographic Society.

STEREO—Paul J. Wolf, APSA; Bart Brooks, professional stereo photographer; and J. A. Norling, APSA, stereo engineer.

(News and Notes from page 236)

Whitesell by Paul Linwood Gittings, Lamar Hotel, Houston, Texas should contact Mr. Gittings direct. Priced at \$25 each, all of the proceeds go to Pops.

Varden to Give Brehm Lecture

Lloyd E. Varden, FPSA, will be the guest speaker at the 3rd Annual F. W. Brehm Lecture at the Dryden Theatre of the Eastman House, Rochester, N. Y., on May 13th, when he will discuss "Light Sensitive Systems in Photography."

The lecture is sponsored by the Department of Photographic Technology of the Rochester Institute of Technology, where PSAer F. W. Brehm taught for 15 years, from the founding of the Department in 1930 until his retirement in 1945.

New Zealand Convention

F. L. Bowron, who attended the PSA Baltimore Convention, writes from Christ-church, New Zealand, that they are holding a first photographic convention at Queenstown from April 24th to 30th. To quote:

"As a result of those four wonderful days in Baltimore, on my return to New Zealand I have sold the idea of a Convention to the boys of the Christchurch Photographic Society, and we have decided that the hour is ripe for New Zealand to follow suit.

"You will note on the program two PSA lectures—one by Maurice Tabard and the other by Barbara Green, also greetings messages from the PSA President and one or two other prominent PSA notables. These are going to be our star events and all the boys are looking forward to them. It is through the efforts of Ray Miess, Gene Chase, Phil Maples and others that this has become possible.

"Greetings and best wishes from all New Zealand Clubs to PSA."

Photography Year Book 1953

Top class amateur and professional photographers are again invited to submit outstanding work of the last six months for the next (1953) edition of PHOTOGRAPHY YEAR BOOK. Pictures on all

subjects agreeighle, including the following:

1. A section showing examples of the world's best pictorial photography of 1952. (This will follow an historical survey of pictorial photography written and arranged by Helmut Gernshelm).

2. Pattern. A section illustrating the use of pattern in photographic design. (This includes outstanding commercial work, scenic and purely imaginative).

International Salon, in which the pick of the entry is shown by countries.

The general conditions are:-

(a) Closing date is April 30th, with the exception of far distant countries, for which the date is extended until May 20th.

is extended until May 20th.

(b) Prints should not be smaller than 8½" x 6½", (215 x 165mm) glossy surface and unmounted preferred. Cream based prints are best avoided.

(c) Adequate packing and return postage must be included if photographs are to be returned.
(d) All entries should be addressed: PHOTOG-RAPHY YEAR BOOK, 9-10, Old Bailey, London E. C. 4. Parcels should be marked boldly PHOTOGRAPHS ONLY—NO COMMERCIAL VALUE.

B. Erle Buckley, FPSA

B. Erle Buckley, of New York, a Fellow and long-time member of PSA, died Friday, January 25, in Post-Graduate Hospital after a prolonged illness with heart trouble.

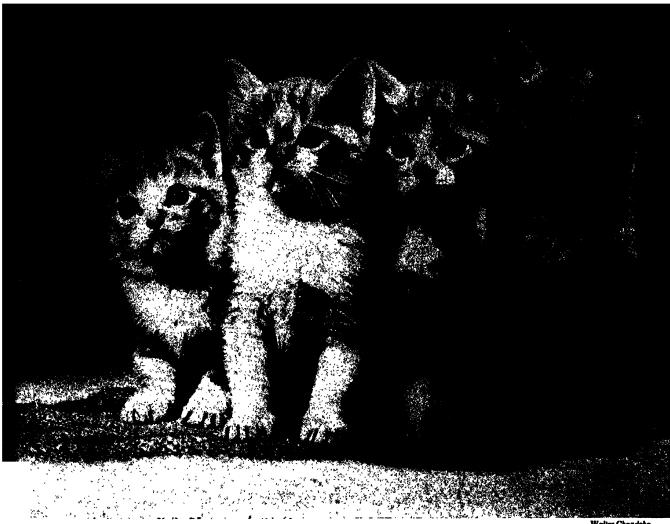
Born in New York on July 5, 1896, Buckley studied art in Europe and returned to this country to become interested in photography. For many years he conducted the Studio School of Photography, and was widely known among photographic organizations as teacher and lecturer.

He served many camera clubs throughout the East as speaker, judge, and teacher. At various times he conducted classes at eastern camera clubs, and he was directly responsible for the later salon success of hundreds of his students. He was well-known to PSA members as toastmaster at several annual meeting banquets and also as the conductor of "Buckley's Print Clinics," which established a new method of criticising photographs constructively.

An active member of the Pictorial Division, he had been also a member of the Board of Directors, chairman of the Nominating and Public Relations Committees, and was first secretary of the Star Exhibitors. He served as a commissioned officer in the U. S. Navy during World War I.

Address	For items c	Address	Received of	(Keep This!)	Mr. NAME Mrs. Miss ADDRESS			anne de la companya d	DATE	
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	9			1				ne PSA at \$10 (U.S. & the additional division		
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3.



Walter Chandoha

You'll make pictures true to life...with Du Pont Warmtone

warmtone gives your prints cheery brilliance and warmth that make the picture true to life. You'll be glad you "discovered" Warmtone and proud of the prints you make . . . for pictures on this fine paper are the kind you see in salon exhibits everywhere.

WARMTONE is easy to use. It is exposed and processed just like ordinary paper. And it comes in normal grade double weight in all standard sizes (25 or 100 sheets to a package)

and in these eight popular surface textures:

B White Semi-Matt
BT White Semi-Gloss

DL Velvet Grain Natural White Luster

EL Velvet Grain Buff Luster

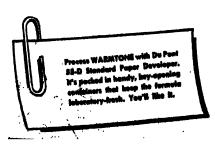
DDL Natural White Rough Luster

DS Velvet Grain Natural White High Luster

QL Cream Super Rough Luster Y Cream White Silk

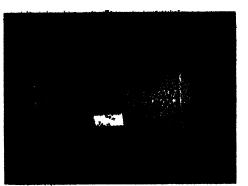
Your first package of Du Pont Warm-

tone will give you a new thrill . . . a keen satisfaction that, at last, you've found the right paper for those "best shots you've ever taken." And if you're an old hand at making salon pictures . . . you'll appreciate Warmtone even more. So try it . . . soon. Ask for Du Pont Warmtone by name. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del. In Canada: Consult your photographic dealer or Canadian Industries Ltd., Montreal.





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Kodak Ektalux Flasholder from \$29,75 Kodak Ektalux Extension Units \$12.40



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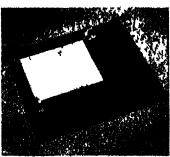
From enlarger footswitch to complete enlarger, the things you need to make your work more efficient are available from your Kodak dealer. Now is the time to check your operations and your photographic needs. Go over the list with your Kodak dealer. Learn how little it will cost to provide the things you need to bring your work to the peak of efficiency.

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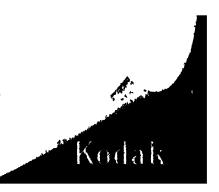
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Kedak Masking Bajel \$9.60







It's a thrill to show the picture just 60 seconds after you've snapped the shutter of your Polaroid Land Camera.

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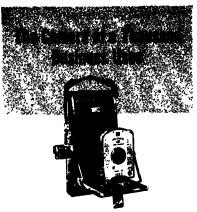
sults right away. If you're not satisfied you can change the pose, the lights, the camera angle and shoot again.

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YOU'LL WONDER WHY YOU EVER WAITED





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THE PHOTOGRAPHIC SOCIETY OF AMERICA 2005 WALNUT STREET, PHILADELPHIA 3, PA.

HONORARY PRESIDENT

OFFICERS FOR 1951-1953

BOARD OF DIRECTORS

THE PRESIDENT REPORTS . . .

The world seems full of figures. The meeting of the Board to be held just as this issue of The JOURNAL goes to press will be the annual budget discussion, and all the committee chairmen and officers are struggling over the problem of how much can be given to each part of the Society's work. Since every one of them considers his area of activity of greatest importance—fortunately for PSA—it is not a simple matter to solve all of the dilemmas that arise. But all hands are working on it.

Some of the above is offered as an alibi for my having fallen behind in answering your letters. I hope to catch up in the coming week—but that was the hope a week ago, too. Please forgive me if yours is one of the delayed answers.

The coming Convention is building to a "bigger and better than ever" affair. According to reports from the Committee, the various Division programs are rapidly nearing completion and each of them offers most attractive features. The photographer—PSA'er or not—who does not attend will miss something of real value.

And, be sure to take your camera to the Convention. In addition to the numerous "guided tours" of New York's most photogenic areas under the leadership of the "name" photographers who know them best, "Photography Magazine" is again offering \$500 in cash prizes for the best photo-journalistic coverage of the whole Convention. The cash will go to those who tell the story best in the fewest pictures, and prints must be 8 by 10 or smaller. Open to all who attend the big week in August, the contest will make it a profitable trip for some of the gang and provide extra interest and excitement for everyone who enters it. All of us are grateful to "Photography" for its addition to our annual gathering.

Incidently, wise PSA'ers will use the registration blank elsewhere in this issue of The JOURNAL. Early registration will not only aid the Committee but will also insure your attending some of the limited doings

like the banquet on Saturday evening. "Do it now" is a good idea.

One of the interesting changes going on in PSA is the great reduction in the number of members who are not affiliated with any Division. In the past year or so the number has dropped from about 1500 to less than 500, and few of the new applications fail to indicate their field of greatest interest. The number who are registered in more than one Division has also increased considerably—a good indication of the valuable work being done by Division officers and committees.

The following is sales talk.

PSA has a great deal to offer anyone interested in photography, but you will get comparatively little from your membership unless you take an active part in it. To most members, The JOURNAL is easily worth the annual dues and we hope to make it even more valuable, but The JOURNAL is only part of PSA's value and a comparatively small part at that. The many services available through the Divisions or inter-divisional committees are far more important to the individual who uses them.

Then, as you meet PSA members, note how much more fun and interest is found by the ones who are active in the work of the various committees. As a rule, you can measure the value of the Society to the individual by what he does to increase that value to others. As in any club, the member who sits silently in the back row gets little from being there, but the workers get a lot.

There's another angle too. The working group are as fine a bunch of friends as you are likely to meet and there is no way to get to know them like working with them. That is more than a hint!

If you want to make your membership more valuable both photographically and personally, volunteer for committee work to your Division Chairman or the head of one of the committees and check up on the services which interest you most.

You can't miss.

NORRIS HARKNESS

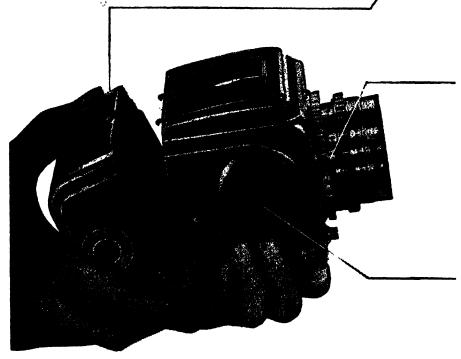
PSA JOURNAL, Vol. 18, May 1952

Quick Hexibility AT YOUR FINGERTIPS...

Quick

interchangeable film magazines...

You load roll film in interchangeable magazines each with its own exposure counter... Switch films as you wish. And you can use different film emulsions, color or black-and-white, in one camera.



Quick

interchangeable lenses...

The 2¹/₄ × 2¹/₄ HASSELBLAD comes equipped with the matchless Kodak Ektar Lumenized f/2.8 Lens 80mm. Available as an accessory is the long-focus 135mm Ektar Lens and 250mm (10 in.) Zeiss Opton Sonnar Lens. They are quickly interchangeable.

Quick

automatic operation with speeds to 1/1600...

A single knob controls shutter settings and the automatic interlocking of the film wind. Built-in safeguards minimize possibility of error. The focal-plane shutter has a range of 11 speeds from 1 to 1/1600 second, and built-in sync for flash and strobe.

= HASSELBLAD

THE NEW SWEDISH REFLEX CAMERA

Every few years a new camera really makes history. Such a camera is the $2^1/4 \times 2^1/4$ HASSELBLAD, the new Swedish "reflex". Truly a camera for the photographic perfectionist, a few of its key features are noted here. Full appreciation of the refinements of design that give this camera unprecedented built-in flexibility must, of course, await your personal inspection.





Write for the descriptive HASSELBLAD booklet to

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OMEGALITE for less contresty prints, replacing the standard condensor lamphouse of the Omega D-2.

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NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

Things are definitely looking up production-wise in the industry to judge from the activity and general good humor at the recent St. Louis 27th annual convention and photographic trade show of the Master Photo Dealers' & Finishers' Association. Although the leading announcements were found in the movie and speedlight fields, something new and desirable was unveiled in categories across the board.

The most novel thing at the show, heralding stereophotography's entry in the movie-making field, was the Bolex stereo system, introduced by Paillard Products, Inc., 265 Madison Avenue, New York. This company showed a 400-foot amateur color movie made with its Swiss twin Kern-Paillard f/2.8 fixed focus stereo lens and projected with the Kern-Paillard Stereo f/1.6 projection lens. The film also had a magnetic sound track.

The Bolex stereo camera lens is a complete unit—not an attachment—which fits on the Bolex H-16 camera exclusively after the regular lens has been removed; the stereo projection lens, which incidentally will fit 90 percent of modern 16mm projectors, is used instead of the normal lens. Both lenses, together with a special screen, two pairs of Polaroid viewing glasses and other required accessories, will cost \$397.50.

Paillard also showed the French Berthiot f'2.8 Pan Cinor lens, the focal length of which is adjustable from 20 to 60mm in steps of 5mm. Designed for 16mm cameras, this versatile lens is coupled with a variable field finder, focuses from 5 feet to infinity and weighs two pounds with the viewfinder. The price is \$447.50. A new Bolex accessory on display was the \$126 gun stock support for the camera, which is shouldered for movie action just like a hunting rifle—almost.

No end of oh's and ah's greeted the new Revere tape recorder, trim and pretty as you please. It has several new features and costs \$225. The recorder uses a seven-inch reel for an hour's recording on each half of the tape; has a very convenient counter indexing device, piano key controls, a lever for rapidly advancing or rewinding the tape, normal and distortion recording indicators, and weighs thirty pounds. In addition, a number of accessories, including remote control cords, a \$49.50 auxiliary amplifier for large-area performance, and other items.

Keystone Camera Company, of Boston, introduced the low-priced Keystone Pathfinder K-29, a \$49.50 roll film 8mm camera equipped with Wollensak f/2.8 lens. The camera's features include 12, 16 and 48 fps speeds, continuous film run and sprocket-less loading. Another new Keystone item was the Bel Air Magazine 8, which has an adjustable viewfinder for the wide-angle, ½, 1 and 1½-inch lenses, single frame device, continuous run and four speeds, 12 to 48 fps. A third item was an editorviewer attachment that plugs into the pilot

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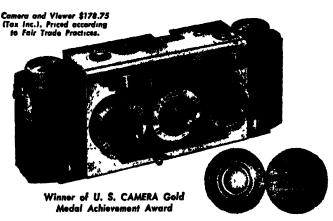
Take it easy with stereo-realist

Take 3-dimensional pictures of her wedding for the June Bride

WEDDING pictures are always treasured mementoes—but REALIST wedding pictures in full, natural color and true-to-life depth are priceless. REALIST pictures are easy to take, too, because the REALIST Camera is so simple to operate . . . a masterpiece of precision engineering.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes. If the original scene is eye-pleasing, it will be equally as pleasing when viewed in the REALIST Viewer.

You'll enjoy owning a REALIST Camera. REALIST pictures are a thrilling experience in lifelike three dimensions and glorious natural color. They're so real they almost live and breathe. If you haven't seen REALIST pictures, ask your camera dealer to show you some. See for yourself how you can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wisconsin.



STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Stereo-RFALIST Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Miluaukee 12, Wisconsin.

BUY THESE CUSTOM-BUILT REALIST ACCESSORIES AT YOUR CAMERA DEALER



New, Low-Cest REALIST Viewer Only viewer in its price range with matched, achromatic lenses. Builtin light source, Pocket size, study, Roonomical, but top quality.

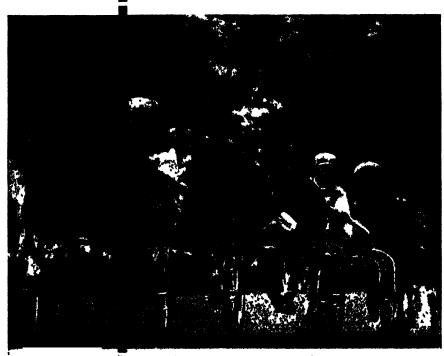


Permamounts
The ideal mount for viewing and projection;
3 window sizes. Plasticglass combination is durable, neat, easy to assemble. Adhesive backing seals firmly.



FILM IDENTIFIER
Eliminates possibility of
losing valuable film.
Puts name and address
right on the film—using
part of film otherwise
blank. Convenient pock-

"RAPTAR TELEPHOTO ... Sharpest lens we've ever seen."



Floating Dream, setting new track record, Columbus, Ohio



Coorge Smallsrood, Jr., Flictographer, The Columbus Dispatch

... "Our Wollensak 15-inch telephoto is a top performer, the sharpest telephoto lens we've ever seen. To make race pictures like "Trotters," you've got to cut through track dust to get peak action. A dependable lens like the Wollensak Raptar, coupled with a Rapax shutter, gives us out-

standing photo coverage," says George Smallsreed, Jr., of the Columbus Dispatch.

You, too, can get sharp, clear salable prints. You, too, can include your ability, enhance your reputation by using the lens and shutter leading press photographers rely on . . . Raptar lens in Rapax shutter.



WRITE for new literature and the story behind Wolfensel' quality

WOLLENSAK OPTICAL COMPANY
801 HUDSON AVE., ROCHESTER 21, N. Y.

light housing of Keystone's Belmont 16mm projector and its Regal 8mm projector. The attachment will be sold as part of the projector. The editor-viewer, which permits magnified frame by frame editing and includes a notching device to mark the film for cutting, will also be sold separately at \$12.50.

A new model of the \$1350 German-made 16mm Arriflex turret camera was exhibited by the importer, Kling Photo Supply Co., 235 Fourth Avenue, New York. In addition to many unique features and convenient handling, the camera's most ingenious device is a mirror reflex system that permits viewing and focusing through the lens while the camera is in operation. The new model, which will be available toward the end of this year, will also take Cine-Kodak lenses in special mounts. camera has an electric motor which is driven by a battery pack slung from the operator's shoulder and will run 2,000 feet of film before having to be recharged.

The new moviemaking development that permits the addition of a sound strip to single-perforated 16mm film has been incorporated in two new projectors seen at the show. One was Bell & Howell's 16mm combination optical-magnetic recording projector, the Filmosound 202; the other Ampro's. You merely project your silent film as usual and record the potential sound track, voice, music or what-have-you as you would on a tape recorder. The result is a permanent sound-on-film movie as professional as you please

A new idea from the West Coast was introduced by Windman Brothers, of Los Angeles, and was widely applauded. It is an innocent looking device that when clamped on to any model of 8mm or 16mm projector permits automatic threading of the film. You simply insert the leader and the gimmick does the rest. A slip ring that clips onto the take-up reel has small pointed projections that grip the film as the film falls into the channel of the reel. The new device, which attaches easily, was to be available in about four months and would be low-priced, the makers said.

Kodak displayed two new movie-making accessories, the Kodak Photo Light Bar for home movie-making indoors, and a transparent Kodascope reel can. The light unit, which sells for \$8.75 and takes the reflector type flood or spot lamps, has two sloping uprights which can be swiveled for superimposing the two light beams or for convenient storing. The reel can, at \$1.60 with one 400-foot reel, or separately at 90 cents, is a fully transparent plastic storage can.

Sto-A-Way, a new mat-white portable projection screen made of rubber, thus permitting closeup viewing without the annoyance caused by granular surface screens, was shown by Commercial Picture Equipment, Inc, of 1567 West Homer Street, Chicago 22. The 36x36-inch screen, which is housed in a new-type compact carrying case and is simple to set up, costs \$11 95.

"Perma-White", a new process that is guaranteed for ten years to retain the whiteness and brilliant reflective qualities of glass-beaded projection screen fabrics, is announced by Radiant Manufacturing Corp., Chicago. The material is washable, flame and mildew proof.

PSA JOURNAL, Vol. 18, May 1952

Now Make Beautiful Enlargements From Your Home Movies!



Model E 208—for 8mm film, \$37.50 Model E 216—for 16mm film, \$39.50 Each complete with Diaversal paper and everything you need for making enlargements.

Now at last, favorite movie shots can be enlarged into fine prints easily and quickly, for just a few pennies each.

Simply select the frame you wish to enlarge as it is projected bright and clear on the baseboard. Then make the picture with Gevaert patented Diaversal paper that eliminates negatives, produces deep-toned, quality prints. Any standard 8mm or 16mm lens may be used.

The Revere Enlarger-Viewer is perfect, too, for close study of your films. Used with the Revere Curvamatic Splicer, it makes an ideal editing outfit. See your Revere dealer now—he'll be glad to give you a free demonstration!



Remarkable new Diaversal Process opens new field for professionals and darkroom amateurs!

Makes superb salon-size prints from any color transparency without negatives.

Uses any standard enlarger.

Diaversal paper is now available in all sizes up to 11" x 14". This makes it possible for professionals as well as darkroom amateurs to make quality prints from any color transparency, including 35mm and 3-dimensional slides, without first making negatives. This opens tremendous opportunities for everyone in the photographic field.

Heretofore, because of the need of making a negative, a single print from a color transparency was very costly. With this sensational new process, fine quality prints may be produced directly from transparencies or slides for a few cents each. For the owner of a standard enlarger all that is necessary is a set of Diaversal chemicals, either small or large, and Diaversal paper in any standard size. Get complete information from your Revere dealer today!

REVERE CAMERA COMPANY - CHICAGO 16

The all-aluminum lightweight Germanmade Siemens Splicer and Editing Board for 16mm film has been placed on the market by Ercona Camera Corp., 527 Fifth Avenue, New York, the American distributors. When not in use, the board folds compactly. The price is \$38.75.

"Better Movies in Color", a simple guide for beginners, has just been published by Kodak at 35 cents. The 24-page miniature manual, which contains more than 60 illustrations, most of them in full color, gives practical guidance on making good movies in color, indoors and out, but does not oversimplify admittedly difficult points. The book also contains information on how to put on a show at home.

"The Handbook of Free Films", a 237page, clothbound list of almost 2,400 16mm films that may be obtained on free loan from more than 750 business concerns, organizations and governmental agencies, has just been published at \$10 by Allanan Associates, 509 Fifth Avenue, New York. The book describes each film and indicates where and how it may be obtained. More than half the available films are in color.

Sawyer's, Inc., of Portland, Oregon, makers of the popular View-Master stereo reels, showed their View-Master stereo camera for taking 37 stereo pairs on a 20-exposure roll, 69 pairs on the 36-exposure roll, for mounting in the familiar View-Master Personal Reels. The camera costs \$149 and has matched 25mm coated f/3.5 anastigmat lenses and includes several popular features. Among the accessories are an inexpensive film cutter. A flash attachment, carrying case and other items will be available later.

David White Company, of Milwaukee, makers of the Stereo Realist camera, displayed a low-priced focusing Realist Handi-Viewer, to be sold at \$9.50. The attractive new viewer has the same matched lenses, illuminating system and picture size of the original, higher priced model, which will continue to be available, but without provision for interocular adjustment. viewer lights up when the stereo slide is depressed slightly in the holder.

Speedlight and Flash

Speedlight units included the first speed flash device to utilize the new electronic circuit developed by National Carbon Company and published in the March, 1952 issue of the PSA JOURNAL. This was the Sun Lite, introduced by Hershey Manufacturing Company, of Chicago. A portable speed light source using dry batteries, the Sun Lite yields one thousand flashes per 225-volt battery, ten thousand flashes from one flashtube, recycles in five seconds, weighs 41/2 pounds and costs \$79.50, complete with battery pack, lamp unit and camera bracket. Flash guide numbers are 160 to 330 for black and white, 40 to 60 for color. The word was passed around, too, that at least four more manufacturers are preparing to use the new circuit for similar devices in the near future.

Two new Strobonar portable speed lights were introduced by Heiland, the Model III at \$189.50, the Model IV at \$369.50. The Strobonar III weighs 8½ pounds, uses a 100-watt second GE FT-110 flashtube rated at ten thousand flashes, has black and white guide numbers of 270 to 430, 45 for daylight Kodachrome, and permits time intervals of six to eight seconds between flashes. The Strobonar IV, for which guide numbers were not available at the show, is a 13-pound unit for AC or battery operation and is the first to use the new type 200-watt-second GE FT-218 flashtube. A feature of the new unit is a light control dial that permits varying the light output from 50 to 100 percent.

Powell showed an improved new model of the Powell Repeater Flash in a choice of 60 or 100-watt-second units, \$97 for the first, \$119.50 for the other. The Powell uses a portable power pack with two rechargeable batteries and comes complete with built-in charger. Weight is 5 pounds, 7 ounces. Also works on AC. The battery is charged for 250 flashes. Overnight recharging yields power for another 250. The Powell has a double plug, one for X-type shutters, another for time delay, up to 18 milliseconds.

Carl Zeiss, Inc., displayed the Ikotron speed light, a 1,200-volt unit using a dry cell battery yielding 2,000 flashes per battery. The unit costs \$265, a replacement battery \$85.

A new line of batteries for photoflash use was introduced by General Dry Batteries, Inc., of Cleveland. Makers of dry batteries for such devices as hearing aids and radios for the last 33 years, this company has used special construction features to achieve an extra long life for the new product. The company will make the D, C, penlight and 221/2-volt B-C batteries, priced at 15 cents for the D and C, two penlights for a quarter and \$1.10 for the B-C battery.

Jen Products Sales Company, 419 West Forty-second Street, New York City, had \$14.95 Jen B-C flashguns for the Argus and the Speed Graphic, with shoe clips to fit both cameras, and a group of flash accessories. Two were vertical brackets for the Rolleiflex and the Stereo-Realist, each \$1.95, a third was a universal accessory shoe clip at \$2.50.

The concentrated-arc source zirconium. the pin-point light source revealed by the Western Union Telegraph Company soon after the war, came into the news again in Sylvania's booth. This manufacturer of flash and flood lamps, who now has control of the arc source, demonstrated the possibilities of the lamp in projecting images directly without a lens. The lamp is available in wattages ranging from 2 to 300, open arc to 1,000.

Accessories, Etc.

A photoelectric type exposure meter designed for use with the Minox camera was one of the show's accessory attractions. This is a metal device measuring about 1x11/2 inches and about a half-inch thick, and costs \$24.95 with leather case. This German-made meter may be adjusted for ASA speeds of 10, 20, 40 and 80. The meter is first set for a lens opening of f/2, 2.8, 3.5, 5.6 or 8, then read directly in terms of shutter speeds.

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My Photo Dealer is.



Now you can make <u>low-cost</u> sound movies

Now Bell & Howell brings the making of sound movies within your reach. Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. You need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you

want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Now you can add sound to old silent films...new sound to a film with an obsolete sound track. Use coupon for full details on magnetic sound movies and the new Filmosound 202. Or see your Bell & Howell dealer today!



Record voice and sound effects, and mix voice with musical background, as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for life of the film, yet can be changed instantly.



You're ready to project movies with sound immediately after you record. Later, to change the sound, erase and record again in one simple step. Remember, your Filmosound 202 will project any 16mm film, silent or sound.

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Filmosound "202" RECORDING PROJECTOR

Guaranteed for life: During the life of the product, any defect in material or workmanship will be remedied free (except transportation).

	Boll & Hewell Company, 7142 McCormick Road, Chicago 45, Illinois
	Please send me without cost or obligation full information on making low-cost sound movies with the new Filmosound 202.
•	Address
	Organization (if any)
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Burleigh Brooks Co., 10 West Forty-sixth Street, New York, displayed the new \$95.66 Schneider 35mm Kenogon f/2.8 wide angle lens coupled to the rangefinder of the Leica, and the Excelsior tilt top head at \$6.75. Accessories for the Rolleiflex included a new \$3.75 focusing extension hood made of fine bellows leather and incorporating a nose guard; and a graduated filter that fits snugly over the Rolleiflex lens shade. This filter, which costs \$10.20 with leather case, has been returned to the market after a lapse of ten years.

Saul Bower, Inc., 114 Liberty Street, New York, showed the Bower Photo Flash Unit, a handsome, well designed but low priced—\$6 for reflector, battery case, cord and bracket—highly polished aluminum gun for most cameras with built-in flash synchronization. The company also had a series of steel cable releases of the locking type, with wing handle. A 20 and 40-inch release for the Compur shutter is \$2 and \$2.50, for the Leica, \$3 and \$3.50.

A series of Gadg-It Bags in a new tropical tan shade was on view in the Diamond Case Division of Louis Lefkowitz & Brother, Inc., New Brunswick, N. J. Made of Swedish leather, full grained and without dye, the cases are \$10.50 to \$49.75 depending on the size, which ranges from that for the miniature camera to a case for 4x5 press cameras.

A good looking, roomy case with large outside pocket and made of top grain cowhide leather was offered by the All-American Goods Company of Chicago. Other features of this \$39.95 case, which will accommodate cameras up to 4x5 and accessories, include a sturdy stainless steel frame, a sponge rubber bumper on the back of the case, a large bellows pocket inside the lid, adjustable partitions and an adjustable double leather carrying strap with sponge rubber, leather covered shoulder pad.

A new Rapax No. 4 shutter with full synchronization and press focus lever was shown by Wollensak Optical Company. Speeds of this \$75 shutter are ½ second to 1/200th. It will take 7½, 8¼, 9½ and 15-inch Series 2 lenses.

Alfa Photo Corp., 303 West Forty-second Street, New York, displayed the Teweflex, a reflex viewer for the Leica or Contax type camera. The device incorporates a new type mirror design, a five-power magnifying viewer and a 25-power critical focusing feature.

The Deluxe Cordomatic spring-back reel, holding 18 feet of heavy duty rubber covered cord (two wires plus ground), is announced by the Air Photo Supply Corp., 555 East Tremont Avenue, New York. The \$5.95 device is equipped with a mol, and has a tension lock to stop the cord, an automatic rewind and a bracket for attaching to wall or equipment.

The Alpa-Kenon 50mm f/1.9 lens for the Swiss 35mm Alpa Reflex and Prisma Reflex 55mm cameras is announced by Heitz and Lightburn, 150 West 54th Street, New York, the importer. Of the Gauss type with six elements, the lens is coated on all free surfaces. It is supplied with a special red focusing mark for taking infrared photographs with dark red filters. Equipped

with the new lens, the Reflex is \$357, the Prisma Reflex, \$427.

Stereo Slide Service, Old Greenwich, Conn., official Eastern mounting service for the David White Company of Milwaukee, offers 48-hour service. Same-day service also available for small additional charge. The company has economy coupon books for processing ten rolls at intervals.

A revised edition of "Kodak Wratten Filters for Scientific and Technical Use" has been published by Kodak at 75 cents. The list covered includes more than 100 filters for black-and-white and color photography and scientific uses.

Graflex, Inc., is now equipping all Graflite flash units with the new Graflex Testlite in place of batteries. The Testlite has a small socket holding a conventional flashlight bulb and is used to check that all battery case connections are in order for flash use. The Testlite may be purchased separately for sixty cents.

Five new brushes for spotting and color prints, one of which, designed for amateur use, is the Kodak Spotting Brush No. 2, a general purpose brush costing 45 cents. The other four are Kodak Deluxe Spotting and Coloring Brushes in sizes 0, 2, 6 and 8, made of high quality camel's hair and costing from 60 cents up.

Kodak Ektachrome roll film is now available in Type B for use in artificial light, including flash, as well as in the daylight type. The new lamp is balanced for use with the clear 3200° Kelvin flood lamps. When using clear flash lamps, a Wratten 81-EF filter is required. The film rating is ASA 6, the price \$1.79, the size 120 and 620. Data sheets containing specific filter information on the emulsion used in manufacturing each roll are packed with the film.

Cameras, Projectors

DeJur-Amsco, of Long Island City, N. Y., showed models of their long-rumored twin-lens DeJur Reflex twin-lens camera, this company's first camera in the still field. When available for the market in the near future, the camera will sell for under \$100. It uses 120 film, has a Wollensak f/3.5 lens, Alphax synchronized shutter with speeds to 1/200, a focusing hood that opens at the flip of a lever and simplified film loading with protected film window.

A new 35mm Japanese camera, the Konica, with a 50mm Hexanon coated f/2.8 five-element lens that is said to have unusual covering power, was seen at the show. The camera was introduced by its importer, Rayelle Foreign Trade Service, of 76 West Chelten Avenue, Philadelphia 44. Rather impressive at the price of \$135, the camera is well made, has a collapsible lens mount, Compur Rapid type synchronized shutter, an ingenious combination rangefinder and viewfinder and other popular miniature camera features.

Burleigh Brooks Company displayed three models of the new German-made Regula 35mm camera, all with synchronized shutters. With 50mm Steinheil Cassar f/2.8 coated lens in Compur Rapid M-X flash shutter, the camera is \$65.50; with the same lens, but in Prontor S shutter with M-X synchronization, \$55.85; with 50mm Stein-

heil Cassar f/3.5 coated lens in Prontor S shutter, \$48.50.

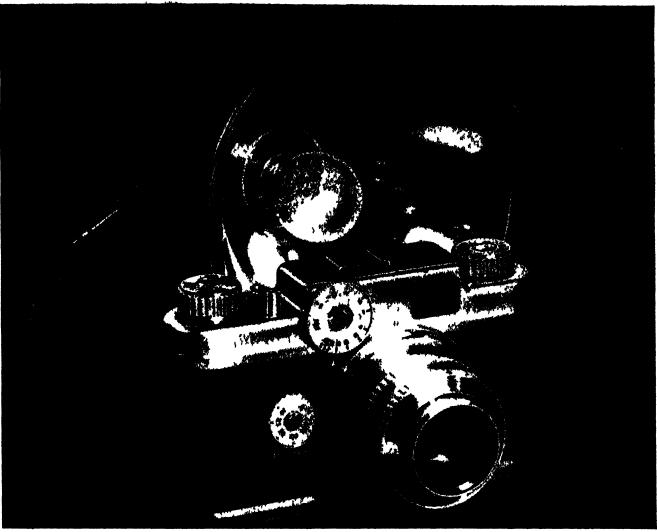
Carl Zeiss's new camera was the medium priced 35mm Contina, equipped with Zeiss Tessar coated 1/2.8 lens, M.-X sychronized Compur Rapid shutter, built-in rangefinder and film reminder. The same camera is also available with the Novar 1/3.5 lens in synchronized Prontor SV shutter with speeds to 1/300.

The \$18.95 Isofiex I box-type camera was a feature in the booth of Benard Sales Company, 150 Nassau Street, New York. The camera has a coated lens with 1/7.7, 11 and 16 openings; a focusing mount, built-in synchronization, large size brilliant type viewfinder, double exposure prevention and takes 12 pictures 2½x2½ inches on 120 roll. The company also displayed a series of cable releases ranging from 6 inches to 10 feet and costing 75 cents to \$8.

The first postwar version of the 35mm Dollina, the Super Dollina II, and a new 35mm Edinex Midget Marvel, have been imported from Germany by Camera Specialty Company, 50 West 29th Street, New York, the American distributors. Dollina is a bellows type miniature that swings out for action at the release of a simple spring catch. It has a Zeiss Tessar f/3.5 coated lens in a flash-synchronized Compur Rapid shutter with speeds to 1/500th; split-image rangefinder camcoupled to the lens board and double exposure prevention. It costs \$129.50, The Edinex Midget Marvel is a \$29.95 miniature with an f/4.5 coated lens in a Prontor S flash-synchronized shutter with speeds to 1/300th. Other features include a built-in self-timer, an optical viewfinder and a depth-of-field scale engraved on the lens mount.

Three types of projectors were introduced. The Three Dimension Company's (4555 W. Addison Street, Chicago 41) TDC Streamliner 500 Duo for projecting both 2x2 and 21/4-inch-square slides, has a 500watt lamp, AC blower cooling and a 6-inch f/3.5 lens and includes changes for both slide sizes. A 300-watt \$69.50 model of the Duo is also available. American Optical Company, of Boston, has a Delineascope Model GK bellows type projector designed for 31/4x4-inch slides, but also taking, with accessory slide holders, the 2x2 and 21/4x21/4 slides. This blower cooled projector permits focusing the 750-watt lamp for the different double condenser units required when handling the various slide sizes. Available lenses vary from 61/2 to 24 inches and the projector price, depending on the lens selected, ranges from \$220 to \$327.50. The third type projector was the midget, low-priced 5x5-inch model of the Visual Cast, a device for front-ofthe-room projection of photographic or other transparencies by laying the material on an illuminated table and projecting the image by means of an overhead wide angle lens and a mirror placed at a 45-degree angle to the projection screen. Folded, it forms its own carrying case. It weighs 10 pounds and costs \$75. The maker is Victorlite Industries, Inc., 5350 Second Avenue, Los Angeles 43.

Another projector, one of the smallest ever made, was one designed for the Minox camera. It is called the Hollyside, uses an



Camera \$99 50 Flash \$10 00 Case \$7 50

America's most distinguished 35mm camera argus c-four

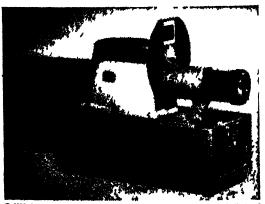
No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f 2 8 Cintar coated lens—a truly great lens—to give you beautifully defined pictures in color and black-and-white—even in failing light!

Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Most accurate shutter mechanism built 1/10 to 1/200 second Built-in flash synchronizer

See the versatile Argus C4-at your Argus dealer!



© 1982 Argus Cameras, Inc., Ann Arbor, Mich All prices include Pederal

For fullest enjoyment of color slides—ARGUS PBB 200 projector Triple condensing optical system beams up to 35% more light on the screen Four-inch lens gives 32" x 48" true-color image at 12 feet. Silent blower keeps valuable slides cool, protects them—always! Many other exciting features—an unmatched value at \$49.50.

argus

-world's largest manufacturer of 35mm cameras

f/4.5, 2-inch lens in focusing mount, is convection cooled, uses a 75-watt lamp, and costs \$30.95.

Darkroom

A new 8x10 Time-O-Lite contact printer employing as light source the Aristo variable-color light unit for printing Varigam variable-contrast paper, was seen at the show in DuPont's booth. By operating a switch the light changes from green to a mixture of blue and green, and finally blue. With Varigam this results in contrast changes, with other papers the change is in the printing speed, the fastest exposure at the blue end, the longest at the green, with variations in speed between the two. The Aristo contact-print source will also be available in sealed units to fit all standard contact printers from 5x7 and up.

Kodak introduced a new Kodacraft miniature roll film tank for developing two rolls of 35mm or 828 film at the same time. The new tank is the daylight loading type, employs 35mm width aprons and costs \$2.53. The aprons are also sold separately at 55 cents each.

The demonstration of Photo Sweep antistatic spray, the new static eliminator for negatives, drew attention to the booth of the Electro Chemical Products Corp., East Orange, N. J. Negatives treated with Photo Sweep, then wiped lightly with a soft cotton cloth, remain free of dust for a considerable period. The company also has a negative strip applicator with an overhead cup for supplying anti-static fluid to moisten two pads between which the film is drawn for cleaning and wiping in the same operation.

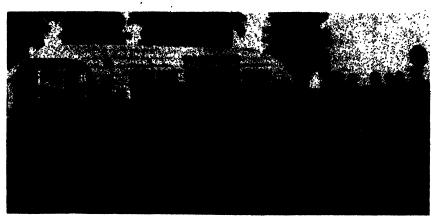
Franklin M. Morgan, 303 West Fortysecond Street, New York, introduced the Lawler LTC Temperatur Control unit with internal moving parts of stainless steel. Fully automatic, this thermostatic unit costs \$110, the assembly including a tail pipe for delivery of tempered water to water jacket or sink. The unit is made of chromium-plated brass.

Cykora, Ansco's medium high-speed, warm tone chlorobromide enlarging paper, is now available in a glossy surface, double-weight paper, in contrasts 1, 2 and 3.

Federal Manufacturing & Engineering Corp., of Brooklyn, N. Y., has published a new booklet, "Enlarging for Beginners", which is just that, and costs only a dime—at your dealer's.

Speaking of enlarging, a very helpful little booklet on how to improve the quality of your prints may be obtained free of charge from Simmon Brothers, Inc., 30-28 Starr Avenue, Long Island City 1, N. Y. The booklet is "The 3 Basic Points of Print Quality" and the author is Rudolph Simmon, the idea man of his famous company and an enthusiastic amateur photographer.

Although not a new product, but still as popular as ever, are the hand-painted ties of rayon or nylon in maroon, bright red, navy, medium blue, dark green, brown and gray, available at \$5.00 each, postpaid, from PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna.



The registration trailer at Santa Barbara PSA Town Meeting last March. Photo by Holloway.

PSA Town Meeting Great Success

(EDITOR'S NOTE—the following report of the PSA Town Meeting of Photography in Santa Barbara, California, on Saturday, March 1, is printed in full as received from Boris Dobro, the Chairman of the event-because of its great interest to PSA members in general and also because it may provide other individuals and groups with a wonderful idea for an interesting and educational day in their own communities. If further details are desired, please ask Headquarters for the information.)

A trailer was provided by a local dealer for registration purposes. It was located on Cabrillo Boulevard at State Street. The registration started on schedule at 8 A.M. Mrs. Elizabeth Stewart gave out badges and ribbons to the "Officials" (members of local camera clubs and Honor guests). Everyone else received a sticker for his car and a city map. In spite of the prediction of rain, more than sixty people arrived and registered before 9 A.M. Representatives and guests from Paso Robles, Arroyo Grande, Atascadero, San Luis Obispo, Santa Maria, Lompoc, Ventura, Oxnard, Santa Monica, Hollywood, El Monte, Alhambra, Redondo Beach, Long Beach, Los Angeles, Pasadena, and as far away as Fresno (250 miles) and San Diego (225 miles) attended.

At 8:20, the first caravan of seven cars guided by two local photographers, started out for shooting around the beautiful grounds of the Court House. A large sign reading: "PSA Town Meeting of Photography", was so conspicuous it completely dominated the courtesy sign of the dealer on the trailer, which made it easy to find.

As new groups arrived they were immediately directed to the location of their choice for shooting under the guidance of the local camera club members. The Chairman drove around from one location to another and supervised the shooting.

At 12 noon, a crowd of more than 200 interested people assembled at the BROOKS INSTITUTE OF PHOTOGRAPHY where six beautiful models and a "bride and groom" couple were available for photographing. Mrs. Elizabeth McMenemy,

PSA, took care of the registrations here. In the large studio, with proper background and lighting, the "bride and groom", set up by Herbert Boggic, were photographed by the eager amateurs, while out on the patio and the spacious grounds at BROOKS, models, dressed in Spanish costumes and formal gowns, were posed by Richard Boyce, PSA, for outdoor shooting. One of the most interesting attractions was a model with an off-the-shoulder costume (very voluptuous effect), who proved very popular with the most ambitious photographers.

Fred Archer, assisted by Russell Illig, PSA, demonstrated "Portrait Lighting", while in the "Color Lab", dye transfers were made by students supervised by Charles Perry, PSA, under the observation of an interested and appreciative crowd. The shooting session was the most successful part of the day, and it was with reluctance that the huge crowd left the grounds to continue with the next features of the program.

At 4 P.M., some fifty color enthusiasts assembled in the High School projection room. Merle Ewell, assisted by Al Stewart, Henry Greenhood, Floyd Norgaard and Vella Finne, conducted a Color Slide Clinic, in which only slides provided by the public were shown and discussed.

At the same time, a Print Clinic was in progress at the Recreation Center, conducted by Harvey Brown, Fred Archer, Floyd Evans, Ernest Brooks, Mel Phegley and Boris Dobro, with the audience participating. Approximately seventy-five "shutter bugs" were present. It was regrettable that the amateurs did not supply sufficient prints for discussion, so that stock prints had to be used. They were also negligent in bringing in prints to the tables for personal advice on their work; however, the crowd responded with lively enjoyment to the questions and answers period. Both meetings adjourned at 6 P.M.

At 7:30 r.m., 151 people gathered in the auditorium at the Recreation Center for the closing event of the day. Mr. Boris Dobro gave a lecture on "How to Improve Your Snapshots", and stressed the im-

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portance of composition. Mr. Rex Fleming, PSA, was very helpful with props and lights, and Hal Beckwith, PSA, was responsible for the stage direction.

The PSA Service Medal was presented to Ernest H. Brooks by Harvey Brown, and Fred Archer read a message from Shirley Hall, who was unable to attend, which explained the plan and program of PSA. Al Stewart gave a lecture, "How To Improve Your Color Slides", and Harvey Brown presented a collection of world famous prints by Max Thorek, Fraprie, and others. The meeting adjourned according to schedule.

The photographers who attended left with the mutual feeling that it was a day well spent, and a fine day for the PSA.

Many asked: When do we meet again? Boris Dobro, APSA, Chairman

Here's News

These notes are printed in the order received from around the country.

Howard E. Foote, APSA, New York City, has added an ARPS to his name . . . Merle S. Ewell, Los Angeles, and Eric Ergenbright have organized "Through the Lens Vacation Tours" and the plans sound good . . . Henry W. Greenhood, Hollywood, was seen recently taking a picture of a "character" at Beatty, Nevada, and telling his subject to "wait a minute 'til I take one on the other side of ,the film" . . . His generosity is going to leave his grapefruit trees bare un-Les Mahoney takes care out there in Phoenix, Arizona . . . Geraldine Fields, Phoenix, has announced her engagement to Dudley Peebles. . .

It was almost a hundred per cent PSA cast when judges for the Rochester International Salon got together last month in Rochester, N. Y.; they were Gottlieb A. Hampfler, Kennett Square, Pa.; O. E. Romig, Pittsburgh; Helen C. Manzer, Jacob Deschin and Thomas J. Maloney, all of New York City; Dr. Gordon B. White, Ontario, Canada; Arthur M. Underwood, J. Lawrence Hill, Jr., and Fritz Trautman, all of Rochester, N. Y. . . The Arthur S. Mawhinney's, New Rochelle, are no longer raising dogs; it's now African violets. . . John Howard and Tom Miller, both Rochester, are in show biz; they arrange instructional meetings for Kodak personnel and "pack 'em in". . . Eva Briggs, Detroit, is just sending out her New Year's greetings with a Briggs choir-boy photograph on the cover, the lady herself photographing actor Leo Carrillo on the back page, and a vibrant message between. . . And speaking of that Briggs gal, she staged a Gallery showing on March 8 of "Detroit's Women of Achievement," using Briggs photos, of course.

Irma Louise Carter, Manhattan Beach, Calif., is flying around the world, talking to PSA clubs on the way . . . Long time editor of PSA Journal, Fred Quellmals, Jr., Hon. PSA, has been elected a director of Kutztown ROTARY Club.

And what's new with the rest of you? Put it on paper and mail it now while it's still new.

BOOK REVIEWS

THE FACE OF WAR, by Charles and Eugene Jones, Prentice-Hall, Inc., 70 Fifth Ave., New York 11, 166 pages, 73/4 x 103/4, illustrated, cloth, \$5.00, 1951.

Two news photographers, 26, twin brothers, who had flunked the Marine Corps photo school, went to Korea as TV cameramen for NBC. In the course of riding into Pyongyang with the tanks, 'chuting into Sukchon with the paratroopers, hiking into Seoul with the infantry, and boarding Marine Corps assault boats to Inchon's "Blue Beach One," they exposed 26,000 feet of 16mm film in their Filmo movie cameras.

From these reels, shots which reflect the war in the faces of those who live and die on the field of battle have been enlarged, some to full-page. Since 16mm movie film is nonchalant about grain and scratches, print quality causes no concern here. There is none. So this book serves the good purpose of proving to fussy photographers that print quality is merely one attribute of a picture, and that movies converted to stills still can be moving.

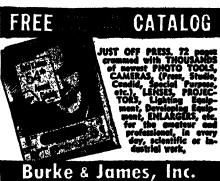
The Jones brothers knew what they wanted, and proceeded to get it, sustaining wounds in the process. They have produced a virile book illustrated with living photographs and written in—terse. dirty, fatalistic GI verbiage. A book which reflects modern warfare in the tense, soiled, frightened faces of men, women, and children. A book which makes the photographer glad he is part of a photography which can produce such results; and not too happy that he is one of the human beings who permit such things to happen.

No amateur will learn much about the technique of photography by reading this book, but of the possibilities of photography he will see and learn greatly. Photographs which, bereft of darkroom abacadabra, are stark, moving drama; pictures which really speak. Embellished by text which takes the reader as close to war as likely he'll wish to get.

PRINT QUALITY, by Alec Pearlman, The Fountain Press, London, England, 116 pages, 5 x 7¹/₄, illustrated, cloth, \$3.25, 1951. Available from Rayelle Publications, 5700 Oxford St., Philadelphia 31, Penna.

Print quality is defined by this author as a certain elusive attribute which customarily is found in the work of other photographers, but which so often escapes the common, or garden variety, amateur. In this informative volume he tells how print quality may be captured, although, in the process, he presents what amounts to an advanced course in photography.

For so small a book, this little volume packs a mighty lot of photography. The numerous steps to print quality are explained in detail. And so is "balanced lighting," a photographic method which will help every photographer to improve his pictures and automatically to incor-



porate many, if not all, of the elements which combine to make print quality.

The book starts with the beginning of print quality—the negative—and goes on to show how to make and to tone prints for top-quality effects. Additionally, there is a valuable chapter on the photography of snow and water.

There are numerous examples of print quality in excellent reproductions of photographs made by the author, plus his own enlightening explanations of how he made the pictures. In effect, this is a text book, but it is one of those fascinating texts which the amateur won't want to close.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

For Sale—105mm f/6.8 Leitmeyr Weitwinkel lens, coated in Prontor II (2) flash shutter 1 sec. to 1/200 T.B. will cover 4x5. New \$25. Justin Hartley, Colchester, Conn.

Wanted—Direct focusing magnifier attachment for Zeiss Ikon "Movikon" 16mm movie camera, supplementary lens for 2.5cm lens and Movikon 16mm, 50 ft. cassettes. George E. Marak, 1104 S. 25th St., Colorado Springs, Colo.

For Sale—Speed Graphic 21/4 x 31/4, like new, Optar f/4.5, film holders, f.p. adapter, range finder, filters. Levin G. Hayman, Box 45, Salisbury, Md.

Wanted--11 in. lens for Kodak Master Slide Projector. N. Merrifield, 260 N. Algoma, Port Arthur, Ont., Canada.

For Sale—DeJur Versatile II less lens, like new. 35mm to 3¼ x 3¼ negative holders. James E. Barta, 130 Market St., Passaic, N. J.

To Swap—Retina 35mm slide & strip film projector, case, etc. 2½ x 2½ projector desired. H. O. Ranger, 1 Gaylord St., So. Hadley Falls, Mass.

For Sale—One copy of Wall's "The History of Three-Color Photography." Rare, out-of-print book in excellent condition. \$50.00. George W. Sawdey, Research Laboratory, Kodak Park, Rochester 4, N. Y.

OCEAN THRILLS AWAIT PSA VACATION-TIME CONVENTION VISITORS

FIELD TRIP STEAMER TO CRUISE NEW YORK HARBOR AND MAJESTIC HUDSON

By Jack A. Goldsack

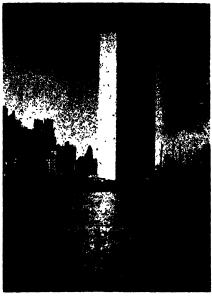
Americans returning from abroad and others who reach these shores for the first time unanimously agree that the most inspiring picture in the world is the first thrilling sight of New York harbor as they sail up the Narrows.

One cannot help but be overwhelmed by the spectacle. Dominating the scene is The Statue of Liberty and the downtown towers of Manhattan, the heart of this perpendicular city. To the right Long Island stretches from the Brooklyn docks for a hundred miles eastward. Staten Island, famed for its Revolutionary history is to the left.

The ship glides smoothly past Governor's Island, a major military establishment. In a matter of moments you reach the inner harbor where you can focus your lens on a variety of breath-taking views. You can almost reach out and touch the famed Statue. The magic skyline, the huge suspension bridges, monster ocean liners flying the flags of many nations and busy fast moving tugs all vie for your attention and invite you to unlimber your shutter finger.

Your ship veers to starboard and you are now in the majestic Hudson which combines beauty with the bustle of commerce. It has often been said this river is far more beautiful than the Rhine. Certainly it has more to command your interest and attention.

If it has never been your good fortune to have made this trip, and even if you have, so long as you are interested in pictures, here is good news. You have a thrilling experience ahead. For this is only one of the major field trips awaiting you at the New York Vacation-Time Convention of PSA. And, says Ed Wilson who has planned this unusual event, "It will be a humdinger!"



A new addition to the New York skyline is the striking United Nations Building. Photo in 1951 by Floyd A. Lewis.

You will board a streamlined steamer, the State of Pennsylvania, with ample accommodations for 3,400 passengers comfortably. This veritable ocean liner has been chartered for the entire afternoon of Thursday, August 14th. This is no mere boat ride. The entire purpose of the four hour cruise will be photography and fun. You will see and shoot the New York skyline and other points of interest from positions and angles you could not possibly approach unless you chartered your own ship. The skipper and crew promise to

bring the ship in close wherever possible to give you ample time to shoot.

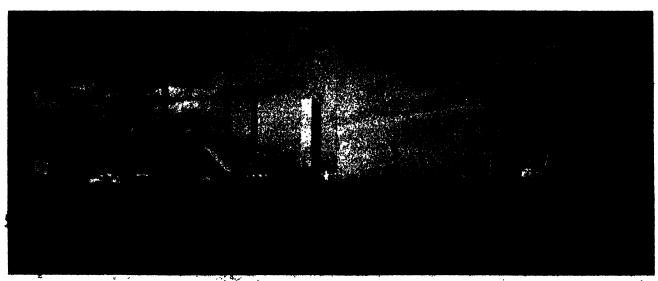
Arrangements call for the Captain to proceed around the harbor, up the majestic Hudson to take in important landmarks like the huge George Washington Bridge, Riverside Church, the Cloisters and then up past the famous Palisades. You will see these grand sights from another viewpoint as the ship plows its way back down the Hudson and into the busy East River. Here you will sail past the new city of the United Nations with excellent opportunities to see New York's famous skyline from both shores of Manhattan Island. These views will include the enormous Empire State Building, tallest in the world. There will be many other opportunities for sweeping views and close-ups of the Long Island and New Jersey shores as well.

Experts will be aboard to point out the most interesting and photogenic spots and suggest angles and exposures. A bevy of Conover models is being retained to furnish foreground interest at the discretion of picture makers. So, if you want "cheeseake" that will outdo the work of press photographers who meet all incoming vessels, here's your opportunity.

The price for all of this, believe it or not, is only \$2.50. For this small sum you can join almost the entire PSA Convention attendance for a four-hour cruise that will be unique in the annals of amateur photography.

For detailed suggestions on what to photograph, your attention is called to the article by Floyd A. Lewis, which appears on page 311 of this issue.

And don't forget to immediately mail in your Convention Registration form, which appears opposite. It is important that this form be received without delay.



The Round Manhattan Boat Trip will give emple exportunity for views such as these by Edward C. Wilson, APSA, Lett: Midtown

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skyline with Chrysler Building on the left. Right: Liner passing Statue of Liberty.

Take Your Camera on a 'Round-Manhattan Boat

FLOYD A. LEWIS

For some superb photos of New York that you can't get any other way, take a boat trip around Manhattan Island. For best results, go on a day when the sky is clear and sunny. White fluffy clouds will give your shots dramatic quality if you use a filter (use a haze or "skylight" filter with color film).

If for any reason you can't take the PSA Convention boat trip, or if you want additional pictures during your visit to New York City, boats leave daily from the foot of West 42d Street at 10:30 AM and 2:30 PM, April to October, inclusive. During the summer there are additional sailings at 11:00 AM, 2:00 PM, 3:00 PM, and an evening sail at 6:00 PM. The trip takes three hours and covers about 35 miles.

If you want to be sure of a choice seat, get on board at least a half hour before starting time. There are a number of good vantage points from which you can get good shots; but as the boats sail south from 42d Street and go counterclockwise around the Island, it is best to take a seat on the left side which will be toward Manhattan. Go to the upper deck where you will find seats along the sides with unobstructed views. Other good vantage points are the open areas at the front and rear of the main*deck; these locations are especially good for shooting bridges.

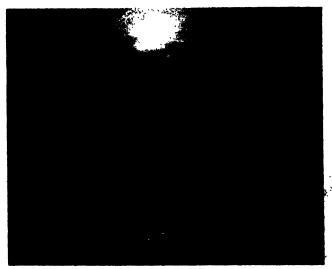
You must be alert at all times when approaching "targets" lest some of the best shots be lost, for there is no possibility for shifting back to an especially good point of view once you have passed that point.

Use a shutter speed of at least 1/100 second if possible to prevent blurring on account of the motion of the boat. If your camera doesn't have this high a speed, however, you can still get good shots if you aim at an angle either forward or backward from the boat. In fact, it is good insurance to shoot that way, rather than straight out from the side of the boat, even when shooting at 1/100 second or faster.

As the boat pulls out into the Hudson, you will probably be amazed at the amount of river traffic. If you like pictures of boats, and almost everyone does, you will find a wide variety from which to choose—ferries, tugboats, freighters, barges, and a myriad of smaller craft. You will see at least one large liner at the dock, and you might even see one either arriving or departing. If you are lucky, you might see one of New York City's several fireboats in action. The huge sprays these boats are capable of pumping, make a very dramatic shot.

All of the 'round-Manhattan boats carry guides who call attention to important buildings and other points of interest over a loud-speaker system. Most of these stand out clearly enough from their surroundings so they can easily be photographed. Among those you may shoot on this first leg of the trip are the huge Starret-Lehigh

Building which has an elevator large enough to handle fully loaded freight cars; the Port Authority Building which is an inland freight station handling less-than-carload shipments and also the headquarters of the New York Port Authority, operator of more than \$300,000,000 worth of tunnels and bridges around New York, a grain terminal, and a pier in Brooklyn; and the Bell Telephone Laboratories, that great research center devoted to the development of better telephones and other communication equipment. You can also shoot the ventilating buildings of the Lincoln and Holland vehicular tunnels standing at the water's edge on both the New York and New Jersey sides.



NEW YORK'S BRIDGES

E. C. Wilson, APSA

As you proceed down toward the southern end of Manhattan, you approach one of the most spectacular sights of the whole tour—the skyscrapers of New York's financial district that have become so famous in skyline views of the City. There is an almost endless number of picture possibilities here. You will have two chances to get these shots—as the boat emerges from the Hudson, and after it has turned to begin the second leg of the tour up the East River.

But we're getting ahead of the story. Before turning into the East River, you will sail near the most famous sight of the entire trip—the Statue of Liberty. Situated on Bedloe's Island at the entrance to Upper New York Bay, this noted landmark, which has greeted bundreds of thousands of emigrants and visitors to our shores, stands as a symbol of friendship between the French and American people. You will have chances to shoot the Statue from two good angles, as the boat approaches and after it has turned.

Before reaching the Statue of Liberty, you will pass Ellis Island, the port of entry through which all emigrants entering the United States via New York must pass. After leaving the Statue, you will sail past Governor's Island (on right side) where Fort Jay and the First Army headquarters are situated.

Get set now for the busiest picture-taking part of the whole trip. As you start up the East River you will get some of the best views of the New York downtown skyline. Then come two of the City's most famous bridges—the Brooklyn Bridge, granddaddy of all big suspension bridges; and the Manhattan Bridge, a more modern structure. Both bridges offer good photo possibilities themselves and good skyscraper-under-bridge shots as well.

Soon you will pass the famous Brooklyn Navy Yard where many U. S. Naval vessels are built; this will appear on the right side of the boat. There are always a number of big ships in the Yard and usually a submarine or two as well as smaller craft.



NEW YORK HOSPITAL

Floyd A. Lewis

Just before reaching the Navy Yard you will pass one of the biggest electric power plants in the world, the Hudson Avenue Station of the Consolidated Edison Company. As this is in Brooklyn, it likewise will appear on the right side of the boat. This is only one of several power plants that the guide will point out, and if you like to shoot such things there are several good possibilities along the Manhattan shore (left side).

Next is seen the Williamsburg Bridge, third and newest of the three large suspension spans connecting Manhattan and Brooklyn. Along this part of the trip too are some of the new large apartment developments of New York's lower East Side. Some of these are slum-clearance projects for people of low income; others are regular commercial apartment developments.

Get set now for midtown skyline shots including the famed Empire State Building, tallest building in the world, and the big buildings centering around 42d Street. Some of these are taller than the downtown buildings, but they are farther from shore and therefore don't look so spectacular from the boat. Nevertheless, there are a number of excellent skyline possibilities here that you undoubtedly will want to get.

Near the shore just north of 42d Street is a new addition

...

to the City's midtown skyline—a strikingly dramatic addition that is earmarked to become one of the most prominent spots in the entire city. This is the head-quarters buildings of the United Nations. Already completed is the 39-story Secretariat Building with its two major walls in effect two huge aluminum-frame windows. Other buildings are under construction. There is no better point of view for shooting the U. N. Building than the 'round-Manhattan boat.

The Queensboro Bridge connecting Manhattan with the Borough of Queens is now in full view. The structure of this bridge, which engineers call cantilever, differs from that of the other large New York bridges. Its center support rests on Welfare Island which is the site of a number of City institutions. The sightseeing boat goes up the channel between Welfare Island and Manhattan.

A short distance north of this bridge is an institution whose charter was issued by King George III in 1771 when New York was still an English Colony. This is the New York Hospital which together with the Cornell University Medical Center now occupies the huge cathedral-like structures along the shore between 68th and 72d Streets.

From here on you can relax more, as the good photographic possibilities are fewer and farther apart. You will be amazed to find how unlike a big city some of Manhattan's shore line really is.

At 88th Street is Gracie Mansion, home of New York's Mayor, with its broad veranda facing the river. You can get an excellent shot of this beauty spot from the boat, but you will get a rather small image unless you have a telephoto lens. Incidentally, a telephoto lens will bring in many good shots from the boat that will be quite unimpressive with an ordinary lens.

At 125th Street you will pass under the Manhattan link of the Triboro Bridge, which is really a combination of three bridges with connecting elevated roadways all tied together on Ward's and Randall's Islands where more City institutions are located. This structure connects three of New York's five boroughs—Manhattan, Bronx, and Queens. Just beyond the Triboro Bridge is the famous Hell Gate railroad bridge.

The boat now enters the Harlem River which separates Manhattan from Bronx, and you sail under a number of bridges connecting those two boroughs. Some of these are good photographic subjects.

Near the upper end of Manhattan you will see the Sherman Creek generating station of the Consolidated Edison Company. This is by far the most photogenic of the several power houses that you can shoot from the boat, and there are no large structures around it.

As you swing around the northerly tip of the Island, New York's newest bridge comes into view. This is the high arch that carries the West Side Highway over the Harlem River. By way of contrast, one of the City's oldest bridges is just beyond. This is a small low structure carrying New York Central freight trains into Manhattan. It is the only one on the whole tour that is so low that it must be opened to let the sightseeing boats pass through.

At this point one of the most impressive sights of the trip unfolds—the majestic Hudson, with New Jersey's

(Turn to page 338)

GRADATION CONTROL

ROWLAND S. POTTER, FPSA *

Dr. Rowland S. Potter, FPSA, retiring after many years of valued service to photography, received a Special PSA Honor Award at the meeting of the New York Technical Section on January 8, 1952.

The citation read as follows: "To Dr. Rowland S. Potter, FPSA, for his years of faithful and outstanding service to photography in the fields of color processes and especially in the development and perfection of Varigam, the variable-contrast printing paper, and of the Aristo Grad-A-Con, the variable-color light source which completes the versatility and general usefulness of the paper."

Dr. Potter presented the following paper as the principal feature of a symposium on variable-contrast papers.

Webster's Dictionary defines "Contrast" as the opposition by comparison of qualities and "Gradation" as a stepwise progression.

Although practically all photographers use the word "contrast" to denote the steepness of the scale of tones between black and white, it is really a misnomer. The contrast between white and maximum black in all grades of photographic papers of the same surface is practically alike; however, the rate at which we progress stepwise from white to black with equal proportional exposure increments is markedly different. Soft grades of paper have many steps between black and white, the hard grades few. In this article we shall consider a paper to be of steep or hard gradation when equal proportional increments of exposure to light produce a rapid change (few steps) from black to white. Conversely, a paper will be of low or soft gradation when equal proportional increments of exposure to light result in a large number of steps from black to white. (Figure 1)



Figure 1. Top: Soft Gradation. Bottom: Hard Gradation.

The characteristics of a photographic paper are accurately determined by exposing strips of the paper stepwise to a series of proportionately increasing exposure intensities, each greater than the other by a factor arbitrarily chosen as the $\sqrt{2}$, from a standard light source used at a standard distance. A neutral density step tablet or wedge is normally used for this purpose. After the paper strips are exposed, developed, fixed, washed and dried, the

density (measured by the logarithm of the opacity or blackness) is plotted against each step (the value of which is expressed numerically by the logarithm of the exposure intensity). The curve so obtained (Figure 2) is the familiar H & D curve (so called in honor of Messrs. Hurter and Driffield who are properly considered the fathers of modern photographic sensitometry). This curve is also frequently referred to as the D log E curve.

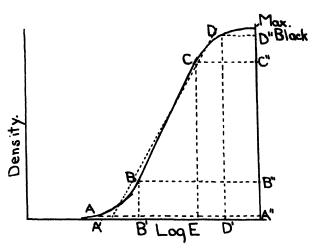


Figure 2. The H & D Curve.

The important photographic characteristics are illustrated or can be determined from the curve and are enumerated as follows:

- (1) The straight line portion BC.
- (2) The curved toe in the low exposure region AB.
- (3) The curved shoulder in the full exposure region CD.
- (4) The exposure scale which is measured between a point more or less arbitrarily selected near the beginning of the toe, A' and a point D', a projection from the point D more or less arbitrarily selected in the shoulder region onto the Log E scale.
 - (5) The density range, indicated by the distance A"D".
- (6) The gamma or steepness of gradation indicated by the straight line portion BC.
- (7) The gradation, illustrated by the dotted line EF, an attempt at averaging the slope of the more important or significant part of the curve. (The methods of doing this and their relative merits need not be discussed here.)
- (8) The speed, designated by a formula associated with a given point of density projected onto the Log E scale. Position D is usually selected.

Thus far we have discussed the background necessary for the evaluation of the characteristics of printing papers of varying steepness of gradation. We must next consider some of the characteristics of the subject being photographed. We shall consider three categories of subjects: (a) a studio portrait with a luminance range of 1 to 5, (b) an average amateur snapshot with a luminance range of 1 to 30, and (c) a beach or mountain scene with a luminance range of 1 to 1000.

^a Rowland S. Potter, FPSA, ACGI, Hon. Master of Phot. PAA, is a well known photographic consultant. He is a Charter member of PSA, has served as Director and First Vice President of PSA, was one of the initiators of the PSA Technical Division, and was the first Chairman of the Rochester Technical Section. He was formerly Vice President and Technical Director of Defender Photo Supply Company and was the originator of Varigam variable-contrast pager.

Neglecting for the moment the intermediate negative stage, let us consider the desirable or possible reproduction of such luminance range on our photographic paper. The darkest black of the developed image of the usual projection type paper, semi-matte or lustre surface, reflects about 1/30 of the incident light as do the whites. Should we expect to utilize the full black to white range of the silver deposit if the luminance range of the original is as low as 1 to 5? The answer to this involves factors of psychology, artistic appreciation and physics. In some cases we would prefer to use the full scale of the paper, opacity range 1 to 30, even though it results in a print of steeper gradation. This desire will generally manifest itself in photographs of poorly lighted interiors. In other cases such as high key portraits we shall doubtless desire to use only a portion of the blackness range of the paper. However, in the other extreme, a subject with a luminance range 1 to 1000 is obviously impossible to reproduce accurately on a paper with a reproduction scale of 1 to 30. We must, therefore, compromise by compressing our scale of tones to our actual limits or attempting to reproduce accurately only a portion or portions of the original subject scale. If we attempt in practice the complete compression to secure detail in every part of a long subject range, a print will result that will be universally criticized as flat and mushy. The alternative is to reproduce only certain parts of the scale (for example, the shadow areas) and to deliberately "print in" other regions so that these areas may also be well rendered. It is well known that most people will accept without question the inaccurate relationship of one fairly large area to another, but not the accuracy of rendition in these areas (bright sunlight and large shadow areas). A compromise is in most cases the acceptable solution.

Let us now briefly consider the negative. Most well exposed negatives do not cover the shoulder region, and the gamma or slope of the straight line portion of the curve does represent the gradation. Figure 3 represents a D Log E curve for negative materials. Negatives of the same subject can and often are developed for different lengths of time and in developers of varying chemical compositions resulting in negatives of different gradation (gamma) and density range.

Negatives of varying density range may be due to degree of development (gamma) or to subject luminance range.

At first glance it would appear obvious that we could obtain the most acceptable print by selecting the grade

of paper with exposure scale A'B' (Figure 2) as near as possible to the density range of the negative to be printed. However, this assumption is fallacious.

Let us conceive of a subject which conveniently splits itself into two parts occupying, for example, when photographed, the two halves (A and B) of a 5" x 7" film. The A half of the subject has a luminance range of 1 to 30 whereas the whole subject A + B has a luminance range of 1 to 1000. Many subjects fall into this category, but may not be so easily separated into sections A and B. If we expose and develop as a unit, we can print and evaluate portions A and A + B.

Let us assume that we develop to a gamma (possibly 0.7) so that the negative density range in A will require a #2 grade paper to give a good print of clean highlights and good blacks. Considering the negative as a whole, A + B, the longer density range will call for a softer grade of paper by the criteria outlined above. A print on a soft grade of paper will result in the A portion being soft and mushy. If we print the whole negative A + B on the same grade as for A and expose for the A section, the B section will be underexposed. If we print for section B, section A will be "burnt up". A good printer will obtain the best print by using the grade of paper selected for A and covering A while additional exposure is given to B. However, it is occasionally true that a pleasing print may be obtained with a single exposure on a slightly softer grade of paper, say something between grades 1 and 2.

Paper Selection from Negative Density Range

With negatives of subjects with a luminance range not exceeding 1 to 30 (the range from black to white of the printing paper), the grade of paper desired may be fairly accurately selected from the negative density range. It should be clearly noted that with negatives of aerial views, where true gradation rendition is of less importance than delineation of detail in both highlights and shadows, the negative density range is an excellent criterion for printing.

It is a well known fact that the same emulsion coated as glossy, semi-matte and full matte will, when tested, show practically the same log E scale, but will differ in gradation and maximum black. The most acceptable print on the glossy surface is obtained from a negative of softer gradation or lower gamma than one resulting in an

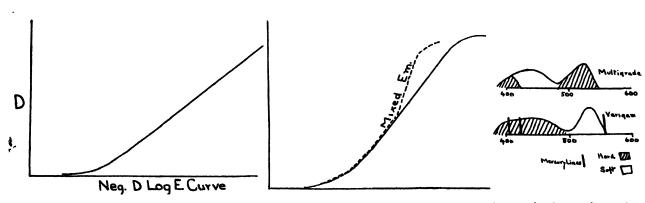


Figure 3.

Figure 4.

Figure 5 (top) and 6 (bottom).

acceptable print on a full matte surface (same subject, of course).

In the monumental and laborious work of L. A. Jones and his co-workers, it has been clearly shown that first choice prints have been obtained, at least on grades 1 and 2, from negatives some of whose density ranges were more than double others. First choice prints have also been obtained from negatives of exactly the same negative density range on grades 1, 2 and 3 of paper. Hence there are clearly other and perhaps more important factors than negative density range in selecting grades of printing paper. These factors include luminance range of subject, gamma of negative, and an aesthetic approach in print evaluation (all factors may be only in part available to the printer).

This long preamble has been necessary to establish that the need for a variety in steepness of gradation of printing papers is not an admission of poor technique but a necessity born of trial, error and experience to satisfy the critical judgment of a good printer.

The maker of good prints has also frequently been called on not only to expose certain areas of his negative more than others but also to try to obtain different gradations in certain areas, for example, to print shadows softer or harder than highlights.

Control by Manipulation

The next point of discussion is the method of obtaining and controlling the desired variation in gradation or gradation control. A look into the history of gradation control reveals that in the early days of projection papers, such papers were manufactured in one gradation only, subsequently termed "normal". Some control of steepness of gradation was available by one or more of the following methods:

- 1. Over-exposure and short development gave softer gradation. Under-exposure and prolonged development gave a harder gradation.
- 2. Changes in developer formula such as ratio of metol to hydroquinone, proportion of bromide, variations in pH (alkalinity) yield gradation changes.
- 3. Developer concentration—a concentrated formula will usually give a steeper gradation and a diluted formula will give a softer gradation.
- 4. Use of reducing agents other than metol and hydro-quinone.

To get the best possible print from a negative has usually meant a lot of "jiggery-pokery". To reduce these complications, manufacturers added other grades than "normal", usually designated by such terms as "soft", "medium", "hard" and "extra hard", but there were still a great number of cases when intermediate gradations were required causing the expert printer to still resort to variances in technique. It would not be entirely fair here to neglect mechanical or optical methods of limited control using accessories or different types of enlargers, a condenser type enlarger will give a steeper gradation than an enlarger using a diffuse light source. Other and more complicated methods such as masking have from time to time been suggested. Obviously there is a demand for simplified gradation control to produce first class prints.

In 1912, Rudolph Fischer was granted a patent, the importance of which was not adequately recognized at the time. He suggested coating a base with a soft emulsion and superimposing on this a hard emulsion sensitized to green light, or vice versa. A combination such as this, if suitably balanced, would give a hard gradation when exposed to green or yellow light and a soft gradation when exposed to blue light. Fischer's patent also claimed the use of mixed emulsions, but the procedure did not result in successful application in practice. The reasons for this lack of success were probably many. For example, it is difficult to mix two emulsions of widely different gradation, both normally sensitive to blue light, without encountering the problems of broken sensitometric curves (Figure 4), the choice of sensitizing dyes was not large and the problem of dye migration probably plagued him, the lack of an adequate set of control filters and the inertia of a smaller photographic market of that day.

There was little further progress until 1940, when two new gradation control papers were announced. Ilford Ltd. of England introduced "multigrade" made according to the patents of F. F. Renwick, Ilford's director of research. "Multigrade" like Fischer's product was a mixed emulsion, but Renwick used a steep gradation chloride emulsion, normally only sensitive to violet light. which he sensitized to green light and a soft gradation blue light sensitive bromide emulsion. So low was the chloride's emulsion sensitivity to violet light compared to the bromide emulsion sensitivity in the blue-violet region that for all practical purposes each emulsion was sensitive to entirely different spectral regions. This overcame the sensitometric deficiency of the Fischer product (Figure 5). In the same year, the writer, then Research Director of Defender Photo Supply Co. of Rochester, N. Y. originated an entirely new type of variable gradation paper later known as "Varigam".

Difference of Varigam Emulsion

The methods hitherto discussed depended on mixing two emulsions of different optical characteristics. Varigam, however, is based on so treating a single, steep gradation emulsion that certain of its individual grains were made more color sensitive than others. The important theory behind the Defender process is not revealed in the patents and need not be discussed here.

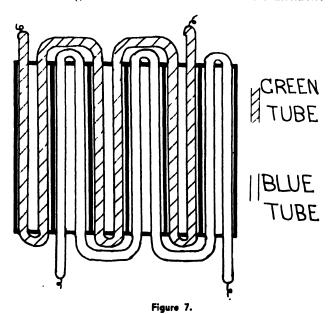
This method avoided the shortcomings of the Fischer product. Exposure to blue light resulted in prints of hard gradation and exposure to green or yellow light prints of soft gradation (Figure 6). The sensitometric curves for all contrast grades were satisfactory and free of irregularities. The image color of both hard contrast and soft contrast prints were similar since only one emulsion was used. The name "Varigam" was derived from variable gamma or gradation.

For a few years there was considerable patent activity in this field. Renwick and Waller in England and Carrol in the United States found another method of controlling the optical characteristics of the grains of a single emulsion by optically sensitizing a portion of the finished emulsion and mixing before coating. Knott of Kodak has patented a variety of mixed emulsions of narrow

sensitometric and color sensitive specifications. To date, however, Varigam is the only product on the American market.

In the beginning, two methods of control were available: (1) a two filter technique involving a partial exposure through a blue filter and the remainder through a yellow filter. This method involved considerable difficulty in calculating relative exposures especially when fractional changes in overall exposure were indicated. The two filter technique has other failings which may be visualized by glancing at some of the final paragraphs of this article. (2) Messrs. Harrison & Harrison of Los Angeles in cooperation with Defender produced a set of ten glass control filters requiring approximately similar exposures. The filters were satisfactory but expensive which created considerable sales resistance.

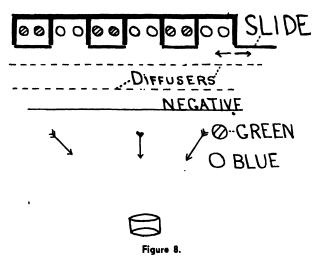
Shortly thereafter, Defender began producing a similar set of ten gelatin filters. These were adjusted for use with the average type of tungsten light source of most enlargers and required nearly uniform exposures throughout, except for slightly longer exposure when extremely hard gradation prints were required. Defender pioneered with a protective lacquer coating of the gelatin filter, and mounted them in black card mounts suitably labeled. The sets were supplied at nominal cost in a kit provided also with a filter holder attachment fitting practically all enlarging lenses. The reaction of users to these filters was encouraging. Many thousands of these sets were sold and are in use, but they are subject to damage by dust, chemical splashes, finger marks or warping. The changing of filters was considered a nuisance; individual filters would become misplaced, damaged or lost; and oftentimes gradations between two filters were desirable.



Many devices have been patented for simpler gradation control than by use of a set of filters. Some of these were very promising. Simmon Brothers, of enlarger fame, holds a number of such patents, but for one reason or another, none of these devices have yet reached the market.

The ground work for elimination of these undesirable characteristics was laid by A. Azan of the Aristo Grid Lamp Co. who developed and successfully introduced a

grid shaped, cold cathode, fluorescent lamp for a light source in photographic enlargers. Simple but adequate diffusers made this an excellent light source, it being cool and free from so-called hot spots. In the early part of 1951, it occurred to the writer to use two such light grids intermeshing with each other as a light source for Varigam paper (Figure 7). In one of these grids a suitable phosphor was to be used fluorescing in the blue region, predominantly between 4000 and 5000 A°, to obtain steep gradation with Varigam and in the other grid a green fluorescing phosphor, predominantly in the range of 5000 to 5600 A° for soft gradation. The folds of the green fluorescent tube are completely separated from the folds of the blue tube by opaque partitions (Figure 8). These folds are contained in separate compartments open only on the side facing the negative. In front of these compartments is an accurately made slot type shutter of equally spaced opaque and clear areas running parallel to the compartment separations. The shutter is capable of smooth and easily controlled motion transverse to the slots and to the extent of one complete compartment.



When the shutter is at one end of its transverse motion, green light only is emitted. At the other end only blue light is emitted. At any other position of the shutter, fractions of each light are emitted and any ration of blue to green light can be obtained. The shutter is conveniently attached to a dial which is graduated for simplicity in ten equal units across the scale so that any control position can be used. To complete the light, diffusers are placed at suitable distances between light tubes and negative.

Mr. Andrew Azan of the Aristo Grid Lamp Co. built the first lamp drawing upon his extensive knowledge of cold cathode fluorescent light sources. Since any ratio of blue to green emission can be obtained by simple movement of a control lever, the steepness of gradation exactly follows this ratio and any desired gradation between soft and hard is obtainable.

Because the phosphors in each tube are activated by a mercury arc, all the spectrum lines of mercury are emitted by each tube. The mercury line at 5461A° will be visibly present in the blue tube and the lines at 4047A° and 4358A° will be visible in the green tube. These lines, of

of sufficient practical disadvantage, can be eliminated by coating the tubes with suitably tinted lacquers.

The photographic response to the blue light can be balanced with the green response so that each color will require approximately the same exposure with Varigam paper.

The light unit consists of a power pack separate from the lamphouse and connected to it by a cable. The burning life is estimated at 4000 to 6000 hours and the wattage of the 8" x 10" size is 150. The lamp's effective power is approximately four times that of ordinary tungsten light. The light output will drop 20% in the first one thousand hours and then remains nearly constant throughout the remainder of its life.

The new unit has been named "Grad-A-Con".

Though the scale on the unit is marked from 1 to 10, these numbers denote only setting points for an infinite gradation control and have no association with the arbitrary grade numbers of papers of different manufacturers. The user soon learns to think of scale setting rather than grade number.

Control Possibilities

There are three distinct types of gradation control possible with this unit, their importance having already been made clear.

- Gradation Selection. Any gradation can be selected at will without reference to grade numbers.
- 2) Local Gradation Selection. Selected areas of the negative controlled by suitable opaque masks can be printed at different steepness of gradation.
- 3) Overall Gradation Control. For example with vigorous negatives with detail in both shadows and highlights, sufficient overall exposure can be given to nearly print the shadows at a steep gradation and then complete the exposure at a soft setting to secure highlight detail without spoiling the shadows. Bride and groom pictures frequently come in this category.

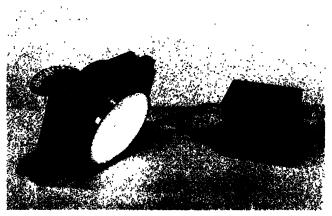


Figure 9. The Grad-A-Con Unit. Photo courtesy "Photography."

In General

This complete gradation control is equally valuable to commercial, professional and amateur alike. The simple toning formulas published for Varigam give wide choice for warm tone portraits and salon prints.

By using the unit at the blue end, the "Grad-A-Con" is equally suitable for normal projection papers, and a setting is easily found for warmtone papers, but, naturally, there is no gradation control with this type papers.

Now that gradation control is so simple there will doubtless be other manufacturers of variable gradation papers. There is no reason why warmtone papers cannot also be made with variable gradation characteristics.

Conclusion

Thus at long last both amateur and professional photographers no longer have to stock many grades of paper but can by manipulating a lever secure all desired gradation control.

Camera Club Manual

H. J. Johnson, FPSA

Chapter IV Continued

Selecting Camera Club Activities

The following list of activities, while comprehensive, still is incomplete. All activities listed have been tried and found practical. Any activity listed may be, and probably should be, modified or adapted to the interests, needs, and resources of a club.

1. Field Trip Activity

There is considerable difference between outings, field trips, and picnics. The latter have little place in camera club activities because their chief concern is food and play, with camera taken along "just in case." Better leave picnics to family groups, social clubs, etc.

Photographic outings differ from picnics in that the purpose is photography, with food and play secondary. These have some justification in club activities occasionally but tend to gradually deteriorate because eating and playing are so much easier than creating.

The field trip's purpose is serious photography and has an important place in any well rounded club program. An instructor or guide is provided, picture problems are discussed, and various methods and approaches to each problem are suggested. On such a trip there will be joking and laughter, but not too much "playing" and the food is quite secondary, perhaps a couple of sandwiches in a side pocket and a drink from a lake or stream.

Field trips ordinarily are made to the open country for pictorial photography, but may be held within the community which offers opportunity for pictorial, architectural, candid, news, and other photography. The extent of the trip depends upon the interests of the members and the time available. A local field trip may be made within an afternoon. A distant field trip may occupy a week-end.

First essential is that the field trip be properly organized, a requirement easily met by establishing a Field Trip Activity. The director preferably should visit the locale in advance and study the possibilities. Besides obtaining permission for photography, he should ascertain possible pictures, make a time record of the lighting, arrange for any such features as model service, check transportation details, and otherwise make all preparations so that members are neither annoyed, delayed, nor inconvenienced. Announcement of the trip should include a time schedule indicating transportation and eating accommodations, places to be visited, pictures available, special attractions, and times of arrival and departure.

Ideal locale for a country trip is a farm. Here picture possibilities are concentrated, and the long walks which occupy time and tire the photographers are avoided. Accommodating farmers usually will permit club members to photograph barns, stock, and views about the premises. If the club members agree to make up a book of prints of pictures taken on the farm and present it to the farm family, the way to subsequent visits will be opened. Older farms abound in picture possibilities, including the farm animals and pets.

Field trips to small parks are productive. Permission to take photographs in the park should be obtained in advance, if only as a courtesy to the custodians and as a means of obtaining information about the access to places from which the public may be barred. City parks, if carefully selected, are satisfactory for limited-time field trips. Zoos are excellent, but advance contact with the management should be made.

The field trip within the community should be planned as carefully in advance as the country journey. Members should be notified of time and place of assembling, given full outlines of picture possibilities, and warned of traffic dangers and of respect for private property. Older sections of cities usually are photogenic. If an informed guide can be obtained, the trip can combine history and photography.

Field trip directors should plan to give club members plenty of time at each selected picture spot, and should keep the club members together in their travels. At noon the trip should lead to the vicinity of an eating place, or to a picnic ground where lunches may be enjoyed.

Field trip expenses should be kept to a minimum. Experience indicates that \$2 trips are the more popular, with \$5 trips close to the economic ceiling. Amateur models may be induced to go along and to accept payment in finished prints. Professional models may be employed, with the fee shared by all participants. Locale of the trip will decide whether the models should take costumes.

Visits to historic spots, to picturesque small communi-

ties, and to institutions are possibilities. Interests of club members, if surveyed, will reveal others. It would contribute to photographic experience and ability were a club to make a field trip a photographic project, such as preparing a series of pictures of a small college campus, or preparing completely descriptive picture sets of historic spots. Visits to the same locale in spring, summer, fall, and winter afford variety without being boring.

Several clubs may combine for a field trip, although 20 photographers is about the maximum for a single director.

A "field trip book" should be maintained by each field trip director. In this book should be a section for each trip taken by the club. It should include a map, complete information on transportation, highway routes, location of closest restaurant, if any (in cases of state parks, etc.), a general description of photographic possibilities and areas, and a series of snapshots from previous trips to the same area. Such a book will save much repetitious discussion by members when planning future trips and will be a valuable portion of club historical records.

2. "Home Town" Project

Many clubs have attempted the "home town pictures" project. Few of these have ever been completed.

They fail for two reasons. First, the incentive is not sufficiently challenging to the photographer who wants to create rather than merely "record." And even when there is sufficient enthusiasm for a record type of project, failure results when mechanics of the project are poorly organized.

The answer to the first is to make the project challenging, to require that the pictures, though factual, must also be pictorial. This means that they must be able to win prizes in competitions or acceptances in national exhibitions. It means that the postcard type of picture is not enough. It means that the home town must be seen with imagination and artistry.

Picture Main Street? Yes, but maybe when the sun makes golden threads of the street car tracks. Picture the court house? Yes, but maybe when a storm sky is its background while it yet is in the sun's rays. A park picture? Yes, but maybe when the trees are silvery laced with ice. A picture of the highest building? Yes, but maybe at an angle which makes it a composition in lines and shadows. "Pictorial, yet factual" should be the theme.

The organization of the project also has much to do with its success. It is better not to approach it in a general way as something which it is hoped members will support, but to organize it as a definite, responsible unit with dues and meetings of its own till completion of the project.

This unit, which might be called the "Project Group," should include competent workers though all members should be welcome. At least a year should be planned for completion of the project because this period will cover four seasons, enabling a full cycle of study of viewpoints for selected subjects.

Annual dues in the group should consist of 5 prints, or slides, which are acceptable for the final set. It probably will be necessary to submit a much higher number in order to meet this, but all non-accepted pictures would be returned. (Turn to page 338.)

Estimating Exposure for Movie Film Outdoors

JOHN DEBES *

SHOOT FIRST; ask questions later! Sounds like a horseopera law of survival, doesn't it? Actually, it's a pretty good rule for home movie making too. Shoot first? Yes! Any home moviemaker, worth his film, knows he has only one good chance to get his pictures. Unlike the professional motion picture photographer, the action he films is never run a second time for the benefit of the camera.

Ask questions later? Yes! Since you don't usually have time to hold a conference with yourself before you shoot a scene, there is only one intelligent thing to do: analyze the results. In other words: ask questions later.

Every home movie maker knows that nothing so drastically affects the quality of his pictures as exposure. And, since setting the lens opening is his principal means of controlling exposure, setting the lens opening always has a certain feeling of finality and excitement about it. Once you set the lens opening, the die is cast. The impression caught on the film is as irrevocable as the "moving finger" of the Rubiayat. That lens opening must be about right each time you shoot, or the scene is lost forever.

Yet, the setting of the lens opening cannot be regarded as a hazard to be surmounted only with difficulty. In

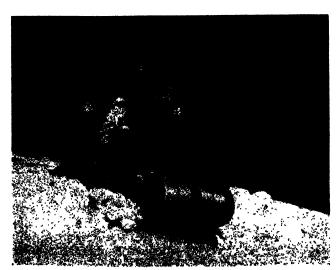
fact, good movie makers know that some of their best shots are those caught on the spur of the moment. To be able to catch such scenes, they must be able to set the lens opening correctly almost automatically. To do this calls, first, for a good understanding of the relationship between light conditions and lens apertures needed for good exposure; second, for practice in using that knowledge.

All this sounds as if the correct aperture were a slippery little fellow always hiding in dark corners behind exposure meters, guides and tables. Most of the time, fortunately for most home movie makers, this is far from the truth. The fact is that 75 percent or more of all home movies are made in bright sunlight of front-lighted subjects. The exposures for such situations are so standard, and so well publicized by film manufacturers, that no one need go wrong.

Unfortunately, if you are a fairly regular movie maker, you are constantly being driven to making pictures under conditions other than average. You can't always wait for a sunny day. Aunt Hattie is here today and gone tomorrow. Or, your artistic soul demands some special lighting effect to give your pictures that certain Cine-quanon.

Uttarpara

* Eastman Kodak Company, Rochester 4, N. Y.



Light Subject: White snow, average to light clothing, and a fairly wide arc of sky make a combination definitely brighter than average. For front lighting on Kodachrome Film Daylight Type, set lens between 8 and 11.

Calkrishna Public Library

Extremely Light Subject: White sand, fair complexioned people, sunlit water, and a very wide arc of sky—all bright—make up a subject very much brighter than average. For front lighting, on Kodachrome Film, Daylight Type, use f/11.

PSA JOURNAL, Vol. 18, May 1952



Dark Subject: Dark uniforms, relatively dark fall clothes, average grass, and only a few light areas make this subject definitely darker than average. For front lighting, set the lens opening between 5.6 and 8. This is side-lighted so use 5.6.

Meters

There are a great many situations in which the light is unpredictable. Late in the day, early in the morning, or under porches or trees, for instance, no standard exposure recommendation is safe and a meter reading is the only reliable information on which a lens aperture setting can be based. So, if you have time to take out your meter and use it, by all means do so. Most times, however, the fire engine won't wait, the dog will finish the ice cream cone, or the baby's expression will have changed from smiles to squawls.

This doesn't mean that a meter is useless. When you have the leisure, there is practically no better way of improving your ability to judge exposures than to go about taking meter readings and figuring exposures for places in which you may be shooting pictures sometime in the future. For instance, let's say you are on a picnic. The gang is playing ball and you have just taken some shots of that. You know you will also want to film them eating. The picnic table is in the shade. Why not take the meter readings when you have ample time?

After you have determined the exposures, if you are forgetful, you might jot them down on a piece of adhesive tape. This piece of tape, stuck on your camera, will be ready, willing and waiting with the information when you need it.

But when you are filming a scene, you need to know at once what lens opening to use. Most times you can know it simply by keeping firmly in mind some simple system of relationships between the intensity of the light and the lens apertures necessary for correct exposure. One such system is explained below.

Film

Basic to an understanding of outdoor exposure are a we facts about film. Home movie films are of the reversal type. From the point of view of correct exposure, the important thing about this is that it is highlight detail that you must aim at. When taking still camera pictures on negative films, you try to shoot to get detail in the

shadows, or the darkest parts of scenes. These are the parts of the negative that appear most transparent when examined by transmitted light. Since reversal films are viewed as positives by transmitted light, it is the highlights, or the bright parts of the subject that are most nearly clear. Properly-exposed reversal films should contain discernible details in the high light areas.

You do not need to concern yourself with the grain, speed, resolution, or any other qualities of the film you use. Manufacturers of movie films have designed those films to be satisfactory for all reasonable home movie requirements. In fact, most home movie films considerably exceed in their qualities anything that the average home movie maker should reasonably expect of them. You should, therefore, try to use the film the way the manufacturer says it should be used. This means, for one thing, that you should not just throw away the instruction sheet that is packed with the film. It is always wise to check this sheet, to see what the manufacturer is saying about the product and its use.

Subjects

Exposure depends partly upon how much of the light that falls upon a subject, is reflected by that subject into the camera lens. Probably 80 percent of the subjects home movie makers film are average in their reflecting characteristics. Of the remaining 20 percent, about half are lighter than average, and about half, darker than average. A subject generally light in color will reflect a greater amount of light into the camera lens than a subject average in color. A subject dark in color will reflect a smaller amount of light into the camera lens than a subject average in color.

To take some rather extreme examples, a snow scene, including people in white parkas, if exposed as an average scene, would tend to be overexposed because of the large amount of light reflected by the snow and white clothing. On the other hand, a scene including spruce trees, and people in dark clothing, would tend to be underexposed because of the small amount of light reflected by these dark subjects.

Because a light subject does reflect more light into the camera lens than an average subject, it is necessary to use a smaller lens opening for a light subject than for an average subject. Contrary-wise, since a dark subject reflects less light into the camera lens than an average subject, it is necessary to use a larger lens opening than for an average subject.

The degree of compensation depends to some extent on the film. With Kodak Super-X or Super-XX Films, for instance, compensations in the development process make it unnecessary to make an allowance for subject type unless the scene is extremely light or extremely dark. When an allowance is made, it is generally of the order of a full stop smaller for a light subject, and a full stop larger for a dark subject.

Color films, however, have less exposure latitude than black-and-white films. They, therefore, demand a fairly careful adjustment for subject type if over- or under-exposure is to be avoided. For generally light subjects, a lens opening one-half stop smaller than for average subjects should be used. For generally dark subjects,

the aperture used should be one-half stop larger than

for average subjects.

Typical light subjects are beach scenes, snow scenes, light-colored arid areas, light-colored stone buildings, large paved courts of white stone or comparable materials, and nearly all yellow or white flowers in close-ups. Dark subjects include trees, gardens in which bushes and trees predominate, people with dark complexions, dark-colored clothing, and small bodies of front-lighted water, especially when surrounded by dark trees. Average subjects, fortunately for the movie maker, include almost everything else.

There are some extreme subject types that call for more than one-half stop of correction for color film. This is most frequently the case when all the principal parts of the scene are of the same extreme type. For instance, if there are no people or things prominent in the scene, backlighted snow or water are so brilliant in bright sunlight that a full stop correction is needed (f/11). Darkhaired animals against dark-foliaged trees may need an aperture a full stop larger than average (f/5.6).

There is room for discretion in the choice of subjects by the movie maker. It is a good idea to bear in mind that some scenes are extremely contrasty and call for every ounce of latitude the film contains. It is almost impossible to photograph a black cat against a white background and have good detail in both the dark fur of the cat, and the white background. The brightness range of such a subject is just too great. The astute movie maker, therefore, tries to select his subjects and background material so the brightness range is not excessive. Smart tactics in the above case, for instance, would be to use a medium gray background and use the white background as a reflector, just out of the picture, to throw additional light into the murky shadow areas of the cat's fur.

Your subject is what you are trying to photograph. This seems obvious and even a little silly phrased in just this way; however, over- or underexposure sometimes results from people not understanding this principle. To illustrate: let's assume that our black cat against the white background was the subject being photographed. The background was not of principal importance. The exposure, in such case, should be based on the cat and not the background.

A common error of movie makers is to photograph a snow scene with people close enough to fill the view finder as if it were a snow scene pure and simple. Basing their exposure on a snowy landscape, they class the scene as a light subject. What they are really interested in is the people in the scene. These people are not light subjects, but average subjects in light surroundings. The smart movie maker would shoot them as average subjects, counting on the snow to give him extra reflected light and thus better exposure in the shadow areas.

Sunlight and Daylight

The author of "The Sun Is My Undoing" might have been speaking for movie makers. Sunlight is not an unmixed blessing. As long as a movie maker sticks to front-lighted (sun in back of camera), sun-lit subjects, he is bound to have good results exposure-wise. But, no



Average Subject: This is a typical medley of light, dark and average tones—in other words, an average subject. Like most front-lighted, sun-lit subjects this should be filmed with the lens opening set at 8, if you are using Kodachrome film.

home movie maker worth his salt is ever satisfied with this kind of lighting. What about side-lighting, backlighting, hazy days, cloudy days, and shaded subjects?

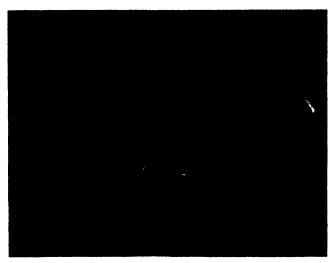
Let's take principal sky conditions first. It has been found convenient to divide sky conditions into four groups. These are clear sun, hazy sun, cloudy-bright and cloudy-dull. In terms of lens apertures, they are one stop apart. In other words, if the correct exposure for Kodachrome film, daylight type, on a bright sunny day is 1/8, the exposure on a hazy day would be f/5.6, on a cloudy-bright day would be f/4 and on a cloudy-dull day would be f/2.8.

Clear sun, means a blue sky with few or no clouds. Hazy sun means a light, white overcast, or such lightly clouded conditions as give definite, but faint shadows. Cloudy-bright, means a bright white sky, but so completely clouded that the sun is only a slightly brighter spot in the sky. However, no shadows would be discernible. Cloudy-dull means that the sun is heavily obscured and the rest of the sky a light gray rather than white (looks like it might rain).

For the technical-minded folks who prefer scientific measurements, the four classifications of sky conditions rate something like this: On a clear, sunny day, the combination of sunlight and skylight on a subject would be of the order of approximately 10,000 footcandles; on a hazy day of the order of 5,000 footcandles; on a cloudy-bright day, 2500 footcandles; on a cloudy-dull day, 1200 footcandles.

Clear, sunny days set a small and sometimes nasty handful of problems when the movie-maker leaves the safe highway of front lighting for the more intriguing byways of side or back lighting. It's the high relative intensity of direct sunlight to skylight that causes the difficulty. This high ratio sets up a brightness range that may exceed the latitude of the film, depending on the subject. Even when it doesn't, a balance such as 3 or 4 to 1 gives a much more pleasing result.

Seen side-lighted, a sunlit subject resembles a halfmoon. On the sunlit side, the intensity may be over 10,000 foot-candles. On the shady side, illuminated



Extremely Dark Subject: Dark clothes, dark surroundings, and only a few small areas average or light in tone make this subject very much darker than average. For front lighting, use f/5.6. For side-lighting like this, use between 4 and 5.6.

solely by skylight, the intensity may be as low as 1200 foot-candles. The ratio may be 8 or 9 to 1.

Few subjects will record well at this ratio. Expose for the highlights and the shadows will tend toward under-exposure; expose for the shadows and the highlights will tend toward overexposure. Generally, the best course is to ride both horses. Experience has shown that setting the lens opening one-half stop wider than for front lighting results in better exposure in the shadows while not excessively overexposing the highlights.

Back lighting, especially for close-ups of people in color, can give beautiful effects because the lighting is uniform. The combination of skylight and sunlight reflected back into the shadows from the surroundings varies in intensity. Here, experience shows that setting the lens one full stop wider than for front lighting is best for most situations.

There is one more category of outdoor lighting that needs discussion. Shade is a popular place to take pictures. On color films especially, the soft, slightly-bluish lighting is something many people find quite pleasing. The type of shade for which an exposure recommendation can be made is open shade. By open shade it is meant, shade next to relatively low objects that permit a very large area of the sky to illuminate the subject.

The shade between trees, under porches or between high buildings is unpredictable, and will vary according to the heights of the trees, the closeness of the buildings, or the wideness of the porches. No firm recommendation can be given for such situations, and generally, for Kodachrome film, the lens opening needed will be f/1.9 or larger. So, it's best to use a meter, and, if possible, to evaluate the meter recommendation by checking it against experience gained filming similar spots.

Adding It Up

Having covered the principal conditions affecting exposure outdoors, how can we use this information to arrive quickly at correct exposure for a scene at the very moment we need it? About the easiest way to do this is to memorize the average-subject-direct-sunlight exposure for

the film you use most of the time. From that firm point, by keeping in mind the system of adjustments for the successively dimmer light and sky conditions, for side-and back-lighting, and for subject type, you can figure quickly the correct exposure for most outdoor movie scenes.

Assuming you are using Kodachrome Film, Daylight Type, the one stop steps for sky conditions (average subject) look like this:

Sunlight f/8

Hazy Day — 5.6

Cloudy Bright — 4.

Cloudy Dull — 2.8

Next, if your subject is in sunlight, keep in mind that the correction for side-lighted subjects in sunlight is one-half stop and for back-lighted close-ups in full sunlight is one full stop. If you use one film, like Kodachrome Film, Daylight Type, all the time, then the relationship you should bear in mind is as follows:

Average Subject in Sunlight
Front-lighted — 8
Side-lighted — between 8 and 5.6
Back-lighted close-ups — 5.6

Finally, as an adjustment for subject type, keep in mind that light subjects under all conditions would be exposed with an aperture one-half stop smaller than the recommended table above for average subjects. The lens apertures for dark subjects would be one-half stop larger. The rare, extremely light subjects call for a full stop smaller, and the even rarer, extremely dark subjects, one full stop larger. The easiest way is to mentally make the adjustments for sky condition, and, in the case of sunlight, for the light direction, on the basis of your subject being average. Then, simply open up, or close down a half or one stop, depending on the lightness or darkness of your subject.

To illustrate the use of this method: you want to film on Kodachrome Film, a late summer flower garden. It is a dark subject. The day is sunny and clear, and you have decided to use side-lighting. Basic exposure for sunlight is f/8. For sidelighted, open up $\frac{1}{2}$ stop (f/5.6-8), for a dark subject, open up $\frac{1}{2}$ stop more (f/5.6). Correct aperture: 5.6.

Another example: you are on a white sand beach. The sky is hazy but the sun is bright enough to cast faint shadows. Basic exposure for sunlight is f/8. For a hazy day, open up one stop (f/5.6). For a light subject, close down $\frac{1}{2}$ stop (5.6-8). Correct aperture: 5.6-8.

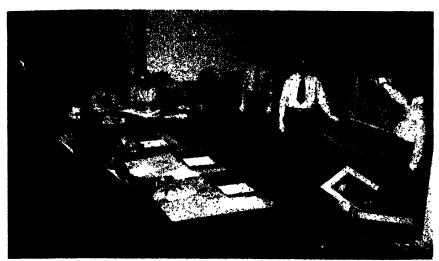
Once you have committed to memory the correct sunlight lens opening for your favorite film, you will probably find the rest of the structure easy to use. After you have it firmly in mind, and have a little practice in its use, you need no longer depend upon a meter. For most of the situations in which you take movies, this system provides you with an immediate answer to the question "What aperture should I use to expose my movie film correctly?" Then, you can "shoot first," with some confidence that you will be shooting right.



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America





The judging arrangements at the February 1952 PSA International Print Competition held at the Kodak Camera Club (Rochester, N. Y.). The print in the viewing box is "The Queen Arrives" by John Applegate. From left to right (excluding judges) are: R. R. Beyer, Grant Haist, Doris Sime, Joan Mallaber, H. Russ Boynton, Fletcher Brothers, Rodney Perry and R. Speck. Judges: John Mulder, Eugene Sourla, Lowell Miller. Photo by G. L. Austin, Jr.

INTERNATIONAL CLUB PRINT COMPETITION

By ROBERT J. LAUER, Director

THE RESULTS OF the February print competition for camera clubs held at Rochester, N. Y., found the top clubs retaining their first place positions. In class A, Oakland maintained first place with a total score of 247 points, and in class B, the Mission Pictorialists with 232 points. Both of these clubs have placed first in the bimonthly competition two out of three times. Trophy winners were Baltimore Camera Club, class A, and Mission Pictorialists, class B. These clubs earned high scores in the judging in their respective classes.

Although last month it was mentioned that the results of the April competition would be the first of the season to include the judges' ballot, this fact moving Kodak Camera Club, which sponsored the February contest, came through with a very fine ballot which included judges' comments.

FISHERMAN H. Waff

The jury featured three of the Rochester arca's best judges: John Mulder, FPSA, Hon. PSA, past president of PSA and Kodak CC and photographic lecturer and author; Lowell Miller, photographic lecturer and author; and Eugene Sourla, Rochester "Times Union" newspaperman and former photographic lecturer.

A total of 243 prints were received from 61 clubs, including entries from Canada. Cuba, and India. The receiving, separating, and handling of the prints was done in the same manner as in a regular international exhibition. After the judging, score sheets and judges comments were sent by first class mail to each club.

Grant M. Haist, chairman of the Monochrome Section of Kodak CC, has this to say regarding the competition:

"An analysis of the comments indicates that while the general level of technical quality of the prints was good, the level of originality and suitability of subject matter was below average. The judges



PORT Fred Kuehl

remarked on the exceptionally high quality of some of the entries from India and Cuba. Written comments indicate that minor changes in some of the prints would lead to greatly improved treatment. The judges were unanimous in their selection of the first and second place medal winners, but found the choice for third a very difficult one to make."

This judging was scheduled as a regular meeting of the Monochrome Section of Kodak CC. All area camera clubs were sent invitations to attend. Arrangements were under the joint direction of Grant M. Haist, and Sydney E. Anderson, Executive Secretary of the Club.

Individual winners were as follows:

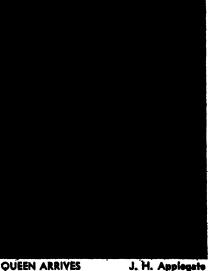
FIRST PLACE-"The Queen Arrives" by John H. Applegate, Grosse Pointe Camera Club.

SECOND PLACE-"Port" by Fred H. Kuehl of the Rock Island Camera Club. THIRD PLACE "Fisherman of Ianitzio" by Hugh Watt of Lawson Camera Club.

(According to points, there was a four-way tie between Watt, Eugenia Buxton of Memphis, Juan Fernandez of Cuba, and Delbert Pidgeon of Bartlesville. This was broken by the judges, and Hugh Watt was awarded the medal for third place.)

The top ranking clubs as of March are listed below. Next month a complete listing will appear. The fifth and final competition of this season is being held this month under the direction of the Fort Dearborn-Chicago Camera Club.

CLAS	S A	
Club	Feb. Score	Total to date
Oakland Camera Club	79	247
Baltimore Camera Club	93	232
Photo Guild of Detroit	88	227
CLAS	S B	
Mission Pictorialists	88	233
Atascadero (California)	76	204
Bartlesville Camera Club	74	196



QUEEN ARRIVES

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CAMERA CLUB PRINT CIRCUITS William R. Hutchinson, Director Box 367, Newburgh, New York

INTERNATIONAL CLUB PRINT COMPETITION

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CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Memphis 3, Tennessee

PERSONALIZED PRINT ANALYSIS J. Elwood Armstrong, FPSA, Director 17402 Monica, Detroit 21, Michigan

PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 725 West Sola Street, Santa Barbara, Calif.

SALON PRACTICES
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PEN PALS
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HONORS PROPOSAL COMMITTEE
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Philip B. Maples, *Director* 29 Spring Street, Brockport, New York



STANLEY D. SOHL, Associate Editor

Everyone strives to increase their pleasure and so pictorial photography, especially the International Portfolio activities, offers no exception to the old saying that "One gets out of a project benefits in proportion to the effort put into it." This is certainly true in portfolio activities on the international level and the chance to study, to analyze prints, to evaluate and comment on them, and to gain a certain understanding of our friends, is something that increases the pleasure of the experience.

Everyone wants to get more fun out of what he is doing. You go to a movie because someone has told you that it is extra good—you want to increase your pleasure. You learn the rules of a certain game so that you can increase your pleasure in it, or you join a camera club so that you can meet new friends and increase your pleasure in photography.

An I. P. can do this for you, too-increase your pleasure.

Voices From the Otherside

A certain midwestern state has offered teaching by radio to its remote and urban classrooms. This is a voluntary plan that supplements their regular classroom life and activities. To these classes the radio is now an accustomed event but not common place to the extent that it has been over used. It is eagerly waited for and accepted in the right frame of mind. Isn't it with this same eager awaiting that we find ourselves when we know that an I. P. is on its way. Doesn't our portfolio act as a teaching aid, an aid that has a special personal appeal because it is made up of comments and help from other people just like you and me?

Education through radio is designed to vitalize the work and to stimulate the students to a further interest in their subject. We might say the same about our activities since the portfolio stimulates the worker to further study and interests the worker in the other man's techniques.

Radio has been building up heroes and ideals in the minds of the children who listen to it in their homes. Through these programs the "characters" have become almost real to the children and definitely influence their play, language and habits. The portfolio could have just as powerful an influence on our lives if one would only study these prints thoroughly. Our I. P. also makes real "characters" out of the new friends that we meet through this activity. It is a well known fact that the same basic result may be obtained in different localities, yet the procedure in gaining the result may be quite different. It is this difference

in approach to photography that broadens your mind and you never can tell, you might even learn how to do it better!

The teacher must "set the stage" for her pupils if the radio message is to be of maximum value. So it is with the portfolio, the contacts with these people, the small bits of social understanding that we gain, and the help from the eyes of another culture, all are setting the stage for a better world. In this new world maybe we can take better pictures.

John Hogan FPSA, FRPS, Speaks

While looking over some of the requests in the note books of the I. P., we find one very common question—what is a Pictorial Photograph? The subject is too large to cover adequately, but we can hit the high spots and point out several essential things every pictorial photograph must have.

Any picture of any subject can be pictorial if it is handled in a pictorial manner. Pictures of people, human interest studies, news, pets, nature studies, pictures of places, land and seascapes, patterns, textures, and even scientific, medical or intangibles of all kinds can be handled as pictorials and hung in salons.

What, then, is a "Pictorial Photograph"?

- 1. There must be a center of interest, properly accented by containing the lightest and darkest tones in the entire print.
- All elements of the picture, not a part of this center of interest, must be eliminated or properly subordinated so they do not compete too strongly for attention.
- There must be a mood and atmosphere in keeping with the feeling you wish to convey.
- 4. There must be a pleasing arrangement of lines and masses, with the usual rules of good composition more or less being adhered to. There must be an avoidance of confusion, with a predominant attempt to simplicity.

The print must be a top example of the process used to make it, whether contact, straight projection, or any of the control processes. It must be as pleasing as the materials, chemicals and paper permit—in other words, tops as far as technique is concerned. You can't expect the first print you make to be tops—you must be willing to fill a few wastebaskets in arriving at the best way to make your particular picture.

Only when you make a thorough effort to do so will your work improve. You learn by doing, and you will learn a lot more by working hard for a year on a single picture than you will by making a thousand snapshots and routine enlargements.

If you really want to get to be a good pictorialist, John Hogan can't promise you anything more than Churchill promised the English at the start of the war—"Blood, Sweat and Tears". There will be many times when you will be tempted to say, "The heck with it," and start playing chess or bridge for amusement. But sooner or later every one who tries will turn out a good pictorial print if he is willing to pay the cost in time and effort.

If you would like to be a pictorialist or just increase your pleasure in photography—why not write for further information from Col. Charles J. Perry, Director, International Portfolios, 7431 Ryan Road, El Paso, Texas.

HIGHLIGHTS PROM

Portrait Portfolios

MAURICE H. LOUIS, APSA

While Paul Wolfe, accompanied by A. Aubrey Bodine of Baltimore, is junketing around Mexico during the month of February, I have been called on to write this column. It will be interesting to see how many portraits Paul brings back.

Miss Frieda Brenner, M.Photog., Wauwatosa, Wis., and George B. Wright, managing editor of "American Photography," have consented to act as emergency commentators of Portrait Portfolios.

On February 28, I attended a PSA Convention Committee meeting in New York. Plans are progressing well for making this first August meeting an interesting and successful one. Further details will soon be announced but I can say a highlight of the program will be a boat trip around New York Harbor and up the Hudson River. A truly commodious vessel has been chartered and while some members may miss the rustic side-wheeler and oysters of Baltimore, it is hoped that a repetition of the Chesapeake Bay haze will be conspicuous by its absence.

The new advanced portfolio, #15, began its first circuit in February. This experimental group aroused so much interest that another similar project, #16, is now being formed. The first group was limited to advanced amateurs. However, many professionals set off such a howl on not being admitted that #16 will include them as well as advanced amateurs.

Thomas Limborg, of Minneapolis, will act as commentator of #16. Born in Norway, he studied art for many years. Winner of the PSA Color Division Clerk Maxwell Award, Mr. Limborg has been a professional for twenty years. He is nationally known for his work in color, as well as his character studies.

By the time this appears in print, I will have returned from a month's combination business and pleasure trip to Florida. Through the kind efforts of Portrait Portfolio members, I will speak to the Bethesda CC (Rosita Gostin); Greenville, S. C. CC (Skeets Biber); and Tallahassee, Fla., CC (Coleman Dixon). It is through such efforts as these that PSA plays such an indispensible part. Local and regional barriers are broken down, thereby offering us a better understanding of the problems confronted by others.

Very few prints were entered in the portrait classes of the first Print of the Month contest for January. It seems to have caught many members by surprise but by now they should know that portraits can be entered at any time. Besides having your print personally analyzed (if the entries are not too voluminous) you may help

your portfolio win an annual award. So why not send in a portrait at once?

Susan Sherman, Brooklyn, N. Y., a consistant point winner for Pictorial Photographers of America, judged the January portraits. February prints will be judged under the auspices of the Albany, N. Y., CC, March at St. Petersburg, Fla., CC, and April at Temple CC of Brooklyn, N. Y.

The roster of the new folio #15 is as follows:

Miss Gerda Peterich, APSA, Rochester, N. Y., Commentator
Susan Sherman, Brooklyn, N. Y., Secy.
Edith Worth, Nutley, N. J.
Frederic Calvert, Chester, Pa.
R. E. Collins, Connersville, Ind.
Harry Perry, Jackson, Mich.
F. L. Purrington, Wheaton, Ill.
Art H. Oehl, Winnetka, Ill.
C. R. Freeborn, Lincoln, Nebr.
Chester R. Frye, Lincoln, Nebr.
Joseph D. Roberts, Seattle, Wash.
Roy Wolfe, Portland, Ore.
Ben Knutson, Alamosa, Colo.
G. Carey Carpenter, Baton Rouge, La.
Dr. A. W. Biber, Spartanburg, S. C.
Frank A. Jones, Bristol, Tenn.



MISS EVELYN M. ROBBINS, Associate Editor

Chirps From the Robbins

Are you putting the best prints you can possibly make into your portfolios? Are you reading and practicing the comments made by your fellow members—and most important of all, those of your Commentator? Are you then doing the prints over using all of these good suggestions and resubmitting them in your portfolio to again be commented upon? If you aren't, you are missing all of the benefits that you should derive from your portfolio membershin!

Just observe for a time the progress made by those members who work hard, particularly with their fellow members and Commentator. Then, observe the lack of progress that is made by those members who just sit back, lazily, and put in just any old print to fill in.

I've personally watched, with particular interest, several hard working portfolio members. When they joined the portfolio they were making snapshots-and even those snapshots could only, in all fairness, be classed as "poor". Now, those same members after working hard for a period of time, following the advice of their fellow portfolio members and of their Commentator (several even write to them when they have a particular problem), are the biggest percentage regularly receiving an "in" in the international salons—even the smaller percentage are almost ready to "get their feet wet" in the exhibitions. Not a single one has failed to improve by leaps and bounds!

It isn't a bit too early to start planning, right now, on attending the 1952 Convention in New York City.

Remember the swell "get togethers" we had in the Portfolio Room in Detrolt? That spirit can be, and will be, present in New York.

Wasn't it wonderful to walk into a room and know that there you would find a lot of good guys and gals that you already know by correspondence—and best of all, your Commentator who has worked so hard to help YOU improve! The warm friendly air of everyone made you feel at home immediately.

All this, to say nothing of the privilege of browsing through some very fine portfolios. How about it, will YOU be there?

Reward for Promptness

ELDRIDGE R. CHRISTHILF, HON. PSA, APSA

In the last issue of *The Digest* we announced the fact that Circle #30 was the first Circle to have the pleasure of studying one of the two volumes that John Hogan had prepared showing the control methods used in going from original contact print to finished salon print. This release had no sooner gone into the mails when we came up with another winning Circle—Pictorial Portfolio #60 under the guidance of Evelyn Letts of San Francisco.

It was not too long ago that we asked Evelyn and the group in Circle #60 to take a bow for they had proven that a portfolio, even though it went from coast to coast, could make three circuits in a year. It is not at all surprising, therefore, that Circle #60 has just completed its present circuit well ahead of schedule and will soon be enjoying Volume #2 of the Hogan Portfolios.

And, while we are passing out orchids, we must not overlook the Commentator-Dr. Carrol Turner, APSA, of Memphis, Tennessee. He does a very thorough job on the portfolio, and, as a rule, manages to get it back within a week or ten days at the most. The present circuit was completed the last of January. This is being written on February 10th, and, in the meantime, the portfolio has gone to Dr. Turner, has been handled by him; has come back to Evanston-and now, believe it or not, is on its way to Evelyn Letts to begin a new circuit! This only proves that it CAN be done-but it takes the complete cooperation of each and every member of the Circle as well as the Commentator.

So, the next time you feel that it is impossible for your portfolio to follow the schedule that has been set up, don't lay the blame on Railway Express, but just take a look at what Circles #30 and #60 have done within a short period, and what other Circles are going to do. It all depends on you, and you and YOU!

Those Seals Again

We are still running into opposition in some parts of the country on the part of Railway Express Agency employees in affixing the seals as requested. A recent case of this was in Brooklyn, New York, where Gerald Greenidge met a refusal that caused him to write as follows:

I wish to say that I've 'run into difficulty' as far as those Railway Express Griplock Seals are concerned. The agent at the 38 Hanson Place Railway Express Station in Brooklyn says that his regulations only allow him to place the seals on luggage. The question arises as to what should I do about the portfolio I expect in January.

We replied, in part:

Explain to the agent that the action is being taken at the suggestion of Railway Express Agency to prevent tampering with the portfolios and to cut down on the claims that they have had to pay for the theft of prints from the portfolios. The agents are supposed to place such seals on shipments upon request—and at NO extra cost or increase in rates.

We have now received the following reply from Gerald:

With your letter as a basis, I took the matter up with the Agent-In-Charge of the 38 Hanson Street Brooklyn Station. He restated what you had said concerning the sealer and said if I had any further difficulties with the agent on duty, to simply ask for the Assistant Agent-In-Charge. Since that time I have sent out two Portfolios—with sealers.

This is being quoted so that any of you who run into difficulties may try the same approach. It has stopped all thefts from portfolios since we began the practice of shipping under seal.

Comments By a Commentator

ROBERT L. McFerran, APSA, Commentator, Portfolio #21

A portfolio circle consists basically of two elements: The members of the portfolio, and the Commentator.

Each element owes something to the other. The Commentator accepts an obligation, when he becomes a Commentator to devote enough time to his job to make his comments and suggestions and criticisms workable and valuable to the members of the circle. The members owe to their Commentator a willingness to accept his suggestions and to follow them. If the members do not accept and follow the recommendations of the Commentator, then there is no particular point in having a Commentator at all.

Being a Commentator is not an easy job. I would like to be absolutely honest and straightforward. I would like to be able to say, without hesitation, when circumstances warrant: "I see no possibility of this print being classed 'pictorial'." It is understood, of course, that a complete explanation would be included—to explain why the print is hopeless from the pictorial standpoint.

I do not expect beginning pictorialists to have the skin of a rhinoceros, but I like to feel that these would-be pictorialists are adult enough to be able to take frank criticism without curling up their toes. I do not believe that it is good practice to encourage a person to work on a negative that has no pictorial possibilities.

On the other hand, when I see that a picture definitely does have pictorial possibilities, and I suggest those possibilities in detail, I would like to feel sure that my suggestions will be followed, and followed to the letter. It is probably true that most of us who act as Commentators get discouraged, now and then, because after all the work we do to make suggestions, we have no evidence that those suggestions have been followed.

There is still another relationship within a portfolio that seems worthy of comment: The relationship between the members themselves. I have noticed that the portfolio members who give nothing but praise to the prints of other makers generally fare all too well in the comments made by their fellow-members, whereas the "tough" members, who tear into bad prints, generally get more adverse criticisms.

A portfolio shouldn't turn into a mutual admiration society. The member who does an honest and straightforward job of criticizing the prints of his fellow-members, even if many of his criticisms are adverse, is a very great asset to a portfolio. He should not be penalized by having his prints torn apart unjustly simply because some other member was irritated by his adverse comments.

To make a comment as to a weakness observed in the work of beginners, would have to do with the tonal range of the negatives produced by most beginners. It should be emphasized that a good picture starts with a good negative. While the use of soft papers and hard papers can to a degree compensate for the faults of a negative, we must accept the fact that a negative which produces a full range of tones on a normal or #2 paper is the ideal negative, and the one we should seek to make.

As old as photography is the rule, "Expose for the shadows, and develop for the highlights." That was a good rule when grandpa exposed his wet plates; it is a good rule today, no matter how fine and modern your equipment may be.

If the exposure is not adequate to develop details in the shadow, you will have black and empty shadows. This overexposure must be compensated by under development. Thus you provide good shadow detail and climinate blocked highlights.

There is no great trick to the art of exposing for the shadows, and developing for the highlights. Any reasonably complete book on the fundamentals of photography will explain exactly what is meant by this axiom, and how to get detail in your shadows by proper exposure, and control highlights, through development.

Whether you are taking record shots for

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois. the family album, or pictures which you hope will hang in an international salon, a good negative is a prerequisite. The only difference between a fine album shot and an outstanding salon print in many instances is your final treatment of the subject, in composing and print technique.

Finally—if you will remake a print and resubmit through your portfolio following your Commentator's recommendations, the group can benefit through comparison and your Commentator will be assured of your interest in attempting to improve your work.



GEORGE GREEN, Associate Editor

What Is Technique?

Technique, according to Webster, is "the application of science to the arts." The definition sure covers a lot of ground and is brought up to a sharp turn in the road by the sign which asks: "What is Art?"

Does one begin where the other leaves off? Are both synonomous? In order to produce a work of art one requires the science of knowing how to do it. So, I can see that a part of good technique is knowledge knowing what you want to do and how to do it. And, because we are human beings who think, it is readily understandable that such technique will vary with the individual's reactions and approach to the problem.

All of the above being true and the premise established that although two people may think alike their approach to achieving the same ultimate end will be different, we find that in photography, like oils, two routes will lead to the same road. In photography, the camerist has the opportunity of perpetuating upon film and paper the art which abounds around him; an opportunity to indulge in all the various approaches his mind can conceive in either the use of filters, type of film, exposure, darkroom processes, etc.

Then, if the aforementioned is true and technique, although variable, can be used to achieve the same end result, what is good technique? What sort of a camera and what make enlarger and how many hours of sweating it out in the darkroom is required before a salon print can be produced which will place in one of the awards? Is technique based upon the equipment used or is it founded upon strong working knowledge of the subject matter and the tools such as camera and film?

We have seen excellent work produced from a box camera which sold for less than \$2. By the same token we have seen acceptable and award-winning prints made from a home-made enlarger employing a tin can as lamphouse. And, as you know, the converse is true, we have all seen the miserable results of the Sunday Snappers even though their equipment cost hundreds of dollars. Then, the matter is self-explanatory . . . technique is essential in photography! Tools are important in relation to the user's knowledge of how to obtain the most from them.

So, technique is knowledge and knowledge is learning. How does one go about learning what is good technique in photography? How does one learn to see what the eyes look upon? How does one learn how to sift the subject matter in relationship to the finished print prior to making the exposure? How does one learn to challenge what he sees so that the reflexes automatically point the angle and the correct exposure—translating it from what he sees to what he will obtain?

Well, you PSAers are lucky. Especially if you are a member of the Pictorial Division. We can't teach you what to see but we can point out how to see. We can't compose your picture for you but we can point the way. We can help you as much as you are willing to be helped. It is absolutely free. All you have to do is follow these simple rules:

Make one contact print and one enlargement of the negative you would like to work over. On the back of the enlargement print your name, address, why you made the print (club competition, salon, etc.), all the pertinent exposure and developing data. Enclose it with a prepaid envelope to cover first class return mail and send same to J Elwood Armstrong, APSA, Director, Personalized Print Analysis. He will analyze it for you.

Award of Merit

GLENN E. DAHLBY, Director

Are you one of those photographers who uses his camera for doing "Nature Studies"? Would you rather spend hours "sweating out" the tone and texture of a butterflies wings projected upon your printing paper than a few minutes to turn out a profile of your best girl or boy friend? Have you been feeling discriminated against because the Pictorial Division of the PSA has not paid recognition to your field of photographic endeavor? If you are and if you have, I've news for you!

You can indulge in your hobby to your heart's content. You can lavish all the love and care possible to make an acceptable salon print . . . and . . . you may enter it in any recognized pictorial show. If it brings home an award you may count same towards your Award of Merit rating. Now, go out and shoot those toad's toenails and rattlesnake's rattles to your pictorial delight. It should make for more interesting work because you'll be able to win PSA recognition.

Of course, there's always a little gimmick hidden in the fine print . . . and I would like to call your attention to it. The "Nature" print must be entered and accepted in a recognized pictorial show. "Nature" exhibitions do not fall within that classification. Then, one of the requirements for the Award of Merit is that you must be a member in the Pictorial Division

of PSA. It is advisable to include the date of your membership when filing your application for the Award of Merit.

Actually, it doesn't require additional work in order that you may become a Star Exhibitor. All you need to do is to send to the Director a statement listing the titles of the prints on which the application is based, the name of at least one salon where cach was hung, and the total number of acceptances. Requirements for the five degrees of the award are:

One-Star: 6 different prints—30 total acceptances
Two-Star: 16 different prints—80 total acceptances
Three-Star: 32 different prints—160 total acceptances
Four-Star: 64 different prints—320 total acceptances
Five-Star: 128 different prints—640 total acceptances

New Star Exhibitors and changes in ratings since last month are as follows:

New 1-Star Exhibitor
Chicago, Illinois
New 2-Star Exhibitor
Fred C. Kahoun Philadelphia, Pa.
Lionel J. Tedridge, ARPS Windsor, Ontario, Can.
Advanced From 1- to 2-Star
Fresno, California
Advanced From 2- to 3-Star
Mrs. Caryl R. Firth
Roy E. Lindahl Drayton Plains, Mich.



LYNNE PASCHALL, Associate Editor

"Two million Americans have never seen an elephant," says a headline, and the reason is that they have not reached an age when they are interested in things outside the nursery.

I remember distinctly the time when I saw my first elephant. He had been oversold to me. Adults and older children had raved about the giant quadruped until I had formed in my mind a very erroneous picture. I fully expected to see a mammoth creature that towered above the house tops, and when my father lifted me up on the window sill of an up-stairs office so that I could look down into the street and get an unobstructed view of the fabulous pachyderms, I was visibly disappointed. Pooh! They were not much taller than the horses and didn't even reach up to the tops of the band wagons.

Early impressions persist, and do you know, I am still not greatly impressed by the huge unwieldy beasts.

It all leads me to wonder if, in my enthusiasm, I have been over-selling any of the Camera Club Activities. Has any club been disappointed with one of these programs? Has anyone suggestions to offer for improvement? If so, write the director of the particular activity that has fallen short of expectations and give him

a piece of your mind. That's the way we do with pictures, and that is the way we make progress.

Of course, if you liked a program, or the distribution service, the director would be pleased to hear that too.

Camera Club Print Circuits

Circuit 52-A is on its way now with the following clubs participating.

Equitable Life Camera Club... New York, N. Y. Carteret Camera Club..... Carteret, N. J. Glens Falls, N. Y. Piscatagua Camera Club.... Portsmouth, N. H. Lockport Camera Club..... Lockport, N. Y. Community Center Photo. Club... Madison, Wis. Fine Arts Camera Club..... Evansville, Ind. Elmira Camera Club.... Elmira, N. Y.

The commentator for this group is William F. Small, APSA.

There is always a new circuit in the making, and it is never too late to get in on one, but be sure to get your club's three prints in your own hands before you make the reservation.

It is not always possible to have the show arrive for a particular date, so when writing be sure to give a schedule of your meeting nights so that a compromise can be worked out if there is a conflict.

WILLIAM R. HUTCHINSON, Director

Portfolian Clubs

The Lincoln Portfolian Club, of Lincoln, Nebraska, held its second Annual Ladies Night honoring the members' wives, on the evening of December 21st, 1951. Special photographic decorations and center pieces had been prepared by Mrs. Claire Poulson and Mrs. Sten Anderson, utilizing red, yellow, and green painted flash bulbs, and miniature Christmas trees constructed out of film spools and green paper backing cut to represent fir branches. At the conclusion of the banquet, Miss Elizabeth Grone projected nearly a hundred color slides of notable places in Europe, taken while on tour there during the summer of 1951. Twenty people were in attendance, including two guests.

STEN T. ANDERSON, Director

The Portfolio of Portfolios

Mrs. Frances S. Robson, APSA, a pioneer worker in the International Portfolios, conceived the idea of arranging the American and foreign prints of each circuit of an International Portfolio on a large surface and photographing them as two units. She called the activity the "Portfolio of Portfolios", and at her death, the work was continued as a memorial to a dearly loved member of the Pictorial Division.

This activity of the Pictorial Division has now been placed in the hands of "Jim" Johnson of Santa Barbara, California, who is an active member of both American and International Portfolios.

Col. Charles Perry, Director of International Portfolios is working in close harmony with Jim in getting circuits routed to him so that he may make additions to the present collection.

The Portfolio of Pertfolios is available to all camera clubs merely for the asking,

and payment of express charges. For further information write to James T. Johnson, Director, Portfolio of Portfolios, 725 West Sola, Santa Barbara, California.

Recorded Lectures

This has been a very successful activity. William Hutchinson says that the Newburgh Camera Club of which he is a member, has been using some of the Recorded Lectures, and that the members like them very much.

Bill says, "In fact, I am booking all of them for future meetings. I think that they fill a great need for most camera clubs."

PHILIP B. MAPLES, Director

VIEWS AND REVIEWS

BY THE EDITOR

The Real Reasons

The argument still goes on as to whether or not photography is art. So what, I say! What difference does it make?

Why do YOU take pictures? What is your deep down, basic reason?

It isn't to win prizes at your club competitions-or to show your pictures to your friends. It isn't to see how many prints you can get into the salons-or to decorate your walls at home.

For everyone who takes pictures, seriously, does so for just one real reasonthe joy that they receive from creating something of which they can be proud.

Does it matter whether your creative efforts are art or not? Does it matter if fifty or a hundred years from now your efforts will be displayed in a muscum of art-or stored in a dusty attic by your grandchildren as memos of what you did way back in 1952?

No-the important thing is your enjoyment of photography. Oh yes, it is nice, we all admit, to have our prints ooh'd and aah'd over by our fellows in the clubs. It is nice to be able to say we won the top award in PSA's Print of the Month contest-or that we hold the rank of Four Star Exhibitor.

We take pictures because they provide something in our life that would not otherwise be there. Our pictures enable us to release the creative desire which we all have.

But photography does more than this. The creative urge is uppermost, but there is another important part to our enjoyment of photography. That is the enjoyment we get from the friends we make through photography.

Did you ever see two photographers meet for the first time? They may never have seen each other before, and may come from opposite ends of the country-yet immediately there is a friendship formed.

Those of you who have attended PSA conventions know how quickly warm friendships are formed by photographers from New York to California. And some

of these friendships even blossom into a closer relationship and lead to marriage.

It is the friends that we have who make our lives full and happy or empty and pointless.

We enjoy friends who work where we do, friends who attend similar social functions. But the deepest, most satisfying friendships are those we share with others whose creative urges are similar to ourswho see beauty in the same places we see it-who understand our love of sunlight and shadow on a brick wall-or of the play of expression on the face of a childor the understanding of life's problems reflected in the attitude of an old man sitting in the sun.

For creative expression, there is nothing like photography—and let those who are dialectic argue whether or not it is art. For me, I will use it to let my creative wings carry me above mundane, everyday things.

And for friendship, there is nothing like the friendships of our photographers, one for the other. That is probably the most precious return I have gotten from my photography.

-STELLA JENKS

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The mono-

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, **APSA**

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D. Ward Pease, FPSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA. No. 5. New Prints for Old by Bar-

bara Green, APSA SPECIAL Photography of the Nude

by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman. FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

chrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Montreal (M,T) Exhibited May 9-June 1 at Museum of Fine Arts, Data: Mark Stein, 4355 Hingston Ave., Montreal 28, P.Q.,

Canada.

Rockford (M) Exhibited May 30 at Art Association. Data: L. M. Marsh, M.D., 1628 Harlem Blvd., Rockford, Illinois.

St. Losis (M.T) Exhibited May 10-22. Data: F. C. Kirby, 512 Missouri Pacific Building, St. Louis 3, Mo.

Cincinnati (M) Exhibited May 7-21 at Art Museum. Data: Raymond E. Riedinger, 3875 Kirkup Ave., Cincinnati 13, Ohio.

Baltimore (M.C) Exhibited May 31-June 22 at Museum of Art. Data: Paul V. Forest, Jr., 23 Leslie Ave., Raltimore 6, Md.

Southwest (M.T) M closes June 8; T June 13. Exhibited June 27-July 6 at San Diego County Fair. Data: Salon Secy., P. O. Box 578, Del Mar, Calif.

Hartford (M.C.T) M.C close June 10; T June 17. Exhibited July 2-27 at Wadsworth Atheneum.

Exhibited July 2-27 at Wadsworth Ather Data: Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

Memphis (M,T) Closes June 16. Exhibited July 128 at Art Gallery. Data: Mrs. Louise Clark, Brooks Art Gallery, Overton Park,

Clark, Brooks Art Gallery, Overion Fark, Memphis, Tenn.

PSA (M,C,T,S,MP) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16. Data: Carl N. Sanchez, Jr., 62 Park Terrace West, New York 34. N. Y.

Evansville (M) Closes July 19. Entry fee \$2.00. Exhibited August 3-17 at club. Data: Geo. Parks 1466. Perspective.

Basker, 1456 Brookside Drive, Evansville, Ind.

Ill. State Fair (M,C) Closes July 28. Exhibited Aug. 8-17. Data: Evelyn Robbins, 2417 S. Eleventh St., Springfield, Ill.

Eleventh St., Springfield, Ill.

Ahmedabad (M,C) Closes Aug. 5. Exhibited in
October. Data: T. F. Geti, Secy. Camera
Pictorialists of Ahmedabad, Salapose Road,
Ahmedabad, India.

Tokyo (M,T) Closes Aug. 31. No entry fee;
entry form waived. Exhibited during October
and November. Data: Katsuo Takakuwa,

and November. Data: Kalsuo Takakuwa, 1984 Kichijoji, Near Tokyo, Japan. Northwest (M) Closes Sept. 5. Exhibited Sept. 13 21 at Western Washington Fair, Puyallup. Data: Geo. Kinkade, Auburn, Washington.

Chicago (M) Closes Sept. 27. Entry fee \$2.00, Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSalle St. Room 1382, Chicago 4, Ill.

Other Salons

So. African (M) Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P. O. Box 7024, Johannesburg, S. Africa.

Rio de Janeiro (M,T) Exhibited June 6-28. Data: Associancao Brasileira de Art Fotografica, Rua Santa Luzia 173, congunto 705, Rio de Janeiro, Brazil.

Beograd (M) Exhibited May 1-20 at the club. Data: Foto Dlub Beograd, Postanski fah 281, Beograd, Jugoslavia.

Beograd, Jugosiavia.

Barcelona (M) Exhibited during June. Data:
Agrupacion Fotografica de Cataluna, Duque de
la Victoria 14, Barcelona, Spain.

Bristol (M,C,A,S,L,T) Exhibited May 10-31 at
Art Gallery. Data: Reception Secy., 36
Whiteladies Road, Bristol 8, England.

Amsterdam (M,T) Exhibited June 27-July 6 at
Foto and Film Festival. Data: Secretary,
Zuider Statlonswag 33 Roomendeal Holland

Zuider Stationsweg 33, Bloemendaal, Holland.

Edmonton (M) Closes June 16. Exhibited July
14-19 at Pavilion of Photography. Data:
J. G. Houses, The Edmonton Exhibition Assn.

Ltd., Exhibition Grounds, Edmonton, Alberta,

Canada. Canada.

Canada.

Copenhagen (M) Closes July 1. Exhibited Aug.
10 24 at Charlottenborgs Art Gallery. Dats:
Aage Remfeldt, Pres., Society of Pictorial
Photography, Hawdrup, Denmark.

Zaragoza (M) Closes Sept. 15. Exhibited Oct.
5-28. Data: Secretary, Sociedad Fotografica
de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza,
Seain.

Spain.

Mexican (M) Closes Oct. 15. Exhibited Nov. 15 to Dec. 15. Data: Ray Miess, 1800 N. Farwell Av., Milwaukee 2, Wis. or Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

PSA COLOR DIVISION

- George F. Johnson, APSA

Forestry Building, State College, Penna.

Color Slides Projected In Wards

Color slides are very popular among the bed patients and ambulatory alike in the wards these rainy, dark days. The Red Cross has for a long time been the recipient of color slides of subject material ranging from scenes of the Bay Bridge to safaris in darkest Africa. Karl A. Baumgaertel, APSA, of San Francisco, has been responsible for promoting a drive to gather a collection for use in military hospitals in the Pacific Area (Western States and Far Eastern Theatre Hospitals) for recreational purposes. The color slides which cover photographs of the United States and territorial possessions, have long passed the quarter million mark in the number of slides grouped and collected for hospital distribution. Mr. Baumgaertel monthly brings this slide contribution into the office of Miss Ruth Wolff, Recreation Consultant, Pacific Area Red Cross Office in San Francisco; in the last donation there were over 1100 slides. The pictures have been catalogued and are available to all who are interested in "places and things" the world

Recently while projecting the slides of Far Eastern countries to Korean casualties in an amputee ward, a group of the men contributed slides that they themselves had "shot" enroute overseas while in Japan and Korea. The patients enjoyed comparing notes on areas they had at one time visited, pictures of wide appeal and great variety. Color slides are a pleasant recreation of rebuilding happy memories, greeting former friends while convalescing in bed or wheel chair. To shutterbugs, too, it is an incentive to take more pictures ranging from the wide open spaces to snow capped mountains to be retained for many years to come. Those "far-away" places come to life, as well as American cities and farm lands of ward buddies, who, perhaps, many times have regaled you with "it's the very best spot to live." Now he can convince you with color slides. Want to make a visit to a certain destination, let us know and we will bring some of these slides and a projector to your ward. And a big vote of thanks to Mr. Baumgaertel and the members of the PSA for their thoughtfulness in gathering together the slides; we cagerly await the next group of pictures. -From "Oak Leaf", publication of the U. S. Naval Hospital, Oakland, California.

Are You Getting Fun Out of Color???

What about those hundreds of color slides you and I make each year, that are beautiful to look at, yet do not possess competition possibilities?

Most of us are members of camera clubs having monthly competitions where we can enter only one to four slides each month



Patients in U. S. Naval Hospital, Oakland, Calif., enjoying color slides contributed by PSA members. Official U. S. Navy Photograph.

depending upon the size of the club. This means that of the many rolls of color film we expose no more than 48 slides can be shown during one calendar year. What about the others? Do you sadly file them away hoping someone will ask to see them?

Many color enthusiasts are beginning to question whether or not they are getting the maximum pleasure from showing only their competition slides. Some weary of the eternal competitive spirit in clubs, especially when the majority of comments by judges leave them more confused than enlightened.

With such complaints reaching our ears, we in Long Beach, have organized a new kind of "color" organization wherein we are determined upon adhering to two basic principles:—(1) to enjoy color photography to its fullest extent. (2) To share this enjoyment with a reasonable sized group of congenial fellow color photographers.

To accomplish these ends we have done away with any chance for the petty politics which have ruined more than one good club. We have no monthly competitions. Our only competitive efforts being submissions to international exhibitions and to the five PSA Color Division Club Contests each year. We have three types of meetings, alternating between (1) a slide clinic wherein we discuss our slides and attempt to correct obvious faults before the slides reach the judges in competitions, PSA club contests or international exhibitions; (2) during the year each member has the opportunity to show one or more series of non-competitive slides; (3) a guest or two either show an interesting series of slides or give a demonstration or lecture on some interesting phase of photography. Also, whenever we can get material we have special programs of general interest to members; these may be either technical or entertaining.

Most of us belong to other clubs. In our new organization, Color Pictorialists of Long Beach, we believe we have found a way to have only real pleasure in color photography. Another trend toward getting away from the routine camera club activities is the increasing number of "Color Slide Parties" being given in this area. Groups of non-photographers such as churches, civic clubs, social clubs, etc. are requesting slide shows. This not only gives the color photographer an opportunity to share his pictures but invariably increases the public's interest in color photography, even causing some to take up photography.

This home show idea is also becoming more and more popular with Camera Club members. Several have aided the PSA Slides-for-veterans program, by charging an admission from each guest, of ten slides for veterans.—Vella L. Finne

Watch That Foreground

"The most common fault with pictures is too much foreground." This is the bold assertion in a recent camera club bulletin.

What do you think?

Certainly, a lot of foreground, all out of focus is death to any pictorial slide. Certainly, a lot of foreground with a jumbled up mess of objects and lines in it, is "out the window." Certainly, a lot of foreground with heavy dark shaded areas, or bright horizontal masses like sidewalks is "ouch" to any judge.

But what are we going to substitute for these objectional foregrounds. Surely, not more burned out sky areas, or plain blue masses.

Creating a good slide is often a matter of selecting the lesser of two pictorial evils. My guess is that a majority of the pictures with that common fault of too much foreground could not be raised to an exhibition level just by raising the camera angle and reducing the foreground area. Producing exhibition slides is usually not that simple. It is extremely important that we be "foreground" conscious, but the real remedy is not merely to reduce the foreground area; we must search out a viewpoint, a camera angle that places all areas in the picture in proper relationship and support of each other. When you find that fortunate position, the "muchness" of the foreground takes care of itself. G. F. J.

Clean Slides To and Fro

Much has been written about the way the prospective exhibitor should prepare his slides for entry in an exhibition. The slides should be dust free on inside, thumbmarked properly, labeled clearly with name of maker and title, etc.

Now comes some refreshing words from an exhibition that feels it has an obligation to return "clean" slides to the color photographers who make the exhibition possible. The March 1952 Bulletin of the Chicago International Nature Photography Exhibition has the following to say about clean slides:

"Perhaps some of you who are experienced exhibitors have noted that you receive your slide back without the usual little sequence number label on it. The answer is that we do not use these; we paste nothing onto the slide. All entries are handled and sorted by maker's name, not by key numbers. This means that your entries come back to you as clean as you

sent them (especially since all slides are polished)."

It has been particularly disturbing to the writer to have his slides returned with the sequence number label pasted over a portion of the title, or over the numbered thumb mark, or over the exhibitor's name and addess so that special work is required to return the slide to the same clean, legible state it was in when sent to the exhibition. Surely, there is sufficient space on the slide to place a small sequence label somewhere else than right over the top of essential information on the slide. G. F. J.

Slide Contests for Individuals

Plans are already under way for the 1952-53 National Color Slide Competitions for Individuals. This Color Division activity is for individuals and consists of a series of five contests each season with deadlines on the 20th of September, November, January, March and May. The judging is done by camera clubs and the judging points are rotated. There is no entry fee for Color Division members; non-members pay \$1.00 for the series.

The growth of these contests may require a division into an advanced and a beginners group next year. The contest supervisor reports that he is in search of qualified clubs to conduct these contests during the coming season. For full information contact Charles B. McKee, APSA, 5030 Del Rio Drive, Sacramento 18, California.

All Color Print Exhibit

The Natural Color Camera Club of Pittsburgh recently conducted its Third Annual All Color Print Exhibition with prints entered by outstanding workers throughout the country. In addition to the competitive entries, invitational pictures were on display from Maurice C. La Claire, Harry K. Shigeta, and Arthur Swoger. The Exhibition was hung in the Arts and Crafts Center in Pittsburgh, and was open to the public.

21/4" x 21/4" Slide Groups

The 2½" x 2½" slide study groups are increasing in popularity. Two such groups are now under way. Any prospective members should contact Walt Carter, 4153 Adams Avenue, San Dicgo, California.

Getting the Most from Your Vacation

The majority of us have to work ... and hard ... for fifty weeks a year. We have two precious weeks of vacation which we want to make the most of ... to a photographer, of course, that means getting as many fine pictures as possible. What is the best way to do this?

Advance planning is a most important factor. Too many times we decide to go to the Canadian Rockies, the Pacific Northwest, Yosemite National Park or some other very scenic place and expect to come back with a lot of exhibition slides. Instead, most of us will bring back a series of snapshots of the same subjects that everyone else who has been in that area has. This is largely because we do not know just where to go . . . in so many instances the most outstanding pictures are to be found just a bit off the beaten paths,

;..



A View of Mt. Lefroy, Benff National Park, by Vella L. Finne

yet we speed by them on the main road at 50 miles an hour. At other times we pass a scene which would be a prize-winner if we could be there to get it earlier or later in the day when the light was better, but we have to hurry along to find a place to sleep for the night.

For example, suppose we decide to go to the Canadian Rockies. One of the best sources of information is the members of your camera club who have been there. Lots of times they, too, have made a rush trip but probably they can tell you a few things, such as, that the best pictures of Lake Louise are made shortly after sunrise, that Takakkaw Falls in Yoho National Park is an afternoon shot and that to get to Lake O'Hara, one of the most beautiful to be found anywhere in the world, requires a bit of a hike.

What photographer isn't looking for the slightest excuse to show his slides of his trip and to tell you all about it? Take advantage of this and give him the fun of reliving his trip. You probably will get enough information and enjoyment to more than pay for the time invested. The public library is another source of information as is the Canadian Government which will be glad to send you literature. Go over all of this thoroughly as it will pay dividends in the form of more and better pictures.

Another most important point is this . . . the trip will be much more enjoyable if a group of photographers can go together. It is very helpful to have others to talk over photographic problems with as they arise. They will not worry so much about the time that it takes to take a picture . . . it is often difficult to explain satisfactorily to a non-photographer just why it takes so much time to find just the right spot or just the right angle and why you can not just cock the shutter and shoot the picture.

There are regular sight-seeing trips by train and bus but these usually are quite unsatisfactory from the viewpoint of the photographer. The train will stop only at stations and it is most heart-rending to see a beautiful picture whiz by at 75 miles an hour and not be able to stop and photograph it. The bus trips are apt to be a little better as they stop more often for a few minutes at special points of interest. These stops are not as numerous nor always just in the place that the photographer wishes... here again it is very difficult to get anything other than the general run of postcard shots.

Reservations are another problem. In popular resort areas, they must be made well in advance in order to be sure of getting just what you want. If you do not know the area thoroughly, you will probably make them for three days in one place and three in another. Upon arrival you may find that one day at the first place was a great sufficiency, while the second had material for several more days of shooting.

The ideal way, of course, would be to go with an expert photographer who knows the country thoroughly and can point out the best places to get what you want . . . outstanding and different slides . . . but that, unfortunately, is an opportunity which may come to most of us but once in a lifetime.

The picture reproduced herewith is an example of a fine shot which is quite apt to be missed as it is not on the main highway and one has to know just where to find it . . .—VELLA L. FINNE

Coming Color Exhibitions

Reading, June 11-13, deadline May 19. Four alides, \$1. Forms: Norman Weber, 550 N. 11th St., Reading, Pa.

Southwest, June 27-July 6, deadline June 13. Four slides (up to 21/4 mounts), \$1. Forms: R. J. Smith, P. O. Box 578, Del Mar, Calif.

Smith, P. O. Box 378, Dei Mar, Cairl.

Memphis, July 5-19, deadline June 14. Four alides, \$1. Forms: Dr. Carrol Turner, 899

Madison Ave., Memphis 3, Tenn.

Hariford, July 2-20, deadline June 17. Four alides, \$1. Forms: R. J. LeBlanc, 234 S. Quaker

Lane, West Hartford, Conn.

PSA (New York) August 127 deadline July 10.

Lane, West Hartford, Conn.

PSA (New York), August 13-17, deadline July 10.

Four sildes (up to 3½x4) or prints; entry fee alides, \$1; entry fee prints, \$2. Forms: Amy Walker, 25 Monroe Pl., Brooklyn 2, N. Y.

PSA JOURNAL, Vol. 18, May 1952

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

May Nature Print Contest

The second Nature Division Print Contest of 1952 will be judged in Rochester, New York, as a regular program of the nature section of Kodak Camera Club. Mr. Edward H. Bourne will again serve as chairman for this contest and all prints entered should be mailed to him at Kodak CC, Kodak Park, Rochester 4, New York. The deadline for receiving prints is May 15th and the judging will take place at the next regular meeting of the club.

For the benefit of the newer members of the Nature Division we would like to mention that there are three silver medals awarded to the top scoring prints and that honorable mention ribbons are awarded to the next eight best scoring prints.

This contest is open and without fee to all members of the PSA Nature Division. However, non-members may also submit prints for a nominal fee of fifty cents.

A Word to the Wise

For some time the Nature Division has conducted semi-annual Print and Color Slide Contests for its members, the print contests taking place in January and May, and the color slide contests in April and September. These contests in the past have always proven quite popular with certain members of the Nature Division as indicated by the number of prints and slides submitted. Your Chairman has been very much interested in these contests and has followed them quite closely for the past three years.

An analysis of these contests reveals that the same persons have been following and submitting to them for most of that time. Further revelations are that these entrants are more advanced workers who enter them in the spirit of competition, which in itself is fine. While they were intended as competition for all, they were also designed to offer much more, such as constructive criticism of your efforts and a sast of preexhibit trial of prints and slides. juries have always been carefully selected with the idea in mind to provide judges with jury qualifications. In fact most of the judges of these contests for the past three years have had experience on international exhibition juries.

The entry forms for all N.D. contests have a place to indicate whether criticism is requested. If the entry form indicates that criticism is desired, it is furnished. The way the contests are conducted, the jury is requested to make their comments aloud and these comments are taken down and furnished to the entrant. Certainly any nature worker can see the value of this kind of criticism if he intends to submit his work to international exhibitions for acceptance or rejection.

The writer is of the opinion that the

N.D. print and slide contests are one of the best returns for your dollar investment in Nature Division affiliation. It is up to you to get this return by entering these contests. Probably the best proof of the value of the N.D. contests can be illustrated by revealing that for the April Color Slide Contest there were 36 requests for entry forms from non-members of the Division. Of course, this fact is encouraging because it gives us 36 prospective new members for the Division and also means that probably folks are beginning to realize the real worth of these contests.

Are the Sequences Here to Stay?

In the Nature column of the April JOURNAL this writer mentioned the fact that the Louisville International Exhibit of Nature Photography had broken the ice and agreed to accept both monochrome and color slide sequences. We spoke at length about how well this fact was recrived by the exhibitors and how pleased the salon committee was with the response.

The 16th Rochester Exhibition of Photography followed suit and also agreed to accept the sequences limiting the total submissions to a possible 16 prints or slides, that is four prints or four slides could be submitted as a single print or slide. Again

the exhibitors put their stamp of approval on the idea by submitting a number of such sequences. We noted one exhibitor went all out and took full advantage of the opportunity by submitting a full sequence of 16 slides to present a very fine picture story of one of nature's marvelous phenomena. He was well rewarded by having his 16 slides accepted.

We are hoping that more nature exhibits will look favorably on the sequence idea thereby enabling and encouraging the nature worker to record properly the wonderful and intricate skill of old mother

nature.

New York City in August

We hope that all members of the Nature Division are looking forward to the PSA National Convention in New York City August 12 to 16. We hope also that all division members will be able to arrange their vacations to enable them to attend.

The Nature Division is trying to formulate a program of attractions that will make you sorry if you have to miss it. The nature section of the 1952 Photographic Exhibition will be bigger and better than ever and the nature program for the Convention will eclipse all previous efforts, so don't miss it.

Mr. Warren H. Savary, APSA, is the local representative of the Nature Division on the convention committee and Howard E. Foote, APSA, is in charge of the nature section of the exhibition. You can rest assured that these two active nature workers will do a job of which all N.D. members will be proud and happy to be a part.

Make your plans now. New York City in August 1952.

PSA STEREO DIVISION

DON BENNETT, Assoc. Editor .

28 Leonard Street, Stamford, Conn.

May again, and the outdoor stereo world opening wide for our cameras. Hope you didn't miss the blooms of April, but if you did there is still plenty of subject matter in the growing green world outside your windows. Take foot in one hand. stereo camera in the other and fare forth into the wide open spaces for a summer of

According to an exhibit we saw at the New York Carnival we can now sell all but our stereo cameras! Revere was featuring Diaversal prints made from stereo slides, prints up to 8x10. Nice.

Long letter from Frank Rice coming up soon but we have a few items to round up before we get down to business.

The howl we mentioned last month is still whistling around our ears and we have heard from several of the boys who didn't like our remarks about stereo projection.

We'll spare you the controversy but out of it has come several interesting things. We'll wrap all them into one package and hope that it disposes of the matter for all time.

Judging from some communications from non-manufacturers we were all wet (we meaning DB) about the popularity of stereo projection and the ability of people to buy them. However, many people have been disappointed in stereo projection and for a very good reason. They don't read instructions, they don't listen to instructions, they don't follow instructions. It's as much an American way of thinking as that we can lick the world single-handed so why should we prepare, and let Europe fight it's own battles, and a lot of other stuff that was swell in 1890 but ignores jet propulsion, radar and snorkels.

Stereo projection is not as easy as 2x2 projection. It is not twice the trouble. It is at least eight times the trouble. It pays to read the instruction book (and hope the manufacturer has given it as much thought as he gave his advertising) and follow the book, and ask your dealer to settle any problems (if he knows how) and then you do something additional.

You practice.

You set up a screen in a darkened room,

and you set up your projector and you follow the instruction book line by line as you learn to adjust your projector. Then you project your slides. You learn to adjust the projector to make the slides look right on the screen. And you learn which slides are mounted properly and thus don't need adjustment. And you remount the other 95% of your slides until they can be run through with the minimum of adjustment, which means leaving the darned controls alone after you once set them.

And you practice several more nights to make sure you have mastered it.

And before you call the neighbors in, you have tried looking at the screen from every seat in the room until you know from where it looks good and from where it looks lousy. And from where it looks lousy you take the chairs away so people will have to sit only from where it looks good.

And then you recheck all your slides and every pair of spectacles to make sure every pair is right and doesn't leak and is the right type for your projector, because there are two types.

And you try setting the screen at different distances and find the one best distance. And you mark that distance with a piece of adhesive tape on your projector extension cord so you'll always be able to measure that optimum distance and not have to send your wife back home for a tape measure.

And if you have proudly scheduled yourself for a club show, you sneak down the night before and find all the lousy scats and put fly paper on them so people will only sit in the good seats and you also find out where the outlets are, and the light switches and then you have a rehearsal and you bop the guy who didn't bring his slides for the rehearsal and refuse to show them the night of the club show period.

Catch on? The best projector and the lousiest projector are both stinko if misused. We said it before and we'll shout it as long as people keep taking up photography: NEVER practice on anything you can't throw away. Always try out everything new and master it before you use it seriously.

Plastic Problems

Now to get down to cases. We made some remarks about plastic slides. We later softened those remarks. Both previous statements still stand. There are some plastic slides that are no good for projection and some that might work and some that will work. Dick Kriebel of Polaroid suggests an interesting test. Take a pair of Polaroid specs, the cheap paper kind, fold them in half at the nose notch and see if they black out when the Polaroid filters lie on top of each other. If they don't, tear the frame in half at the nose and lay them front to back. One way or the other you get extinction. (As these specs are inexpensive you can afford to do this right in the store where you can test various types of stereo mounts.)

Now take the mount that is under consideration and put it between the Polaroids. For this first test it need not have film in

it. If it is a molded plastic mount it will probably become visible since most molded plastics de-polarize the light. (As a standard of comparison, crumple the cellophane from your cigarette pack and slip it in the sandwich.) It is necessary to look at a strong light through the pile of filters and test material. If the material does not de-polarize you will see nothing. If it does you will see a weirdly beautiful array of colors.

If the material depolarizes the mount is unsuitable for projection, because projectors depend on polarized light to keep right and left eye images separated.

Now rears a second ugly trouble. You may be able to see it in this simple test, you may need a projector to detect it.

Take a deep breath. Now say birefringence! Some plastics have it bad. Others have only a little. In some it is so minute or non-existant that it can't be detected. What is it? Well, your colors slip slideways in two directions when you have it. They don't look like your pretty color stereos any more.

Mounting for Projection

If you are mounting for projection you must watch these points. If you are mounting now for the projector you hope to get later, watch these points. If you never plan to project, mount any way you want.

One of our readers challenges us as to what we consider the best method of mounting. Our answer is—none. know several quite well. It all depends on what use we plan to make of our stereo shots. Not all our shots are perfect. Lots of them are of little interest outside the family group. Those we will keep in the cheap cardboard mounts. Some that might be handled a lot but used only in viewers we may put in depolarizing and birefringent plastic. Those we know we will project will probably be put in glass because glass seems to be the only completely satisfactory solution to mounting for projection at this time. However, despite dust and dirt we will not completely seal our glass slides. We will leave ventilating openings so moisture will not be trapped inside during projection. When we use metal mounts (we like the kind that slide together) we'll clip the corners to let the "steam" out.)

And we'll probably use Herb McKay's Stereo Guild aligning jig in mounting them so they will be properly aligned for mounting.

Now we hope we have summed up the projector-mountant angles for some time to come. We have the unfortunate habit of assuming that people know something about some things and don't spell everything out in little letters. Some of these omissions have caused the current controversy in our mailbox. Fortunately the hassle has brought forth items like Dick Kriebel's stunt above that will benefit all of us

Polarized Light Ghosts

Now, one more point on projection. Nobody wrote us about this, we thought it up all by ourselves. Polaroid material is used pretty universally for projecting and viewing stereo. Polaroid is a clever material. It lets light through in only one vibratory plane (see any standard textbook for how). That bare statement is true and untrue. Polaroid can be made in various strengths. It has a measurable density, or, inversely, light transmission. It can be made so that crossed Polaroids have a transmission infinitely small so that it seems totally black (transmission possibly as low as 0.1%) or the grating can be so open that the transmission when crossed might be as high as 80%. Actual ranges are not important to this discussion.

The ideal viewing filter would be one that has 100% forward transmission, 0.00001% backward transmission. That is, all the light we wanted from the aligned Polaroids would come through, none would come through the crossed ones. Follow us this far?

That ideal is not possible in the present state of the art. We must compromise. We must have a crossed transmission low enough that the right eye seeth not what the left eye seeth, but the right eye seeth all that is possible of what the right eye should see. That means there is a definite light loss all the way from lamp to film to screen to eye. We don't know exactly what the transmissions are. We do know that a commercially practical compromise has been achieved which permits a bright screen picture without excessive wattage in the projector. We also know that in many cases this is achieved at the sacrifice of total extinction of the crossed filters.

If you didn't know about this, you'd never notice it. But since some people make an undue point of it, let's drag it out in the open and slay the dragon.

An expert can detect the leakage at a g'ance, and will probably announce that he has discovered a ghost. That's one name for it. If you really want to see it, cover one lens of the projector and the opposite filter of your specs. You'll see a faint image. Uncover and you may still be able to see it. If you do, forget it and enjoy the show. You won't notice it on the next slide probably.

Taking a wild guess, we'd say that if the filters in the projector and the specs both had 25% transmission (and that is equivalent to a 4X filter on your camera) you wouldn't see a ghost. But if you had a 1000-watt lamp in your projector, the light coming out of the projector would be equivalent to that from a regular projector with a 250-watt lamp. The light reaching your eye would again be reduced by 75% and what you would see on the screen would be about the same as if a 60-watt bulb were used in a regular projector. That seems a very heavy price to pay for perfection, especially since your mind can "unsee" the ghosts if you so direct it. Personally, I'll take less perfection and an enjoyable picture.

Chairman's Letter

Now for Frank Rice's monthly letter to Stereo Division members, and you guys who haven't sent your buck in to the Stereo Division aren't entitled to read this. So there.

"Dear Don:

"The other day you discussed how best

to spot stereo slides. You recommended that they be spotted at the lower left corner, just like we always have done with planar slides. You explained why that practice was started,—it being the spot where the thumb would be, to flip the slide over for projecting. You say that has been the "standard method since the days of the magic lantern, so what is wrong with it for stereo slides?"

"Earl Krause of Jackson Park Camera Club, Chicago, and a long time stereo shooter has the following to say:

"Stereo is different from regular slide work, just as TV is different than radio. Many of the same techniques have carried over but then the same techniques have carried over but then the differences in the mediums show up and gradually new systems develop. One carry-over system that fits stereo about as well as soft-focus lenses is the traditional projectionist's thumb

spot.
"'A thumb spot placed on the lower left corner of a stereo slide will probably never be touched by the human thumb. That digit always hits in the center, right on the label. That's true whether the slide is going into a projector or a hand viewer. Since these slides are not square and cannot go into the machine sideways the projectionist doesn't have to identify any corner, only the top. Then he flips the slide into the carrier

upside down.
"'So consider this recommendation: instead of a spot (which means nothing to those who do not project) just label the front and make the top is a dual-purpose practice already more or less standard for hand viewing.'

"That's what Earl recommends. Shall we ask for others' views? Right now there is no standard method for spotting stereo slides. It is high time some official body spoke on the subject. There is no body more official than PSA.

"I should like to throw another spot into the ring. How about putting a neat little beauty spot at front bottom center? There it is easily out of the way. And in projecting, the operator can feel the spot under his thumb as he holds the slide in proper position to drop into the projector.

"And while we are talking about preparing stereo slides, shall we rule that the labels carrying the title, the name of the maker and the number of the slide shall be on the front and right side up as the slide is viewed by hand?

"There have been a few developments since you heard from me last month. (a) A stereo slide instruction set is on the way. We have persuaded the stereo group at the Jackson Park Camera Club (Chicago), Earl Krause, leader, to get busy on one. It is hoped that it will be ready by fall. (b) A stereo library is now a certainty. At the present moment it consists of two booksboth donated by Charles A. Howe, towit: Judge, Stereoscopic Photography (1950), and McKay, Principles of Stereoscopy

"We shall be glad to accept other donations. (Remember you can claim deduction from income tax!) We might even buy some books with SD funds if there is much interest. Let us have your views.

"(c) Unfinished business.—Send in your dollar for the Stereo Division. Room for some more serious workers in the stereo slide circuits. If it isn't yet May 20 when you read this, send George Blaha some slides for the individual competition. See below." FRANK E. RICE, APSA, Chairman

Thanks, Frank. You boys sure caught me with my slides down. After writing the column about dotting the dots, I thought, (I do think occasionally) "Why not put the dot on the corner of the center label, same relative position, but stereowise?" I was too lazy to add the thought to my copy so I laid myself wide open.

I agree with Earl partly, but stereo projection isn't different from regular projection in that the slides are upside down and face the operator (normal projectionist stance is to rear, or side rear of projector.) Personally I'd be more inclined to grasp the slide smack in the center of the bottom edge to feed it into the carrier more easily. So I think I'll be a diehard and insist on dotting my slides on the lower left corner of the center label.

Earl misunderstood one point, not being aged like mc. The slides I was talking about are not square. They are $3\frac{1}{4} \times 4$, or in England, 31/4 x 41/4. The dot position is even more important on 2 x 2 slides since they can be put in vertical or horizontal.

I'll settle for Earl's top edge in bright different color, if he'll string along with my maybe superfluous dot. That way the old timer can feed 'em right, and Johnny Newcome can feed 'em right and the audience is happy and satisfied. (Provided the operator don't fuss with adjustments.) I don't go for your front and center spot, Frank, for the obvious reason that you are introducing another system to recall.

And now for the competition results that Frank mentions. But before we leave you, two things . . . send in that buck, and good

February Stereo Competition

The stereo slide individual competition for the month of February was judged by Mrs. Pearl Schwartz Rice, color lecturer and exhibitor; H. J. Johnson FPSA, past chairman of the Color Division, former vice president of PSA; and Conrad Hodnik, member of the Chicago Stereo Club.

There were 16 entrants who submitted 63 slides.

The judges selected the following win-

Medal Award-Fog at Sunset-Henry C. Crowell, Winnetka

2nd Award-Boats at Willemstadt---Mrs. Charles R. Walgreen, Chicago

3rd Award-Flight-Henry C. Crowell, Winnetka

Award—Amazing Chicago—Julius 4th Wolf, Chicago

Honorable Mentions:

Bait-Lucille V. Kosinske, Chicago Duck on Rock-Henry M. Lubin, Brooklyn, New York

Lovely Hula Hands-Lucille V. Kosinske, Chicago

The closing date for the next contest is May 20. Send your shides to George W. Blaha, 4211 Harvey Avenue, Western Springs, Illinois.

OFFICIAL NOTICES

SUMMARY OF BOARD MEETING MINUTES Meeting No. 1

The annual meeting for the 1951-52 term of the PSA Board of Directors was called to order by

the PSA Board of Directors was called to order by President Harkness at 1:45 p.m. at the Hotel Book-Cadillac, Detroit, Michigan, on October 12. Present were W. E. Chase, N. Harkness, C. Heller, T. T. Holden, V. Hunter, H. J. Johnson, G. Johnson, J. Magee, J. G. Mulder, P. H. Oelman, Constance L. Phelps, H. R. Reich, C. C. Ru'hhoft, W. F. Swann, Doris M. Weber and S. P. Wright. The following Committee Chairmen all were approved by the Board: Frank E. Carlson, Hon. PSA. APSA. By-Laws: John H. Magee, Hon. PSA.

PSA, APSA, By-Laws; John H. Magee, Hon. PSA, APSA, Finance; Arnold V. Stubenrauch, APSA. APSA, Finance; Arnold V. Stubenrauch, APSA, Headquarters; John W. McFarlane, FPSA, Honora; Sewell P. Wright, APSA, Membership; H. J. Johnson, FPSA, Membership Services; Harry Youran, Publications; Miss Vera B. Wilson, Public Relations; John G. Mulder, Hon. PSA, FPSA, Progress Medal; Lyall F. Cross, APSA, Conventions; C. C. Ruchhoft, APSA, Exhibitions; Paul J. Wolf. APSA, Tops. Wolf, APSA, Tops.

There was a long discussion of proposed changes in the PSA JOURNAL leading to the approval of changes in the cover, a page of personal notes and a new time for publication of the Directory.

There was further discussion of additional services for the Canadian members and of the proposed PSA calendar.

A Committee consisting of Oelman, Johnson Magee and Weber was appointed to study the chapter question.

Action 303 renewed the chapters of the Chicago and Chattanooga chapters until the next annual meeting of the Board.

Action 304 decided to postpone participation in e Federation Internationale de l'Art Photographique.

Action 305 granted a year's membership to rthur Hammond, FPSA, and recommended to the Arthur Hammor Honors Committee that he be made an Honorary

Action 306 approved the appointment of Manuel Ampudia as Honorary Representative to Mexico to fill the vacancy created by the death of Gordon C. Abbott.

The meeting adjourned at 5 p.m.

Meeting No. 2

The second meeting of the new term was called to order by the President at 10 a.m., October 14, 1951, at the Book-Cadillac Hotel, Detroit, Michigan, with the following members present: D. B.

gan, with the following members present: I). B. Eisendrath, Jr., N. Harkness, G. F. Johnson, H. J. Johnson, J. Magee, P. H. Oelman, Mrs. C. B. Phelps, Jr., H. R. Reich and Miss Vera B. Wilson. Randolph Wright, Jr., was present by invitation. The Board discussed the proposed Picture of the Month contest and in Action 308 voted to grant to John R. Hogan full authority to handle the Picture of the Month contest with an executive. Picture of the Month contest, with an operating

budget of \$500.00 a year.

As a result of Mr. Chase's conversation with Canadian members, Harkness recommended the establishment of Canada as a fourth region to elect its own representative to the Board of Directors. Action 309 this recommendation was accepted

by the Board.

The question of establishing a Stereo Division was discussed at length, and in Action 310 a Committee consisting of Oelman, Cha se, Eisendrath, Hunter, G. Johnson, H. Johnson, Reich and Swann was appointed to study the matter and report at the

November 10 meeting.

In Action 311 the Board voted to continue the policy of awarding a year's free membership for every five new members brought in by an individual within one year.

The meeting adjourned at 12:20 p.m.

Meeting No. 3

The meeting was called to order at 10:15 a.m. on November 10, 1951 at The Lotos Club in New York City with the following present: Eisendrath, Harkness, Heller, Holden, Magee, Phelps, Wilson and Wolf. Mr. Chambers represented the Publications Committee and Mr. Haimes represented the Color Division. Also present by invitation were John D. Fulton and Herbert S. Leopere.

esented an in Mr. Fulton and Mr. Leopere presented an invitation to PSA to hold the 1953 Convention in Buffalo, and Mr. Holden reported tentative invitations from other cities. Mr. Holden was requested to present formal invitations to the Board as they

Mr. Heller presented a detailed membership summary which was followed by considerable discus-sion of the dues for Life and Sustaining Members. In Action 313 it was voted that dues for Life Membership with one affiliation be raised to \$200.00

as of February 1, 1952.

In Action 314 the Board recommended that a Statement of Policy by the PS&T Editorial Board be carried in the minutes of their meetings and in those of the Publications Committee.

Mr. Heller requested that only two persons, the President and the Treasurer, be considered qualified to sign Society checks, and that they be bonded. He asked that other officers be made co-signers. The Board recommended in Action 315 that the By-Laws Committee draw up an amendment to this effect.

Considerable discussion of the proposed Stereo Division followed, and after an informal poll with an expression of their reasoning by each member, in Action 317 the Board voted that a Stereo Division he established. The vote was 9 in favor, none opposed and two not voting. The full co-operation of the Color Division was pledged by Mr. Haimes, who also wished to go on record as considering the establishment of a supporting Stereo Division as unnecessary.

In Action 318 the Board granted \$250.00 to the Stereo Division to start its operation.

In Action 319 the Board approved the employ-ment by the Publications Committee of Vincent Rocca as Advertising Manager for the PSA

In Action 320 it was unanimously voted to approve a budget of \$1,000.00 for the Public Relations Committee.

In Action 321 it was voted that the Special

Awards Committee be requested to issue a special scroll to Dr. Rowland S, Potter in recognition of his contributions to PSA and to photography, to be presented at the time of his retirement.

The meeting closed at 1:20 p.m.

Meeting No. 4

A mail business meeting, including Proposals 323 through 340, was sent out on February 14. Twenty-four members of the Board responded by the March 3 deadline and all Proposals were

Proposals 323 through 327 approved certain corrections to previous Board minutes and approved those minutes as corrected. Also approved the financial statement of January 31, 1952.

Proposal 328 approved the appointment of Dr.

Herman H. Duerr, FPSA, to the Honors Committee for a full term.

Proposals 328, 329 and 330 accepted the resigna-tion of John W. McFarlane, FPSA, from the Honors Committee and approved the appointment of Dr. Duerr and Dr. Carlton J. Marinus, APSA.

Proposal 331 extended a vote of thanks from the Board to John W. McFarlane for his fine service as Chairman of the Honors Committee.

Proposal 332 approved the appointment of H. Lou Gibson, FPSA, to complete John McFarlane's term on the Honors Committee.

Proposal 333 approved the nomination of Driscoll, Hall, Neblette, Turner and Wahlman to be the Nominating Committee. J. Philip Wahlman, APSA, was named Chairman by the Committee.

Proposal 334 approved the appointment of Lyali F. Cross as District Representative from Michigan, and Proposal 335 approved the appointment of Thomas B. Reed as District Representative from

Proposal 336 approved the award of a Service

Medal to Miss Jane H. Waters.

Proposal 337 approved the suspension of dues privileges for all members temporarily called into the Armed Forces throughout the period of such military service.

Proposal 338 approved the reinstatement of all temporary members of the Armed Forces who have dropped their membership since July 1, 1950, if the member so requests.

Proposal 339 recommended that Divisional publications be sent to members of the Armed Forces by airmail.

Proposal 340 approved a Statement of Policy as submitted by the Publications Committee (the Committee has since offered certain amendments to this Statement to go before a future Board meeting).

Publications Committee Announcement

Money is the subject of conversation at Board meetings more often than you might think, and too often the discussion ends with "It would be wonderful for the Society if we could do it, but where will we get the money?"

Services through the various Divisions or through the inter-division committees, the work of headquarters, the productiveness of every operating unit-everything could be stepped up to the great advantage of every PSA member if the treasury were a bit more prosperous.

A satisfactory financial condition for the whole Society depends considerably upon the cost of publishing PSA JOURNAL which in recent years has required nearly one-third of our entire income.

Because of its vital importance, your Publications Committee has given months of intensive study to this question, and has reached several decisions. We believe it will be possible to give you a better JOURNAL in the future without taking any appreciable amount from the treasury-we hope to do it without any cost at all to the Society through the sale of more advertising and by various publishing changes.

In order to accomplish this objective, your Committee has decided to relate the size of the JOURNAL to its income which will necessitate restricting the number of pages in the next few issues. With less than 60 pages and the need for the news of the activities of many parts of the Society as well as certain other regular features, it obviously will be impossible to print the customary 32-page Special Division Features.

The question of these Features has been discussed in detail, and it has become apparent that any such features of so great length tend to make any one issue a "Special Interest" publication. The alternative is to produce what publishers call a "balanced book" with articles selected by the representatives of each Division in each issue on a planned schedule aimed at making every issue of the JOURNAL of real interest and real value to every reader. We hope that every issue will contain not only at least one article from each Division but one or more that the Divisions' JOURNAL representatives feel is so important to their group that it simply cannot be omitted.

It is expected that certain highly technical articles of special interest to various Divisions will be published for them in "Photographic Science and Technique," the Society's technical publication, which is not a Division Supplement in any sense of the word, but rather a tremendously important contributor to the Society's prestige and influence.

Accordingly, the PD Feature in the April issue will be the last to appear in this form for several months-until the financial status of the Journal warrants enough pages to make the Features possible again. Articles now being prepared and edited by the Division officers for their scheduled Features will be published from month to month on a plan to be worked out by them with the Journal Editor.

We are extremely sorry that we cannot immediately provide the big, thick JOURNAL we would all like and, at the same time, so reduce the Society's expenses as to increase substantially the activities and services that can be made available to you. However, we cannot have our cake and eat it too, so for a time, we shall have to eat a slightly thinner piece. We hope—and believe—you will like it.

And please remember. Your Committee will do anything in its power to give PSA an ever better JOURNAL. Your suggestions and comments will help to make it more nearly as you want it. We not only welcome your suggestion-we urge you to have a part in publishing your PSA JOURNAL.

HARRY YOURAN, Chairman

Maurice H. Louis to Make Tour

A desire to foster greater interest and proficiency in amateur portraiture, as well as furthering the activities of the PSA, has prompted Maurice H. Louis, APSA, of New York, to make a four months, coastto-coast tour lecturing to camera clubs, starting in September. Under the auspices of PSA's National Lecture Program, this undertaking is the most ambitious it has attempted.

Louis is a professional photographer of over fifteen years' experience who now specializes in taking portraits of children in their homes. Having come up from amateur ranks himself, he is acutely aware of the needs of photographers who take pictures for fun, as well as profit.

The fast growing popularity of Louis' program is built on the basic conviction that there is no mystery in making good portraits, or to good photography, in general. A stimulating, working lecture and demonstration is aimed at those who need assistance most . . . the beginner and the less-experienced. Louis sets up his camera and portable, four-light system, the same equipment used by many amateurs, and discusses its proper uses.

What spare time Louis is able to take from his profession, he devotes to helping amateur photographers. He is assistant director and commentator of PSA's Portrait Portfolios, is in charge of judging portrait classes of the Print of the Month contest, and is active on the national Membership Committee.

Maurice Louis is also founder and editor of the quarterly "Portrait Pointers" which makes available the latest information on the subject in digest form and interprets lessons and problems of portraiture in direct, readable fashion.

A Cornerstone Member of PSA, he was honored with an Associateship for "educational and organizational services to photography." He holds other memberships in the Professional Photographers' Society of New York, Photographers' Association of America and Pictorial Photographers of America.

Clubs interested in scheduling Mr. Louis may contact him at 333 West 56th Street, New York 19, N. Y., or they may write Mrs. Barbara Green, FPSA, Chairman, PSA National Lecture Program, 30 Willow Street, Brooklyn 2, N. Y.

BARBARA GREEN, FPSA

COLOR IS A CHALLENGE

These Kodak Accessories can help you make the most of every color shot...indoors or out...day or night.



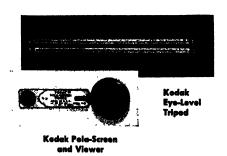
FOR SHARPER PICTURES. Color often calls for slower shutter speeds, which in turn call for a rigid camera support. The Kodak Eye-Level Tripod is easy to carry (only 2 pounds), 3-section legs adjustable from 22½ inches to 5 feet. \$20. Another way to sharper, clearer pictures is the Kodak Metal Cable Release No. 5 . . . eliminates much camera jar. Stainless steel wire covering, protected tip. Fits most shutters. 7-inch size, \$1.05; 12-inch size, \$1.30.

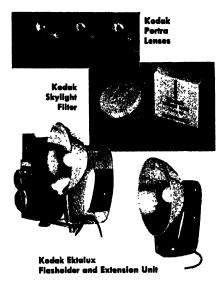
FOR DRAMATIC COLOR. Dramatic cloud backgrounds in the heavens can be emphasized with a Kodak Pola-Screen... without materially changing other tonal values or colors. Also helps to control reflections. Its handy companion, the Kodak Pola-Screen Viewer, shows you how the Pola-Screen on your lens is affecting the scene. Prices: Pola-Screen, Series IV, \$6.75; Series V, \$7.80; Series VI, \$8.80. Pola-Screen Viewer, \$6.75.

FOR SATISFYING CLOSE-UPS. Big, dramatic close-up pictures of flowers, insects, people . . . a whole new world to explore with a camera . . . are yours with a set of Kodak Portra Lenses. Prices: 1+, 2+, 3+, Series V, \$2.91 each. Series VI, \$3.46 each.

FOR SPECIAL SITUATIONS. To avoid excessive bluishness when color film is exposed under open shade or overcast conditions, a Kodak Skylight Filter will help. Another handy filter is the Kodak Daylight Filter for Kodak Type A color films. Suppose you have Type A (indoor) Kodachrome Film in your camera when the outdoors calls. With this filter you can severight out into the sunshine and shoot—witheat changing films. Prices: Series IV, \$1.75; Series VI, \$2.07. Potts Lenses and Kodak Filters are easily attached to your camera with Kodak Combination Lens Attachments.

FOR NIGHT COLOR. For dramatic nighttime pictures of wildlife, of a group around a beach fire . . . or to improve the lighting effects of your daytime pictures you will want to use flash. Here's where the great new Kodak Ektalux Flasholder comes "into the picture." With a special grip for easy hand-holding, the high-energy, battery-condenser-type Ektalux shoots one lamp at a time . . . or up to seven with extension units. Extension units fit tripods, stand on flat surfaces, accept clamps for







attaching to chairs or other objects. Adaptable to most flash cameras and picture-taking situations, the Ektalux is professional equipment at prices beginning at \$29.75. Extension units, \$12.40 each.

FOR GREATER SCOPE. If you own one of the Kodak Tourist f/4.5 Cameras, or a Tourist I f/6.3, add Kodachrome to your color repertoire with the Kodak Tourist Adapter Kit. You can then use Kodachrome (and also Kodacolor and black-and-white) in the 828 size, plus having three other negative sizes, 2½ x 3½, 1½ x 2½, and 2½ x 2½. Complete kit with handy pouch costs only \$13.25. If you own a Kodak Reflex Camera, its handy \$4.59 Adapter Kit lets you use No. 828 Kodachrome, Kodacolor, and black-and-white also.

FOR EXACT GUIDANCE. The Kodak Color Handbook gives the complete story on color picture taking, with detailed information on all Kodak Color Films and how to use them best. \$4. An indispensable pocket companion is the Kodak Master Photoguide. Wallet-size, it has all the essential information you need, including fast-action computers and four contrast-viewing filters. Costs only \$1.75.

FOR LONG-TIME ENJOYMENT. This Kodaslide Table Viewer, 4X lets you show your slides quickly and easily in a lighted room. Projector and screen are one unit. Three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. f/3.5. Focusing knob. AC-DC, 100-120V. \$49.50. Carrying case extra. When there is more time for showing your slides, the Kodaslide Merit Projector will project them big and sharp, with surprising brilliance. Slide insertion is easy with the Merit's top-slot feed. Has Lumenized 5-inch f/3.5 Kodak Projection Ektanon Lens, 150-watt lamp, elevating knob. Costs only \$26.10. Case extra.

At your Kodak dealer's.

Prices include Federal Tax where applicable and are subject to change without notice.









Experts' Choices For Fine Prints

AXEL BAHNSEN
PPSA----FRPS

No. 4 of an informative series...how leading exhibitors choose papers to fit their salon aims

Axel Bahnsen's "Pattern Motif 283" has appeared in the Toronto, Memphis, Smithsonian Institution, Massachusetts Institute of Technology, Dayton Art Institute, and Muncie, Ind., salons. The subject demanded a cool-to-neutral image tone, and print stock that would retain maximum image texture and image detail. Bahnsen chose sleek, glossy Kodabromide Paper F; its pure white stock, glass-smooth surface, and tonal qualities met all requirements.

On paper selection, Axel Bahnsen warns: "Not all experiences can be translated on the same paper or surface. The objective realistic experience demands the brilliance and range of tone values that only a glossy paper can give, whereas the more subjective emotional experiences demand a surface appropriate to the mood to be conveyed."

For photoengraving, "Pattern Motif 283" was reprinted on Kodak Medalist Paper F—the same white stock, but a slightly warmer image tone.



Reliable, high-speed Kodabromide—with its ease of manipulation, five evenly spaced printing contrast grades, and five surfaces—has long been the most popular of all enlarging papers. For high production of uniform prints, it is unsurpassed. But where speed plus flexibility of manipulation plus ease of toning is desired, it now has a robust rival in Kodak Medalist Paper. With Medalist, you can expose fully, develop briefly, and obtain a soft, fully detailed print . . . give a short exposure, and develop fully, for a crisply brilliant print . . . or pick any point in between. Thus, Medalist's four flexible-range printing grades yield a continuous range to fit any soft, hard, hard-to-print, or hard-to-dodge negative. And all four grades have the same speed. Carl Mansfield's "Minnow Catching" (to appear full-page later) is from a print on white, high-lustre Kodak Medalist J.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—Kodak Medalist Paper.

For rich neutral blacks in a top-speed paper—Kodabromide, five evenly spaced grades and four surfaces.

For rich warm blacks in a moderate-speed paper— Kedah Platino Paper. Two surface choices; three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning —brown-black *Kedak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—Kedah Ehtilure Paper G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—Kedak Illustrators' Special.

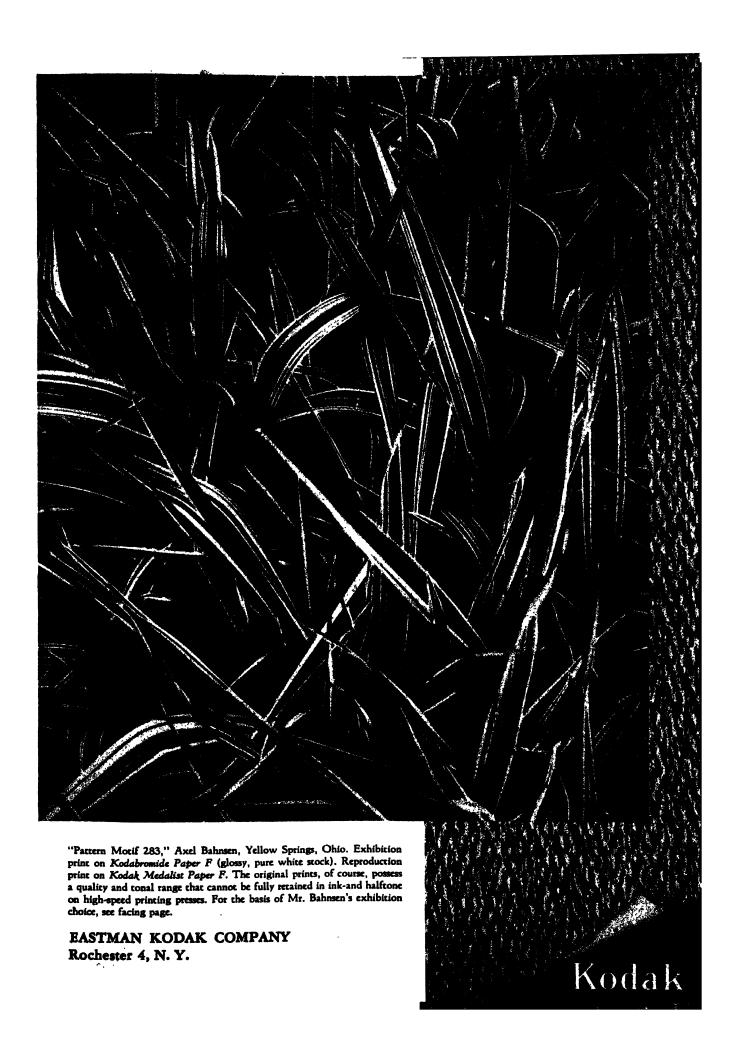
For photomurals, Kodak Mural R.

For transilluminated prints, Kodak Opalure Print Film and Kodak Translite Paper.

For extra-fast printing and processing—Kodak Resiste Rapid N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—Kedak Aze, Velex, Resisto N, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.





'ROUND MANHATTAN (From pg. 312)

Palisades on the opposite shore and beautiful city parks on nearby hilly upper Manhattan. Atop one of these hills is The Cloisters, a remarkable collection of medieval art and architecture housed in a structure whose design is in keeping with its contents. It is a branch of the Metropolitan Museum of Art. You can get a very attractive shot here with a standard lens, but you will get a beauty with a telephoto.

By this time you undoubtedly have seen New York's largest bridge looming up ahead, the famous \$60,000,000 George Washington Bridge spanning the Hudson between Manhattan and New Jersey. This is the second longest suspension bridge in the world, being exceeded only by the Golden Gate Bridge at San Francisco. Regardless of how many times you may have seen this structure, you will have a better impression of its size and height after passing underneath it. You can get a number of good distant views as well as several closer shots featuring the details of its structural members—shots of the "designin-steel" type.

At the foot of the huge supporting tower on the Manhattan side is the only lighthouse you will see on the trip. It is painted a bright red; it is so dwarfed by the bridge that otherwise you might miss it.

The remainder of the trip is very scenic, but there are few good picture possibilities. However, there is one more shot you will want to be sure to get—Grant's Tomb and

Riverside Church, which stand quite close together on a prominence just below 125th Street. The former is the final resting place of General Ulysses S. Grant of Civil War fame and his wife. The Church was built and endowed by the Rockefellers, and its artistic 400-foot tower rises far above all surrounding buildings. Here is another place where a telephoto will come in handy, but you can get an excellent shot with a standard lens.

These are the photographic high spots of the trip. Undoubtedly others will appeal to you. The guides will call attention to all these points of interest and many more in ample time for you to shoot as many as you wish.

CAMERA CLUB MANUAL (From pg. 318)

The group would have a chairman, and would meet four times a year, corresponding approximately to the four seasons. At the first meeting, a list of subjects would be prepared, with the suggested angles to make them pictorial. Then members would be assigned (on basis of nearness to the subject, availability of time when lighting is proper, etc.) to obtain the pictures.

At the next meeting each member would bring in all pictures taken and the program would consist of a qualified critic to discuss the pictures, followed by general discussion by the membership, and finally, a vote as to which pictures were acceptable for the project.

These meetings would continue until the desired number of pictures had been accumulated, at which time the project would be completed, or the group could be continued to obtain additional pictures with greater specialization of subjects.

A similar project can be organized for a movie film.

(To Be Continued)

ONE OR TWO TRICKS

Now and then one is asked to do funny things in photography, and now and then one wants to do them for some fell purpose of one's own. One of my own pct hatreds is to be asked to take out one figure from a group; the usual blocking-out plan looks awful, and often the only alternative is to spend hours in working up, or even blowing-in a background with an airbrush. But there is a way that is fairly simple, and which can look very effective sometimes; make a contact positive from the group, taking care that it is of lower density and contrast than the original negative and then on the positive bleach out the wanted figure carefully with a brush and strong ferri or Farmer's. Any but extremely careless mistakes will be masked when the two are combined. If this is done with exactitude, the unwanted parts will appear as a ghost-group, with the wanted figure standing out very boldly. I have done this several times with much appreciation from customers, and it is specially effective in wedding groups to make the principals stand out, while not destroying the effect of a group Many other uses can be thought of also.

Printing in a background can be done on rather the same principle, provided the subject was taken on a dark background to start with; put the figure negative in contact with a sheet of slowish film in a frame, with the required background negative on top of the sandwich. Give a very short exposure, and develop softly. It is then again quite easy to remove all traces of the figure from the positive with reducer, and print from the two together. Once again, any discrepancies will be covered up, and there is no risk of harming the original negative. (A similar method using blocking-out instead of reduction is described in detail in an article by H. H. Goodchild in "B.J.," 1939, May 12th, p. 296.—Eds.) From the British Journal of Photography, March 31, 1950, p. 157.

PICTURE OF THE MONTH, FEBRUARY

Class	Place	Picture	Entrant	Points
1.	l st	The Capitol in a Fog	Mrs. Esther C. Wy	5.1
	2nd	Melting Snow	Mortimer L. Friedman	3.1
	H.M.	Artist-Junior Grade	Arnold W. Wise, APSA	1.1
	H.M.	Concentration	Arnold W. Wise, APSA	.0
	H.M.	R. F. D.	Mrs. Gisela Ellis, APSA	1.1
	H.M.	Storm in the Rockies	F. L. Purrington	1.1
	H.M.	Character of Distinction	Miss Dorothy E. Kilmer	1.1
	H.M.	Natani	Elmer A. Hubbard	1.1
	H.M.	Snow and Old Clapboards	Ward Hutchinson	1.1
	H.M.	Gateway to the Past	Miss Eugenia Buxton, APSA	.0
2.	1st	Ballet	Harold Carpenter	5.1
	2nd	Morning Fog	David S. Cox	3.1
	H.M.	Merrymaking	Erma R. DeWitt	1.1
	H.M.	Basket Maker	Anders Sten	1.1
	H.M.	Little Nudist	Mrs. Rietta C. Scofield	.0
	H.M.	Textures	Harold Carpenter	.0
	H.M.	Subway Entrance	Wellington Lee, APSA	1.1
3.	1st	The Pagoda	R. M. Eisenhauer	5.1
	2nd	No Title	John L. Herzog	3.1
	H.M.	Solarized Nude	Henry Lee	1.1
	H.M.	Just Like Mother	Dr. Henry W. Super	.0
4	1st	Ricky	Miss Eugenia Buxton, APSA	5.1
	2nd	Fluffy	Grant Reed	3.1
	H.M.	Sue	W. J. Husband	1.1
	H.M.	Mary	Coleman Dixon	1.1
S .	1st	Seventy Plus	Dr. John W. Super	5.1
	2nd	Gertie	H. E. Andrews	3.1
	H.M.	Just Charlie	· Mrs. Julia. Foss	1.1
6.	lst	Northern Lights	Harvey V. Fondiller	5.1
	2nd	Goosy Convoy	Earle W. Brown, APSA	3.1
	H.M.	Lily in the Pond	P.C.M. Eswar Babu	1.1
7.	-	No Contest		-
8.	1st	Formal Glassware Design	Mrs. Rietta C. Scofield	5.1
	2nd	Sliding Home	Grant Reed	.0
	H.M.	Brick Pattern	Harvey V. Fondiller	.0
9.	H.M.	Eskimo Mother & Child	Harvey V. Fondiller	.0

Scores by States

New York	27.5	Washington	5.1	Alabama	.1
Michigan	15.1	Ohio	3.3	Indiana	.1
California	14.9	New Jersey	3.2	Nebraska	.1
D. C.	9.3	Illinois	2.4	Minnesota	.1
Connecticut	8.5	Florida	2.3	Oregon	.1
Tennessee	6.2	Mass.	2.3	Texas	.1
Penn.	5.2	Mississippi	1.3		
I'tah	5.1	Arizona	1.1		

Cumulative Portfolio Scores

Cumulative Scores Through February 1952

Judges

Pictorial L. R. Cronhardt,
C. E. Emery, APSA,
R. V. George, A. Annapolis, Md.
Portrait S. Frumkin,
R. Speck,
M. Louis, APSA,
Nature M. Mooney, Jr., APSA,
Class 8 S. P. Wright, APSA,
Class 9 J. Deschin, APSA,
Class 9 J. Deschin

Fondiller	10.2	Dietze	3.2	Gring	1.2
Buxton	6.2	Munz	3.2	Husband	1.2
DeWitt	6.2	Andrews	3.1	Lamminen	1.2
Super	6.2	Brown	3.1	Wise	1.2
Carpenter	5.1	Cox	3.1	Howard	1.1
Eisenhauer	5.1	Herzog	3.1	Hubbard	1.1
Hall	5.1	Reed	3.1	Kidson	1.1
Potamianos	5.1	Babu	2.2	Kilmer	1.1
Scofield	5.1	Dixon	2.2	Lee, H.	1.1
Stewart	5.1	Ellis	2.2	Lee, W.	1.1
Wy	5.1	Hutchinson	2.2	McLean	1.1
Foss	4.2	Sten	2.2	Purrington	1.1
Friedman	4.2	Bleech	1.2		4
Davay	3.2	Derbes	1.2		76.

All other entrants received .1 point for each



Harold Carpenter

Pictorio	al .			Portrai	ŧ
7	9.5	39	2.3	8	4.4
41	9.4	10	1.3	9	3.1
2	5.1	8	1.2	4	2.4
13	5.1	27	1.2	5	2.2
16	5.1	5.5	1.2	10	1.2
23	5.1	56	1.2	1	1.1
52	5.1	60	1.2	2	1.1
44	3.4	63	1.2	15	1.1
3	3.3	19	1.1	11	.1
49	3 3	31	1.1		
20	3.2	32	.2		
25	3.2				
64	3.2	•			

Unless your portfolio numbers appear on the back of your print, scores you earn will not be credited to them. It is not enough to say, "I belong to the Pictorial Portfolio"...we must know the numbers because we have no portfolio records in this office and have no way of knowing unless you

Ouestions and Answers

Q. Why doesn't the Certificate of Award state whether it is for First place, Second place, or Honorable Mention?

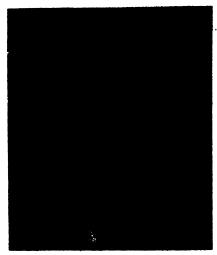
Honorable Mention?

A. Blue ribbon means First, red ribbon means Second, purple ribbon means Honorable Mention. To the uninitiated all have equal value, which is an it should be because there is so little difference between the point winning prints that different judges might get entirely different results.

Q. What is the deadline?

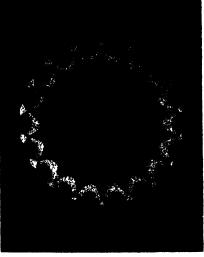
A. There isn't any deadline. Prints will be entered in the month during which they are received.

entered in the month during the pictures in two salons am
I in the Open Pictorial Class?
A. No. Only if you hang MORE than two pic-



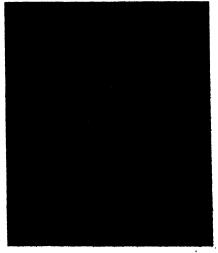
SEVENTY PLUS

Dr. J. W. Super



GLASSWARE

Mrs. R. C. Scofield



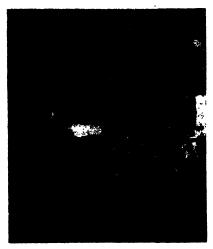
RICKY

Eugenia Buxton

tures in MORE than two salons. If you hang one picture in four salons, or four pictures in one salon, or two pictures in two salons you are still in Class 2, Advanced Pictorial.

Q. Where are the Rules published?

A. Page 33 of the January PSA JOURNAL, Page 134 in February.



ESKIMO

Harvey V. Fondiller

Only one of the pictures submitted in Class 9 was worthy of special mention, namely, "Eskimo Mother & Child" by Harvey V. Fondifler, of New York City. Therefore this month's awards will be limited to this one.

I like the picture because it tells me that Eskimo mothers and their litle boys behave about the same way as mothers and boys on my own block, and elsewhere too, I'm sure. What appeals to me most is its directness and simplicity as well as its communicativeness. It tells the observer something he either did not know or had forgotten.

The boy is shy and self-conscious in the face of the stranger photographer and the mother reas-auring, proud of her offspring and generally de-lighted with the whole thing. The candid quality of the shot adds to its interest, the photographer having caught the particular moment that best tells the story of a bashful, somewhat scared little boy hanging on to his mother's skirt out of desperation, and eager to get out of range of the stranger as quickly as possible. However, I would have liked to see some space around the subjects so that more details descriptive of the environment could have been included to complete the story the photographer has tried to tell.

JACOB DESCRIN, APSA.

Remarks

Send as many pictures as you like but BE EASONABLE! One entrant sent twenty, and hile we appreciate the interest and gave him REASONABLE while we appreciate the interest and gave him full service on every print we shudder to think of what might happen if two or three hundred of you were equally enthusiastic all at the same time. Remember what Confucius say, "don't drive a willing horse to drink or break your last straw over a camel's back!"



THE CAPITOL

Mrs. Ester Wy

...

Don't stick labels or other matter on the back of your prints. We can't get them off without damage, the corners of other prints get stuck under them in handling, and we can't do a good job of them in manding, and we can't do a good you or mounting for exhibition with things stuck on the back. Don't write on the back of single weight glossy prints with a ball pointed pen. It emboses right through. Lay off the Scotch Tape. We had to borrow the Mummy Unwrapper from the Museum to get into some of the packages we received

The easiest entry for us to handle is sent between 8 x 10 corrugated boards we can keep together as a unit and return in standard 9 x 12 envelopes. When everything is uniform it saves hours and work and there is less chance for error.

Don't be afraid to send prints now. Nobody has a commanding lead, and there is plenty of time for you to overhaul the leaders. Get some points for your State, your Portfolios, and yourself. JOHN R. HOGAN, Chairman.

PAGODA

R. M. Eisenhauer

NEW MAGAZINE

A quarterly magazine, Aperture, which will be "devoted to serious thinking in photography," is being launched in San Francisco. It will be edited and published by Minor White. At the start, the format will be 6 by 9 inches, each issue will contain five or six fine reproductions and two or three articles and the subscription rate will be \$4.50 a year. The magazine will also be available in a \$25 sustaining subscription, which will include a free print by Ansel Adams.

In addition to Mr. White and Mr. Adams, the group behind the venture consists of Nancy Newhall, Beaumont Newhall, Ernest Louie, Dody Warren, Dorothea Lange, Barbara Morgan and Melton Ferris.

"The articles in Aperture are planned to be of lasting value and to represent the mature thinking of all the branches of photography," according to the announcement. Among the titles and writers scheduled for the first year are "The Caption" and "Survey of New Talent" by Mrs. Newhall; "A Working Esthetic for Miniature Camera" by Mr. White; "The Ethics of the Profession" by Mr. Adams; "Photographing the Commonplace" by Miss Lange; "Light, Motion, Camera" by Mrs. Morgan, and "Problems of a Young Photographer" by Miss Warren. Subscriptions should be sent to Aperture, 135 Jackson Street, San Fran-JACOB DESCHIN

LETTER TO EDITOR

Bogota, Colombia, S. A.

TO THE EDITOR:

I left Canada on November 15, and came here (Bogota, Colombia) by air via Avianca, where I am employed under contract with the Government of Colombia as chief photographic technician of the Canadian Technical Mission. We have a very large photographic operation here, and I find the work and the country very interesting indeed.

Photography is not utilized to the extent with which we are familiar in the United States and Canada. I find that a camera excites considerable curiosity on the streets. There are, of course, very few tourists, which makes a great deal of difference. There are several very good photo supply houses here, with a good stock on hand.

This country is literally a photographer's paradise. Bogota itself is a fascinating place. It is a city of about 600,000, located at the east end of a plateau 8,500 feet up in the Andes. A mountain range lies on the east of the city, with two great mountains, Monserate and Guadalupe, rising to 3 or 4 thousand feet right out of the city streets. The climate is quite pleasant, the temperature in our darkrooms being an unvarying 66° F. the year round.

This is a city of extreme contrasts between the old and the very new. Every morning on the way to work I pass an old church built by the Spaniards about 1530, as well as a great new steel and concrete structure just going up, that is as modern as anything in an American city.

The plateau, called the sabana, is crisscrossed by modern macadam highways, and the city streets are jammed with new automobiles and buses. Bogota might well be called the enchanted city-it is a place that is relatively unknown in the U.S. and Canada, yet the city is a hive of activity, particularly in new construction. Considering the difficulties of transportation, for instance, the progress that is being made here is astonishing. RODGER T. ROSS

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January, 1952

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February, 1952

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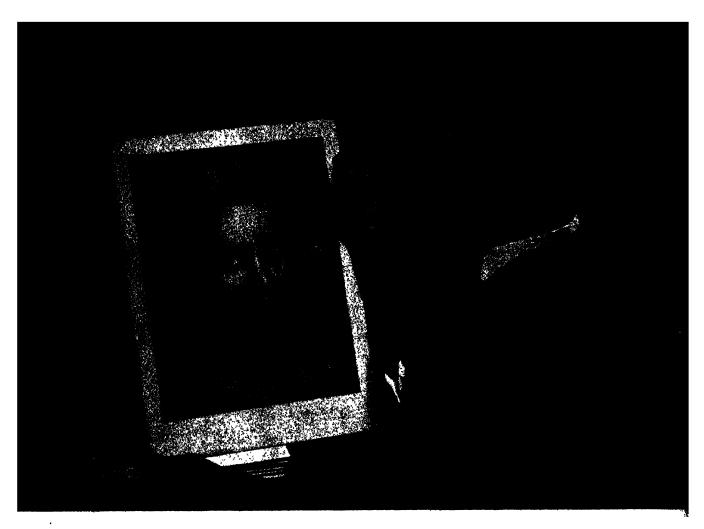


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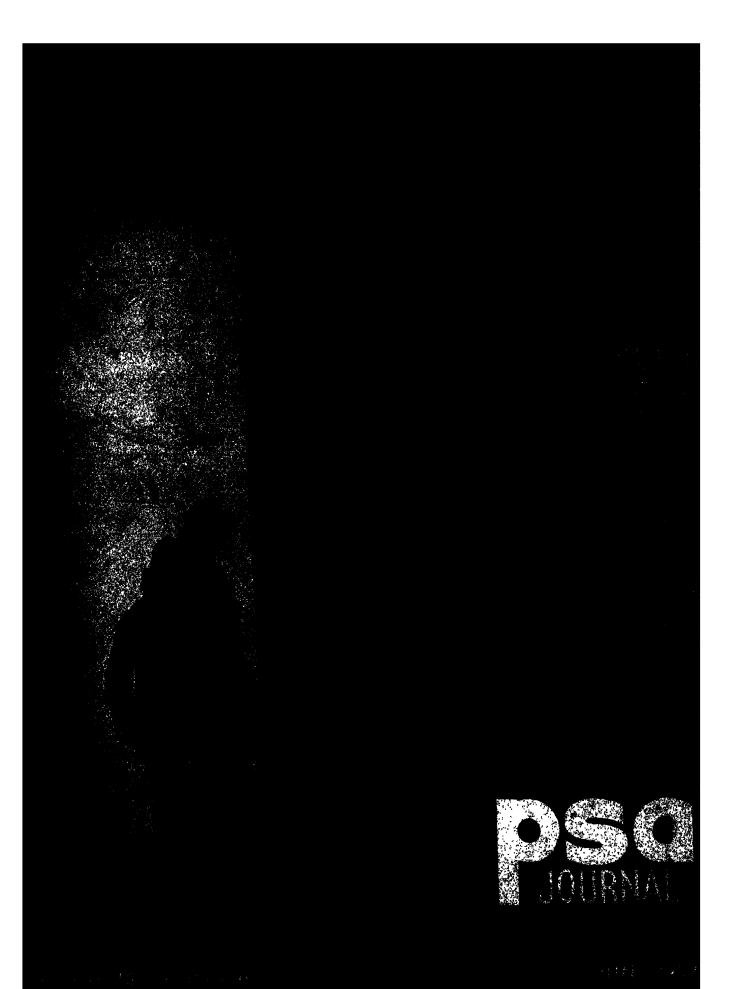
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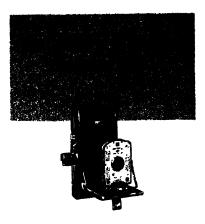
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THE PRESIDENT REPORTS . . .

There is real personal regret in the announcement that this is the last issue of PSA JOURNAL which will be edited by Fred Quellmals, Jr. Fred has worked long and earnestly for the Society earning both his Honorary Membership and the respect of all of us by his efforts. Prior to his service as salaried Editor, he held many of the important executive posts in the Society.

At the meeting of the Board in Philadelphia on April 26, the Board unanimously passed the following resolution:

"Whereas Fred Quellmalz has served PSA well and faithfully over a period of 17 years and as Editor of PSA JOURNAL for 13 years: and

"Whereas he has now tendered his resignation as Editor of The JOURNAL;

"Therefore, be it resolved that the Board of Directors of the Photographic Society of America regretfully accept his resignation and express its appreciation for the valuable work he has done for the Society and commend him for his unselfish devotion."

Every member of the Board and the Publications Committee wishes Fred well and hopes for a happy and prosperous future for him and his family.

The new Editor of PSA JOURNAL will be Don Bennett who joined PSA in 1939 and has served two terms on the Board. A teacher, writer, editor, advertising man, and visual aids specialist and motion picture director for the Dept. of Agriculture, Don brings to PSA JOURNAL a wide diversification of skills and interests. He resigned from his post as Associate Editor of Photo Dealer to become Editor of PSA JOURNAL.

Future editorial affairs will be carried on from his home at 28 Leonard St., Stamford, Conn. All the advertising correspondence for PSA JOURNAL will be handled through the PSA JOURNAL advertising office at 30 East 60th Street, New York 22, where Vincent Rocca has his headquarters.

Don and the members of the Publica-

tions Committee are working on new plans for PSA JOURNAL whose costs for the coming fiscal year has been materially reduced from the figures of recent years. Temporarily, the number of pages in each issue will be held down in accordance with the amount of advertising, but it is expected that the thickness of PSA JOURNAL will soon be increased to at least the old average.

Also for the present, it has been decided to suspend the publication of the Divisional Features as was announced in the May issue. The articles that did appear in them will be scattered through each issue in order to arrive at a higher level of interest for all members in every issue. By this system each Division will have its preferred articles in PSA JOURNAL throughout the year and each issue will have those of most importance as selected by the Division Editorial Representatives.

There will be a number of changes, and your Committee feels confident that you will find them an improvement. Certainly we all hope so!

A recent weekend with PSA'ers in Toronto showed great interest in photography and in PSA in our new Canadian Zone. Everyone concerned feeels that the difficulties which have prevented the fullest flow of PSA services to our members in Canada have been worked out and that we can look forward to great activity in our northern territory. Entirely aside from a most happy weekend among good friends, there is the satisfaction of knowing that their interest plus the eagerness of the Board to prove that there is no border in the sense of any interference with PSA activities assures our ability to contribute successfully to Canadian photography.

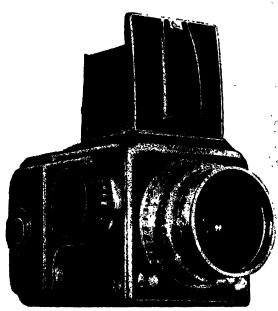
Things like that weekend and the fast increasing interest in the coming Convention with the wonderful programs the Divisional Committees have arranged prove we have a fine and strong Society.

NORTH HARKNESS

PSA JOURNAL, Vol. 18, June 1952

High Fashion

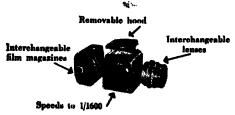
This picture by JAMES ABBE, Jr., is one of many he has made with the HASSELBLAD Camera. Best known for his fashion photography, Mr. Abbe exhibits rare artistic command of subject and technique that make up an effective illustration. In the HASSELBLAD he finds an instrument to match his own exacting talent.





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Prices: The camera, with 80mm Kodak Ektar f/2.8 Lens and 2½ x 2½ roll-film magazine, \$535. Accessory 135mm Kodak Ektar f/3.5 Lens, \$250, and 250mm Zeiss Opton Sonnar f/4 Lens, \$421. Prices include Federal Tax and are subject to change without notice.



This camera by HASSELBLAD sets a new high in photographic performance. Interchangeable roll-film magazines, for example, permit the photographer to switch at any time from one type of film to another... color or black-and-white. Interchangeable lenses, automatic controls, speeds to $^{1}/_{1600}$ second, built-in flash — these and other features will bring a new range, a new sureness, to your picture taking. Precision-crafted in Sweden with an eye to the photographic perfectionist, the $2^{1}/_{4} \times 2^{1}/_{4}$ HASSELBLAD Camera well merits your personal inspection.

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By JACOB DESCHIN, APSA

A miscellany of accessories ranging from filters to copying devices heads this month's list of manufacturers' announcements of new products. The copy units are the Macro Object Table and the Copidaptor, the filters are offered in an Ednalite kit for the Contessa 35mm camera. The Macro is an accessory for the Alpa Macrostat lightweight stand for copy work and indoor or outdoor close-up photography, and is offered at \$27.90 by Heitz and Leightburn, 150 West Fifty-fourth Street, New York. The table has a diameter of 4½ths inches, allows small objects to be accurately positioned in relation to the Alpa camera lens, and is equipped with three clamps for attaching cardboard and similar backgrounds.

The Copidaptor, a product of the Copidaptor Company, 1650 Broadway, New York, is a device that permits the user to mount his own camera on his enlarger for copying purposes and is available for twenty-eight makes of enlargers. It will accommodate cameras from 35mm to press size. The Ednalite filter kit contains solid optical glass coated filters, for color and black-and-white. Each kit, in a plastic carrying case, is \$12.50.

Willoughby's, 110 West Thirty-second Street, New York, has introduced the Voigtlander Kontur Sportsfinder Viewfinder, which allows the photographer to view the subject with both eyes open. A device formerly available only for expensive 35mm cameras, the Kontur is designed to fit on any 35mm, 2½x2½ or 2½x3½ camera. It is especially useful in following sports and action subjects. Framing is made easy by four solid white lines that embrace the field seen by the camera. A luminous spot marks the center of the field, parallax compensation is provided for, and the price is \$8.50.

A new line of Elitar telephoto lenses for 8mm cameras is being imported by Interstate Photo Supply Corp., 28 West Twenty-second Street, New York. The lenses come in 1-inch and 1½-inch focal lengths in speeds f/1.5 to f/3.5, in fixed focus and focusing mounts, and range in price from \$9.95 to \$42.50.

Another new movie lens is the fiveelement 1½-inch f/1.5 Japanese-made optic, in chrome mount, with click stops and depth of field scale. Priced at \$42.50 it is imported by the Photographic Importing and Distributing Corp., 20 Broad Street, New York.

Kodak has a new line of snapshot albums, the Kodak Riviera Protecto Albums. Covered with simulated leather, which is embossed in an alligator-type finish with a decorative 24-karat gold band, the new albums come in blue cover with gray paper leaves, brown cover with brown paper leaves, or red cover with gray paper leaves, or red cover with gray paper leaves. The crystal-clear Kodapak folders are bound directly into the gold-plated Mult-O Ring binder which closes with thumb and finger pressure. The album has 12 folders for up to twenty-four 8x10 prints and costs \$8.50.

Something new for the darkroom is the Heat-A-Lite, a combination heater, light and ventilating fan for darkroom ceiling installation, a product of NuTone, Inc., of Cincinnati. Fan and heating element operate from a single switch. Some models are equipped to operate with heating element "off" and fan "on". The unit will heat an area up to 400 cubic feet. Made in four models, the price ranges from \$49.95 to \$64.95.

Spiratone, 49 West Twenty-seventh Street, New York, has just imported from Germany a complete line of extension tubes at prices starting at \$5.95 a set. Tubes are available for the Kine Exakta, Exakta B, Leica, Contax S, II, IIa, and III, Practica, Praktiflex, Primarflex and Mastereflex. Microscope adapter for the Kine Exakta, Practica and Contax S are offered at \$15.95 per set.

Extendolite, a new four-lamp unit that folds to 14 inches and has a rotary dimmer switch for light intensities at three levels, is announced by Mayfair Manufacturing Company, 55 Eckford Street, Brooklyn 22, N. Y. With a carrying case, the unit is \$12.95. A two-light unit, the Extendolite. Jr., is \$7.50.

X-Pando, a new type gadget bag with zippers to permit expansion of the main section or outside pocket, has been placed on the market by Ruko Company, 3 West Eighteenth Street, New York. The bag is made of Texhyde in two sizes, 9x10x3 inches and 14x10½x5 inches.

A leather eveready case is now being included with each deluxe model of the "Ideal" photoelectric exposure meter. Complete with case, the meter is \$9.95. For descriptive folder, write Federal Instrument Corp., 14-02 Broadway, Long Island City 6, N. Y.

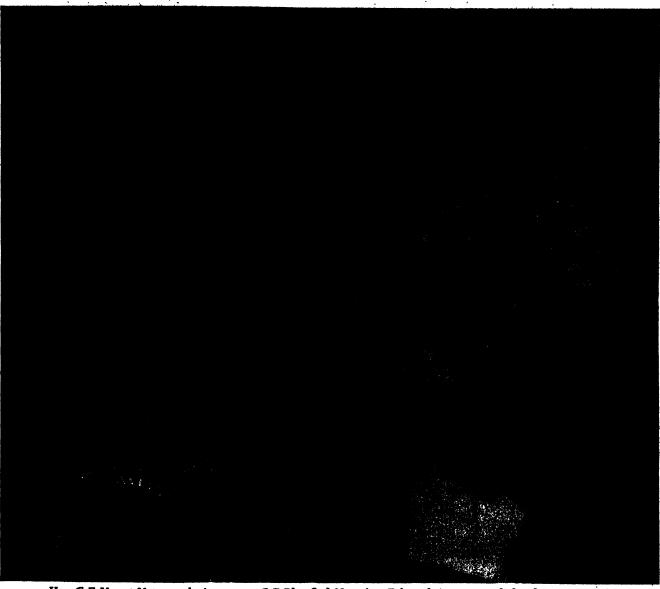
Flash

Ansco has a new Flash Unit, JN206, which incorporates an adapter that permits the use of the unit with all synchro-shutters having either a continental type contact or a standard A.S.A. bayonet contact. The unit has a flash lamp ejector, a standard plug-in socket for multiple flash, a metal mounting bracket with a quick-action locking device, uses C batteries or a battery capacitor cartridge, and costs \$9.95.

If you have a yen for black-out flash, here is your chance to coat your own. Infra-Flash, a lacquer for coating standard Class M medium peak flash lamps to permit the use of the lamp with infrared film, is offered by Scienta Products Company, P. O. Box 1930, Chicago 90, Ill. The lacquer provides a filter coating that absorbs visible and transmits infrared rays in a faint dark red glow, permitting flash photography in total darkness—and nobody the wiser. An introductory pint is \$5. A thinner for the lacquer and clear lacquer for diluting Infra-Flash are also available.

Westinghouse Lamp Division, of Bloomfield, N. J., has placed on the market two new "Flash-Chek" lamps, PT-1 and PT-2,

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Here G-E Mascot Meter sets basic exposure; G-E Photoflash No. 5 (or 5B for color) puts extra light where it's needed.

How to get BETTER pictures in Sunlight

Shoot with G-E Photoflash . . .

to light up foreground shadows . . . control lighting balance

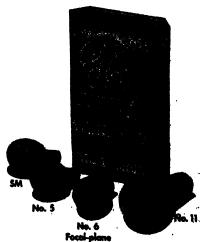
You'll be thrilled with the results of using General Electric Photoflash for sunlight pictures of people! Try it, in color or black and white.

For G-E Photoflash packs the flexibility and the punch of light that makes it easy to balance your lighting, and get detail in shadows under hat brims. And people will have more pleasing expressions if you turn them away from the sun, and shoot with flash.

You'll get sparkle, plus full detail . . . one big difference between just a snapshot and a fine picture. This summer, make the most of your picture opportunities, with G-E flash, right around home, and on vacation too.

Remember, there's a G-E lamp for every photographic purpose





at 22 and 25 cents, respectively, for testing the efficiency of batteries, sockets and wiring connections in photoflash synchronizers. In checking, the condition of the batteries is indicated by the relative brightness of the lamp.

Two electronic flash units are announced by Epco Products, Inc., 2500 Atlantic Avenue, Brooklyn, N. Y. The Model LM-301, a 5½-pound unit that operates on AC house current, delivers 60 watt seconds of light at 1/10,000th second, and costs \$99.50. The Model LM-300 AC-DC unit operates on standard house current or can be converted to battery operation, and costs \$110.

A special strobe adapter cord for the Contax camera, by means of which any zero-delay strobe-flash unit may be used with the Contax II-A and III-A models, is now available at \$8.

Cameras

The 1952 model of the Practica 35mm single-lens reflex cameras has been imported by Kine Camera Company, 11 West Twentieth Street, New York. The camera is internally synchronized, has focal plane shutter speeds to 1/500th/second, automatic film transport, double exposure prevention, cyc-level sports finder, interchangeable lens mount and lenses with the automatic diaphragm feature. With the f/3.5 Zeiss Tessar lens, the camera is \$139.50; with the f/2.8 Zeiss Tessar, \$159.50; the f/2 Zeiss Biotar, \$199.50.

Sterling-Howard Corp., 561 East Tremont Avenue, New York 57, announces the new 1952 model Adox-Edinex 35mm camera with coated f/2 Rodenstock five-element Heligon lens. Other features include a Compur-Rapid shutter with nine speeds to 1/500th, internal synchronization for flash, depth of field scale on lens mount, enclosed optical viewfinder, automatic exposure counter, film transport that also counts exposures, removable back, and the price of \$59.50, \$5.50 for eveready case.

The Lentic, a portable instantaneous camera which can be used either in the studio or elsewhere for three-dimensional pictures, is announced by Lentic Corporation, 2 East Fifty-sixth Street, New York 22. The camera is equipped with six lenses to do the job, all lenses coupled. The camera is flash-synchronized, has a range-finder and shutter speeds from time to 1/100th second. It uses No. 120 film.

Services

E. Leitz, Inc., 304 Hudson Street, New York, now offers immediate repair service on Leica equipment to professional users of the Leica camera. Minor repairs can usually be completed the same day cameras or accessories are brought to the service department, the company promises, often within a few hours. More extensive repairs can usually be completed within three days. No extra charge for the fast service.

Pavelle Color Prints and Ansco color

Pavelle Color Prints and Ansco color transparencies processed by Pavelle Color, Inc., 533 West Fifty-seventh Street, New York, now regularly receive a treatment that prolongs their useful life up to ten times under normal recommended storage conditions, the company announces. The

3.1

improvement has been achieved through the use of a stabilizing solution that minimizes the discoloration and fading of color prints and transparencies caused by heat and humidity.

Eastman Kodak announces that Kodak Professional Sheet Film, the sale of which was discontinued in June 1951, will not be processed after July 31, 1952. After that date all processing facilities for this film will be non-existent.

Literature

Two spring issues, one for Leica fans, the other for moviemakers, are announced. The new Leica number features a discussion by Sey Chassler, of Collier's Magazine, on the advantages his magazine has found in using 35mm color transparencies. The issue also includes articles by Manuel Komroff on "A Bid for Sharper Pictures"; by Sophie L. Siegel, who describes Woodstock as a colony for artists in almost all creative fields; by Charles F. Muth on "Gem Fingerprinting With the Leica Camera" and by William E. Booth on fashion photography with the miniature. The magazine also announces new rates for one-time use of pictures. The magazine goes out regularly to registered Leica owners.

The spring issue of "Panorama", a Bell & Howell publication, features an article on "Filming Circus Thrills" by Oscar H. Horovitz, whose 16mm circus movie has won prizes twice. Other articles in the issue are "A Voice For Your Home Movies" (how to add a magnetic sound track to your film); "A House Warming Gift", "Invite Your Minor League to a Baseball Party", which includes plans for a children's party, and "Of Mops, Moppets and Movie Making", which records the adventures of a movie making mother.

"Let's Take Kodacolor Pictures", Eastman Kodak's latest informational booklet, has just been published at 35 cents. Written chiefly for the beginner who uses roll film cameras, the booklet treats fundamentals in simple language, making use of diagrams, sketches and 24 full-color reproductions of typical amateur pictures to illustrate the points made.

The first two English language issues of "Leica Fotografie", published in Germany and distributed in the United States by Rayelle Foreign Trade Service, 5700 Oxford Street, Philadelphia 31, are now available. Well illustrated, containing practical, esthetic and general articles, and printed on good stock, the magazine is highly popular among Leica users in Germany. The English translation appears in a loose insert of about 20 pages on thin stock.

The first popular booklet on the subject, "Tips On Making Your Own Magnetic Sound Movies", just published by Bell & Howell, is now available from dealers. The text includes step-by-step instruction in planning the sound movie, shooting the film, preparing a sound script and recording a magnetic sound track on film.

"Tables for the Contax", a 63-page book of optical data for owners of Contax cameras, has been made available by Carl Zeiss, Inc., 485 Fifth Avenue, New York. In addition to depth-of-field tables for all Contax lenses, the pocket-size handbook contains reduction scales for close-up work, the use of close-up lenses, data for using the focusing head accessory, and other information. The company also has a new, up-to-date listing of the more popular black-and-white and color film ASA exposure ratings in a handy booklet that is now being furnished with each new Zeiss Ikon Ikophot II-A photoelectric exposure meter. Dealers have free copies.

A new and improved Raised Letter Nameplate has been announced by Modern Sales Company, 210 Fifth Avenue, New York 10, N. Y. The name portion is solid metal, with a black stippled background and the frame is tooled from a solid block of blonde or mahogany wood, size 2" x 8". Available with easel or flat back, it accomodates a total of 21 spaces and is priced at \$4.95, postpaid.

NEWS AND NOTES

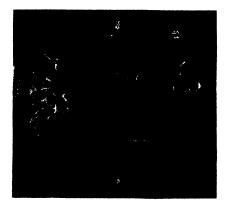
Serves You Right!

"Northwest photographers who have let their PSA memberships lapse deserve to turn green with envy if they are unable to beg or borrow copies of the March PSA Journal. The special section on color slide photography is absolutely tops, and almost worth the year's membership dues. Included with this issue was also the quarterly supplement on Photographic Science and Technique, containing many articles of interest to the technician."

---FROM APRIL "PHOTO NORTHWEST"

PSA Crests

Way up in northwest Ontario in Canada are three enthusiastic PSAers in the persons of Nelson Merrifield (left), Robert Soper (center) and Lloyd Small (right).



The trio have gone into color in a big way, spending their vacations at such spots as the Rocky Mts., National Parks of Arizona and Utah, Crater Lake, etc., making travelogues. To tell all and sundry that PSA membership is a matter of pride, they had crests made to wear on their jackets, as seen in the photo.

These crests have proved an "open sesame" wherever they have gone. Hotel and railroad personnel have extended many

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Take it easy

aikrishna Public Library

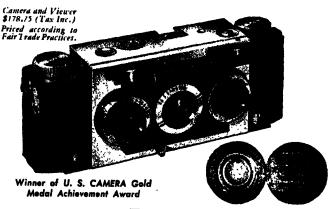
WITH STEREO-REALIST

You Never Miss When You Choose The Best

A "whiff" in golf is funny only to those who don't add it to their score. But a missed picture is disappointing to everyone concerned. Because the REALIST Camera is so easy to operate, REALIST owners report fewer picture failures than with any camera they've ever owned.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes — in beautiful, natural color and thrilling, true-to-life three dimensions. REALIST pictures are so real they will live as long as you have eyes to see.

If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then prove to yourself how you can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wis.



STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU
Stereo-REALIST Cameras, Viewers, Projectors, and Accessories are products
of the David White Company, Militrankes 12, Wisconsin.

CUSTOM-BUILT Realist Accessories GIVE YOU BETTER STEREO RESULTS



FLASH ATTACHMENT WITH SHIELD

WITH SPITELE
Fits into accessory clip
on camera. Aluminum
reflector gives even illumination over entire picture area and special
coating retains its brightness indefinitely.



PERMAMOUNTS

Specially designed for projection; 3 window sizes and spacing preadjusts silde and elimnates need for projector adjustments. Plasticglass combination is highly resistant to breakage. Neat, easy to assemble.



FILM IDENTIFIER

Eliminates possibility of losing valuable film. Puts name and address right on the film — using part of film otherwise blank. Convenient pocket size. Metal construction.

courtesies and considerations and they have served as introduction to other PSA members and photographers.

Ansel Adams' Workshop

Ansel Adams, FPSA, has announced that he will conduct an intensive course in practical and creative photography in two sessions of two weeks each this summer, July 7-19th and July 21st-Aug. 2nd, in San Francisco.

With emphasis on staff demonstrations, the Workshop will consist of instruction in contemporary techniques and esthetics, designed for professionals and amateurs, editors, journalists, and all persons to whom photography is an important means of communication and expression.

Information may be obtained from Mr. Adams at 131-24th Avenue, San Francisco 21, Calif.

Rose Color Slide Exhibition

The Fourth International Rose Color Slide Exhibition, sponsored by the Reading Rose Society and the PSA Berks Camera Club, of Reading, Pa., will be held in April of 1953, it was announced by the chairman, Blair M. Sleppy, PSA. The announcement was issued at this time so that color slide photographers may keep it in mind during the current rose-growing season.

Closing date for all entries will be January 18, 1953, with judging on the 25th and slides returned by March 1st. There will be the usual classes of one bloom, arrangements, and gardens, etc.

Requests for entry forms should be addressed to Mr. Sleppy, Berks Camera Club, 550 North 11th St., Reading, Pa.

It has also been suggested by the PSA Nature Division that any slides taken for the Rose Exhibition would be welcome for their travelling exhibits.

College Courses

Colleges and universities throughout the country are catching on to the need for courses in the science and technique of photography. The number and variety of such classes grow year by year.

Some of these courses—as in the case of the University of Rochester—have been initiated and guided by PSA Technical Sections; some have come about through keen student interest; others have resulted from the colleges' own desire to speed the use of visual education techniques.

Dr. Alan Valentine, former University of Rochester president, told an audience a short time ago that courses are offered in about 300 colleges and junior colleges. In addition, more than 500 high schools, about 100 trade and technical schools, and about 100 professional schools of various kinds include the subject in one form or another.

"Mahy leading universities have developed, as part of their educational programs, film-producing units," he added. "These serve a dual purpose: first, to educate college students in the art and technique of film making; and secondly, to experiment in the use of films for college teaching."

Among the universities which have "active. progressive photographic centers," he listed:

State University of Iowa, University of Missouri, University of California, University of Indiana, Ohio State University, Pennsylvania State University, University of Minnesota, University of North Carolina, University of Nebraska, University of Texas, Syracuse University, University of Wisconsin, Western Reserve University, and Iowa State College.

Some universities specialize in the development and use of medical films. These include Colorado, Illinois, Northwestern, and Duke.

Important research in films for medical purposes is underway at the University of Rochester, with Eastman Kodak Company assisting.

Institutions like Rochester Institute of Technology are doing outstanding work in teaching photographic skills.

In quite another field of visual research the Institute of Optics of the University of Rochester is a leader.

Purdue University has produced films to teach the draftsmanship; the University of Missouri to meet agricultural needs; the University of Wisconsin for state-wide work in adult education.

All in all, education by and for photography is on the gain.

PERCEPTION . . .

MENTION INCREASINGLY is made in the current literature on art, including photography, of the importance of perception to the creation of pictures. The dictionary defines perception as "awareness, consciousness, knowledge obtained through the senses."

THE PHOTOGRAPHER develops perception. Undoubtedly, the beginnings of perception induce him to use the camera in the first place. Initial technical facility assured, he begins to notice the effect of light and of shade. Perhaps his first glimmering of perception is that, lacking light, the world is duller, photographically speaking.

PERCEPTION IS, and necessarily, a major attribute of the artist. Unless he has perception, he sees, or perceives, little more than others. Consequently, he has little to say. Indeed, if he cannot see, and know, and feel what others miss, there is little reason for him to say anything, especially in pictures.

Photography being a medium of communication, the complete photograph must convey a message. The more comprehensive the message, the greater the picture.

THE AVERAGE PHOTOGRAPHER, seeking to improve the quality of his work, can find a lesson here. That photograph is superior which is emotionally expressive. It sees and says something which has escaped the notice of the casual observer.

A WISE MAN once said: "Never make small plans. They cannot stir the minds of men." Hitler had much the same, if twisted, idea in making his remark that the big lie becomes believable. It is the big perception, product of the deep-seeing, aware mind, which makes the great photograph—and stirs the minds of men. VHS

PSA CONVENTION NEWS

Motion Picture Program

Ernest Wildi, program chairman for the MP Division part of the PSA Convention in New York, August 12–16, announces that the latest in stereo movies will be demonstrated by Floyd A. Ramsdell, of the Worcester Film Corp. His demonstration will be accompanied by the projection of new three dimensional films never before shown anywhere.

Rounding out the presentation of developments in this new field will be another demonstration showing how to make stereo movies with present 16mm equipment. Several new amateur stereo films will be projected.

Another outstanding feature will be a program devoted to magnetic sound on film, from which the audience will learn by actual participation.

Prize-winning amateur films and motion pictures taken under water by Prof. John F. Storr, Adephi College, will also be shown. Prof. Storr will not only project color movies and stills of the exciting life on the floor of the ocean, but he will also explain how he made his pictures.

Also scheduled to present a paper is H. A. MacDonough who will show how to make vacation movies without expensive equipment

Technical Division Program

Five days of research papers, demonstrations, and discussions of many aspects of the science, technique, and application of photography have been scheduled by the PSA Technical Division for the Society's New York Convention at the Hotel New Yorker, August 12 through 16th.

The complete program of TD follows:

Tuesday, August 12th.

9:15 AM—Symposium on photography in medicine and biology. "What is Medical & Biological Photography" by Dr. Milton G. Bohrod, Rochester (NY) General Hospital. "The Changing Ideology of Medical Teaching Motion Pictures," Dr. D. S. Ruhe, Assoc. of American Medical Colleges. "Photography in Medical Research," Dr. M. W. Chase, The Rockefeller Institute for Medical Research.

"Applications of Photography in a General Hospital," Leonard A. Julin, Mayo Clinic.

"Modern Photomicrography," Dr. O. W. Richards, Amer. Optical Co. "Place of Photography in Ophthalmology," Dr. D. M. Gordon, Cornell. "Elimination of Shadows in Macrophotography," Louis J. Dogin.

"Application of Color Photo. to Cleft Lip & Palate Research & Training Program," F. T. Sharp, U. of Ill. "Autoradiography," Dr. P. J. Fitzgerald, Sloan-Kettering Inst. "Close-ups in Insect Research," Roman Vishniac. "High-Speed MP Photo. & Human Subject," J. H. Waddell, Wollensak, and others.

Wednesday, August 13th.

9:15 AM—Symposium on photography in engineering and science. "Photo. of High-

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Now specially adapted for 16mm sound fil

Perfect companion for your new **Filmosound "202"** ...latest **Bell & Howell** 70-DL movie camera



You're ready to make low-cost sound movies with a new Bell & Howell 70-DL!

This famous 16mm movie camera now takes single-perforated film . . . onto which the amazing magnetic sound track can be added. This track will last the life of the film, yet can be changed any time.

When you compare features, note the 100-foot film capacity, the 22-foot film run, the turret head that places three lenses at your fingertips, seven speeds including sound speed, parallax adjustment that corrects from infinity down to

You buy tor life

3 feet, and the positive type viewfinder that lets you see what you take. Remember, too, every 70-DL is guaranteed for life.

With 1-inch f/1.9 lens only, \$365.50. For further information. see your Bell & Howell dealer. And be sure to ask about the new Filmosound 202 recording projector.

And here's a suggestion! Why not have a demonstration of the Filmosound 202 using your own sound film. In this way, you can prove to yourself the worlds of exciting possibilities that exist in making your own sound movies.

when you buy Bell & Howell

FREE SOUNDSTRIPE* of your first 100 feet of single-perforated film - that's what you get when you buy a new 70-DL . . . or have your present model 70 adapted. This is a special limited-time offer made by Bell & Howell to acquaint you with this wonderful new way to make sound movies.

Good news for present owners of B&H 70's

If you already own a Bell & Howell 70 camera, you can have it adapted to take single-perforated film as well as regular double-perforated film. This brings your camera right up-to-the-minute in usefulness. This is a factory conversion which you can arrange for through your Bell & Howell dealer for just \$15.95. Same "free" Sounderairs offer applies.

*Soumszarz-the magnetic iron oxide stripe applied to single-perforated 15mm mo film for magnetic sound recording.

Prices subject to change without notice.

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Where Publishers, Professionals, Schools and Teachers may present their name, address and one line of advertising message.

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Agfacolor prints, color transparencies, or black and white photographs of English scenes, customs, and people produced to your assignment if not available from my comprehensive stock library; all enquiries welcomed by leading color exhibitor and PSA member.

Speed Cathode-Ray Oscilloscope Traces," H. J. Peake, Naval Research Lab. "Industrial Photo. as a Tool for Engineers," G. H. Gustat, Kodak, and others.

Thursday, August 14th.

9:15-10:15 AM — "Cold-Cathode Light Source Potentials," D. B. Eisendrath, Jr. "Some Aspects of Two-Bath Fixation," Crabtree, Henn, & Edgerton, Kodak. 10:30-12—Clinic on equipment, materials, and processing. Allen Stimson, GE.

Friday, August 15th.

9:15-12—Photographic Optics: "Depth of Focus & Depth of Field," J. D. Hayes, Bausch & Lomb. "Resolution—Sharpness—Photo Quality," Dr. D. E. Macdonald, Boston Univ. "Submarine Periscope Photo.," J. C. Milligan, Kollmorgen. "Simplified Calculation of Stereo Interocular Distance," S. Kitrosser, Polaroid. Also paper by Dr. Frank G. Back, Zoomar Corp. 1:15-3:15 PM—Clinic on color techniques, materials, procedures. L. E. Varden, Pavelle Color. presiding.

Pavelle Color, presiding.

3:30-5 PM—"Development of Hydroquinone," James & Fortmiller, Kodak. "Use of Proteolytic Enzymes for Removal of Gelatin from Film Base," Dr. E. Gansel, Ansco.

"Extension of Vector Method for Sensitometric Evaluation of Color Film & Paper," Dolin & Sweet, Ansco. "Materials of Construction for Photo. Processing Equipment," Muehler & Crabtree, Kodak. 7:30-8:45 PM—All-Divisions. "Creative Directions in Color Photography," R. M. Evans, Kodak.

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

For Sale—Revere 16mm movie camera; Wollensak—7 f/1.9 Cine Raptar; Revere projector 2" f/1.6 lens; Tower beaded screen; Craig tripod. Perfect condition. Make offer. E. A. Greuel, 1510 Webster, Okland 12, Calif.

For Sale—New 4x5 Linhof Tecknika f/4.5 6" Schneider, f/6.3 3" Angulon Wide Angle, Graftex back. Cost \$449.50. Make offer. Dr. Jess R. Baker, Box 360, Ontario, Oregon.

Saturday, August 16th.

9:15-12—"Personnel Photography," T. T. Holden, Graflex. "Design Features of Wide-Film Continuous Processing Machine," J. S. Goldhammer, Wright Air Development Center. "Porous Platen Processor for Processing Photo. Materials in Room Light," R. G. Rudd, Kodak. "Quality Color Prints Produced in the Camera," J. R. Kane, Ansco.

PD Convention Program By Samuel Grierson, FRPS

Doris Martha Weber, APSA, one of the leading women photographers in amateur circles, is Convention Program Chairman of the Pictorial Division, and as such is getting together a most interesting and well rounded series of events and lectures for PSA's first Vacation-Time Convention, August 12th to 16th in New York.

She is secretative concerning her pet presentation to be called TRIAL BY JURY. This event is supposed to surprise every-

FACTS ABOUT THE 1952 PSA INTER-NATIONAL EXHIBIT TO BE HELD IN CONJUNCTION WITH THE CONVENTION August 12 to 16th, New Yorker Hotel, New York

Seven divisions will be represented in the exhibit.

Deadline for all entries is July 10, 1952. Entry fee is \$2, with checks to be made payable to Frank J. Soracy, Treasurer.

All entries except those for the Technical Division exhibit are to be sent to: PSA INTERNATIONAL EXHIBIT, c/o PRE-CONVENTION HEADQUARTERS, MASTERS INSTITUTE, 310 Riverside Drive, New York 25, N. Y.

Technical Division entries must be sent to Earl R. Clark, 184 Malden St., Rochester 13, N. Y. This division will distribute its own entry forms and will assemble and judge its own exhibit. Entry forms may be obtained from Mr. Clark.

Motion Picture and Photo Journalism division exhibits will be invitational.

Entry forms for the other four divisional exhibits will be mailed to all PSA members, and others, from Philadelphia PSA headquarters. Those who do not receive entry forms may obtain them by writing to Pre-Convention Headquarters in New York or PSA Headquarters in Philadelphia.

Judging is scheduled to take place in New York, July 14 to 20, with the following juries:

PICTORIAL—Adolf Fassbender, Hon. FPSA, Hon. FRPS, Hon. M.Ph.; Helene Sanders, FRPS, FPSA; and Harvey Falk, APSA.

COLOR SLIDES—Frank E. Fenner, FPSA; Harry Haimes, APSA; and Joseph Breitenbach, ARPS.

NATURE—Samuel Dunton, Staff Photographer and Director, Bronx Zoological Gardens; Otto Litzel, President, Hypo Club; Dr. Roman Vishniac, Ph.D. Zoology, Biological Photographic Society.

STEREO—Paul J. Wolf, APSA; Bart Brooks, professional stereo photographer; and J. A. Norling, APSA, stereo engineer. body and it will. The cast will be composed of J. Philip Wahlman, APSA, the judge, Robert L. McFerran, APSA, the prosecutor, and Dr. Carlton J. Marinus, APSA, the defense attorney.

J. M. (Jake) Endres will speak on PHOTOGRAPHY, A GRAPHIC ART. During his talk he will demonstrate the making of genre pictures. This man has written some excellent articles on the subject. His own pictures have won him many medals and honors and he is extremely popular as a print judge.

Josef Schneider, whose baby photos must be known to everyone as they are always turning up in advertisement in the alick paper magazines, will talk on OUTSMART-ING BABY. Schneider is a well known speaker in the New York area and those who have heard him sing his praises.

PORTFOLIO MEMBERS' POW-WOW is a new feature presented by popular demand. No portfolio commentators will be present at this; just those who have prints in the PSA Portfolios. And these people can let their hair down and say out loud what they think of the deal and of the commentators! It will be a lot of fun and maybe some improvements will result. Director Eldridge R. Christhilf and General Secretary Doris Martha Weber will preside.

Boris Dobro, APSA, an instructor at the Brooks Institute of Photography in Santa Barbara, California, will come all the way to New York to speak on TECHNIQUES OF PICTORIALISM. He will illustrate his talk with lantern slides and emphasize tone separation. He will also discuss the various types of montages. As well as being an excellent instructor, Mr. Dobro is a noted salon exhibitor.

No one is a better authority on dog photography than Arthur S. Mawhinney, FPSA, and Katherine Holt Mawhinney, his wife, is just as proficient. Their fine book, "Gallery of American Dogs," is a delight to both dog lovers and photographers. This couple will demonstrate the art of picturing dogs, using live models. This should be fun for all and, of course, educational too. Mr. and Mrs. Mawhinney, as many know, work with a Leica. They broke into photography with that camera and have stuck to it right along.

Lejaren a Hiller is on the program scheduled to speak on LIFE AIN'T A BED OF ROSES. Mr. Hiller says he does not care to talk of his successes—prefers to dwell on his failures instead. Naturally he will stress the humorous angles and the event promises to be entertaining.

Adolf Fassbender, Hon. FPSA, will trace pictorial progress in a talk entitled PICTORIALISM THROUGH THE YEARS. Mr. Fassbender is the right man for this, some even calling him the Dean of Pictorialism.

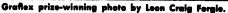
Other features on the program will include Wood Whitesell, FPSA, who does wonders with bromoil, a symposium on WHAT MAKES A PICTURE PICTORIAL? with John R. Hogan, P. H. Oelman, Arthur M. Underwood, J. Philip Wahlman, and Peaslee Wright taking part, and a Commentator's Conference.

And Miss Weber has other ideas to add to all of this!

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DOUBLE Your Picture Opportunities..!







DOUBLE Your Camera's Usefulness..!

with GRAFLITE FLASH! it fits almost every camera!

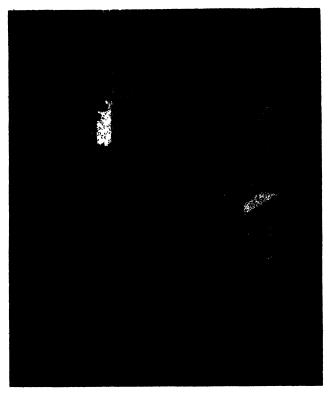
Any time . . . any place . . . any weather . . . Graflite helps you get prize-winning pictures! It's the famous interchangeable Graflex flash unit that fits almost every camera . . . the one flash outfit with unlimited versatility to meet the most exacting requirements. Single or multiple flash, with synchronized or solenoid operated shutters, whatever the need, Graffite is the answer!

Only Grafite combines the multi-purpose circuit controller, "snap-on" viselike grip, micro-type click action switch, multiple outlets with standard household connections, reversible heavy duty clamps . . . all of which add to efficiency and convenience. Get the full Graflite story from your Graflex dealer today! He'll show you why it's the finest, most versatile flash unit you can buy!

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	County or ZoneState

Shooting New York

JACK A. GOLDSACK



HANOVER SQUARE

Jack A. Goldsack

You've undoubtedly seen many good photographs of this great city made by amateurs like you and me. The chances are that a large percentage of the fine shots are made by visitors rather than native New Yorkers. The reason, of course, is that amateurs prefer to go far afield in their search for inspiring material.

As an enthusiastic amateur who has lived in this fabulous city for over 40 years, photographically for the past 20, perhaps you can profit from this experience when you start unlimbering your shutter finger this August at the Vacation-Time Convention.

No city, but no city, offers more or a greater variety of subject matter. In fact, the choice is so great it would be a time-saver to choose your spots in advance and set up a shooting schedule. Otherwise you'll be swamped with places to visit and record. And incidentally, there is no reason why you can't combine your shooting with sightseeing.

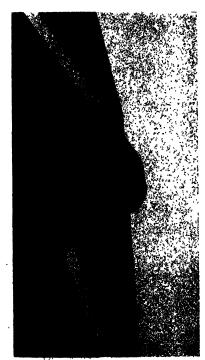
Beginning at the south end of Manhattan Island you'll find the famous Wall Street with endless opportunities, including the waterfront, in that immediate vicinity. Then work your way up thru Chinatown, The Bowery, Fulton Fish Market, Little Italy, and the Lower East Side with its pushcarts, clothes lines and gossip. From there you

change the pace and visit quiet, quaint Greenwich Village. Moving further uptown the Empire State building will demand a halt and more than several exposures. On to Radio City, the United Nations City and you've covered the photographic high spots of only half of Manhattan.

From there you can proceed thru Central Park, the great zoos, the lush, plushy upper east and west side, the museums and on into Harlem, the Negro metropolis. Of course, you can shoot the entire Island from the top of either the Empire State Building or Radio City. And if you like to focus on people, take your choice of 8,000,000 in this melting pot of almost every race on earth. The above by no means includes everything but merely outlines a few suggestions.

Light in mid-August is excellent. Weather is comparatively mild, ideally suited to picture-making in both black and white and color. The numerous field trips planned for Convention visitors will take in some of the material outlined above. Transportation facilities are fast and ample by subway, el and bus and you'll have no difficulty reaching any of the interesting spots you decide to see and shoot.

Now let's consider some of the problems you'll encounter, if indeed they are problems, when you go forth for those prize-winners. Working mid-town or downtown Manhattan, your best bet will be to get out early in the morning before this turbulent city begins pulsating. Early morning light in August with a slight haze is



Profile: U. N. BUILDING

Elizabeth Meigs Eidlitz

PSA JOURNAL, Vol. 18, June 1952

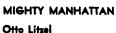
usually excellent, even for color. If you are determined to disregard this advice, preferring to sleep, you're bound to be hamstrung in many places by cars, buses and people. Dense traffic will make it difficult to approach many fine spots for inshooting. But don't get the impression Manhattan cannot be photographed during the day. It's just that much easier to do it in the early A. M. Besides, shooting early in the morning will leave you the greater part of the day to take in Convention activities you won't want to miss. It's a good way to plan your days.

Nothing thus far has been said about shooting pictures at night. Here a whole new field is opened up to you. You'll find plenty of buildings brightly illuminated with water foregrounds for those scintillating reflection shots. And if you've never experienced night turned into day you have a treat in store when you see Broadway's Great White Way. Imagine making virtual daylight exposures at night of interesting and fascinating material.

One could write many pages on the picture possibilities on Manhattan Island alone, the world's biggest little Island, and spend many weeks photographing the exciting places in this perpendicular city. Black and white workers will have no exposure problems. Color will require care. Due to the short range of color film, it's conceded to be about 1 to 4, you'll have to use your head when you use your meter. What do we mean by a range of 1 to 4? Simply the difference between your highlight and shadow reading. If your highlight reads more than 4 times the shadow reading, theoretically the picture is beyond the range of color. You can stretch that range



BOWERY
Bernard Gorson



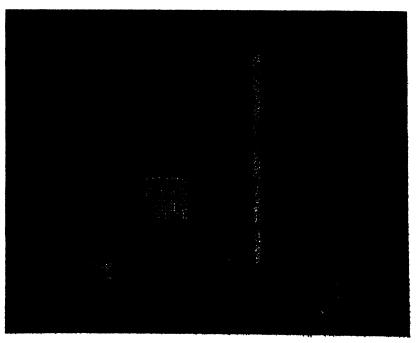


EAST RIVER

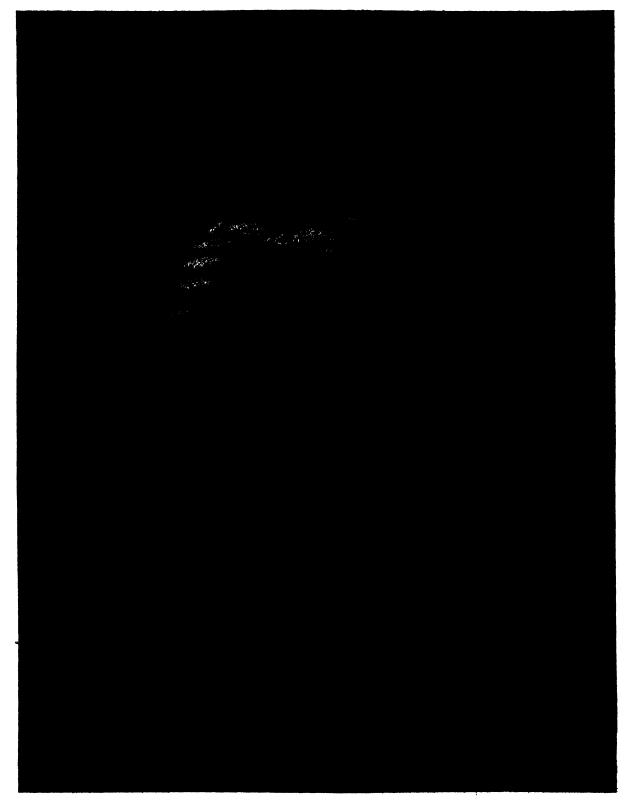
Arthur G. Banta

some and still come up with excellent color shots. I've been thumbing my nose at this theory for years and getting away with it. The reason it's mentioned at all is that tall buildings and narrow streets create contrasty lighting. But your field trip guides will be prepared to help you lick any exposure problems in New York.

Needless to say you need not load up on film when you come to this photographic mecca. Some of the world's greatest and most exciting photographic stores are within a couple of blocks of your hotel. Just bring your cameras and come prepared for the time of your life as well as the finest negatives and slides you've ever made. The many committees and hosts at the Convention will see to that,



PSA JOURNAL, Vol. 18, June 1952



THE CHANNEL C. Stanton Loeber, FPSA

Nuts to the Judges

C. STANTON LOEBER, FPSA

At the time of C. Stanton Loeber's passing, which was announced in the July 1950 issue of PSA JOURNAL, the manuscript of this article was in our files awaiting publication.

Stan was a prominent figure in pictorial photography, and there are many who will recall his delightful pictures and his occasional contributions to photographic literature.

But bigger than Stan Loeber, the artist and author, was Stan Loeber, the man. He was never happier than when surrounded by members of the photographic fraternity, and his desire to help others was unsurpassed. To say that he is greatly missed is but to recite the obvious.

In presenting Stan's final contribution to the JOURNAL, we thus pay tribute to his memory. But his pictures and his message will convey more to his many friends than our feeble expression of a severe loss.

W. DOVEL LE SAGE, APSA Pictorial Editor

"Aw, NUTS! Phooey on the judges. What do they know anyway? Nuts to the judges—all of 'em."

It was during my first bull session after joining the club that I heard this bit of sour grapes. The cynical remark shocked and irritated me. Such lack of respect was almost like the use of an unmentionable epithet in connection with one's mother. I wanted to smack the speaker in the eye. But I didn't. For I knew that I was pea-green, and didn't have the right to poke anybody in the eye. Too, I might get smacked back. But it did teach me one thing: Never to sit at a judge's feet, with mouth wide open like a fly trap, drinking in each word as if it were nectar.

Shortly before joining my camera club, I had sent prints to my first salon, and immediately after signing up, learned the results of my entry. Yipee! Not only had I made the salon, but I won first award as well. Boy! I was as thrilled as any high school "Freshie" at her first dance. Now I was a salon exhibitor.

So, of course, a copy of this winner was entered in my first club competition. Maybe I felt cockier than anyone in the club, and my chest stuck out like a pouter pigeon's, as I strutted about. For wasn't I a cinch to get first award? There were only twenty-odd prints entered, and five awards to be made. Sure, I was a cinch for something.

And then the judge came in. An awed hush settled over the gathering. He had quite a "rep" for himself, and I was properly quiet. But nuts! This fellow wanted to talk before he judged. As he talked, my feeling of buoyancy began oozing. Then he started judging. He went over the prints so fast that he reached "Granny" almost before I knew it, and on to the next print. My heart had stopped beating. "Granny" hadn't won first place. In fact, she hadn't won a single, solitary thing. She was out on her ear. It was terrible.

"Wrinkles too plain," the judge had said, "and too much shadow." And further, where did the maker get the idea of cropping like that? "Looks like I'm being kidded," he scoffed. "Someone is trying to see if I'd take that for a human being." There may have been more. I

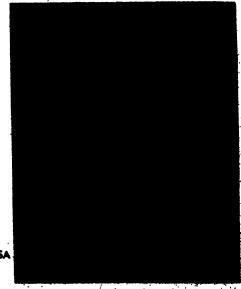
never knew. But as he chuckled at his own dim sense of humor, I felt rather miserable. Then and there, I agreed with the remark: "Nuts to the judges."

That was a long time ago. Perhaps "Granny" wouldn't be so hot in a salon now. Better work is being done every day. But hers was a rather new method then. The drastic cropping and the almost brutal treatment of wrinkles and skin textures were a direct result of the first salon I had ever seen. And the cockeyed judging I had just witnessed was due to the judge's provincialism. He had not learned the newer trend in character shots. But he did ease some of the hurt when he gave first award to another print of mine. However, in my immature opinion, it wasn't in the class with "Granny." But I was very green then, and hadn't learned, as yet, just how screwy judges could be when they really worked at it.

Some have far more whims than any beauty has curves. Every camera bug knows that. Even the judging in the country's top salons sometimes makes one boil up—even spill over. Your friends gripe. They won't send to the Twelfth Annual Stinkaroo Salon this year. No sir! Isn't Joe Zilch on the jury, and wasn't he on the jury that tossed out all four of their prints last year? And doesn't just thinking about him give one a pain in the neck?

Even judges know that they should rid themselves of prejudices. But many of them are still as stubbornly prejudiced as any army mule. Decisions should never be made just because of likes and dislikes. But they are. Any judge should be able to justify his decisions at any time. But are they?

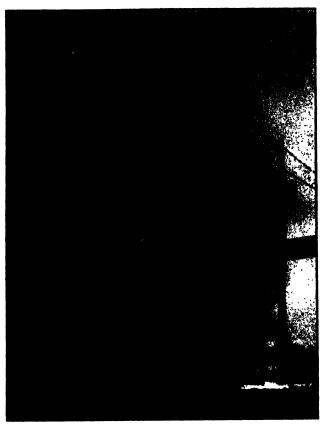
And isn't any entrant more important to the salon than a "name" judge? His pictures and his entry fee make salons possible. Without him there would be no salons. So he should receive the fairest judging possible. Unless



PEACEFUL WATERS
C. S. Loeber, FPSA

PSA JOURNAL, Vol. 18, June 1952

thoroughly grounded in photography, no painter nor sculptor nor etcher should ever be asked to judge photographs. He isn't good enough. Nor should any water-colorist be on a jury—no more than a hog caller because he has a strong voice and surely would be heard. Nor does it follow, just because one has been successful in salons, that he is going to be a good judge. A judge should study carefully the science of being a judge. He doesn't just grow up to be one.



RIVALS

C. Stanton Loeber, FPSA

This first judging was rather startling. But it was as nothing to the crackpot stuff I was to witness later on. That was a thing never to be forgotten. It simply shows the utter confusion that exists in the minds of many of our judges, especially camera club judges.

After judging the evening's prints, the judge was asked which print he considered best of the show. Now, mind you, there were only two groups of competitors—Advanced and Beginner. It should have been duck soup for anybody. Automatically, it should have been one of the two firsts in the advanced and beginner classes. But what did the judge do? He went carefully over the entire show and then, to the consternation of everyone, picked out a print to which he had not previously paid the slightest attention. It had not received even a lowly honorable mention; not even the remotest recognition. We were are are acceptable of the show.

But there it was—best print of the whole show. The judge had said so, and his was the final word. However, a snicker of derision rippled through the crowd. Do you wonder why this title: "Nuts to the judges"?

Often a club has among its membership many as good or better than nine out of ten of the judges that the same club is able to secure from outside sources. Is it surprising that there is criticism?

But let's get back to "Granny." As I've said, I was green then—greener than sour little apples. And stubborn, too. Anyway, this other print that had gotten first place over "Granny" was sent to a salon. And because I didn't have another print, "Granny" went along too, just for the ride.

But what happened then nearly knocked me for a loop. I was almost breathless from surprise. This other print was kicked out, but "Granny" made it. And she was an honor print, too. It flabbergasted me. After that, "Granny" went to all the salons. And she hung in most—the Oval Table of New York, the Royal of London, in Detroit and in Baltimore. And what about the other print, which my first judge declared "tops" while he threw out "Granny?" Never made a single salon! Finally I retired it.

Do you wonder that shutterbugs often say: "Nuts to the judges"? Sometimes they give some rotten judging. But what can a club do? We even tried three judges, on the theory that the extra numbers would balance out the faulty decisions. And it worked well—just as long as we had at least two capable jurors. But this used up the good jurors even faster than before. Think what it would do in small towns, where there is not the choice that we have in a large city.

I've had some of my best prints totally rejected in smaller salons, whereas the big shows took the same prints most regularly. Perhaps there is no answer to it, but our judging is mighty spotty.

I've known a judge to wear strong glasses so that the makers' names signed to the prints would be more legible. And I've even heard a juror remark sotto voice to the judge beside him: "I live here. Let's give the local boys a break."

True, all this smacks of dishonesty. But after witnessing much judging, I believe that actually there is very little dishonesty. It's just a lack of knowledge on the part of the judge as to what constitutes a good print.

For a while the idea of making character studies obsessed me. Even my friends were bitten by the bug. Let any old bum pass us, and they'd get all steamed up. "Look, Loeber!" they'd whisper as they nudged me. "Character shot!"

Bah! No idea as to what constituted a character study. They never learned the score, any more than the judges. Only old men appealed—old men with whiskers and ragged clothes.

I'd fool 'em, I thought—principally the camera club judges. But I didn't very much. I made a picture of a seventeen-year-old kid, sans whiskers and sans wrinkles. But the cockeyed camera club judge tossed it out. But first he swallowed hard as he searched for words. He even tried to re-frame it drastically. He tried cutting off most of the head above the hairline, and chopping off from each side and the bottom. But he gave it up. All he said was: "It needs cropping," and passed on to the next print.

As I've said, bum judging is old stuff to any camera clubber. For example, Dorothy A. Lineer is one of the

nation's best animal photographers. Because her pictures are of that perennial favorite, pets, she is nearly always a cinch for first award at the club. But I've often wondered how a certain cocky judge must have felt, when he found out the immense popularity of one of her prints which he had given a turn-down in the club. Detroit used it to adorn its salon catalog and for its stickers. I don't think a salon ever gave it the red light. But all our cocky judge said was: "I never liked pets," as he turned her "Protected" down cold.

The vice-president of our club had a honey. What happened? Even a telescope would never have brought it to the judge's sight. He just couldn't see it. But Graflex bought it, and for months it was a vital part of their advertising.

Now, just peek at "Rivals." Surely those blackhearted judges couldn't refuse this masterpiece, with that exciting black smoke being belched all over the print. And sure enough, the club judge gave it top honors. But that was only in the club. I had much more respect for a salon's opinion. So out it went while I gnawed my nails in suspense. Finally a letter came from the salon committee. Boy, I was jittery! Like a gal just about to receive her first kiss.

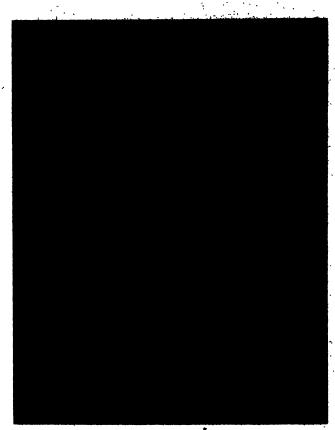
The jolt nearly knocked me off my feet. "Rivals" was one of the two prints that had received unanimous acceptance. I walked on air. Again I sent "Rivals" to a salon. But no jolt. At least not one that I liked. It had been turned down. But I tried again. And again it failed. How many times I sent it out, only to have it rejected, has been lost in the dim recesses of forgotten things. But "Rivals" never hung in another salon. Who was screwy this time? I could never figure it out.

Sometimes a judge does help, though. "If the maker of 'Peaceful Waters' will go back and wait for something to happen," one said, "he can very likely have a winner. As it is, it makes a fine background, but not a picture. It lacks life-motion. Not even a center of interest. If it were mine, I'd try it over."

He may have said more. I don't know. I was too busy trying to visualize something happening out on that water. However, I did go back. I got what I thought was a fine picture—"The Channel." But the camera club judge had only half an eye that competition. First place went to a totally uninspired and uninspiring aprint that lacked a center of interest, had no life of any kind, and was completely static. However, he did grudgingly hand me a second award. Sure! I was robbed. But that had become a habit, by now, and didn't excite me too much. Aren't judges cockeyed, though?

Certainly, judging is a tough racket. But you like it, don't you? And have you ever thought of the poor baseball umpire? He's a judge, too, you know. But I've never known a camera addict to start a Donnybrook. Have you?

Someone will always try to knock you off. And no matter how much you think you know, you're bound to pull some burn judging, bound to make enemies. Sure, your neck is out. But wise up! Don't be so cocky. Soften your comments. But, on the other hand, don't always act as if you are talking to your Sunday School superintendent—nor to a bunch of half-wits, either.



GRANNY

C. Stanton Loober, FPSA

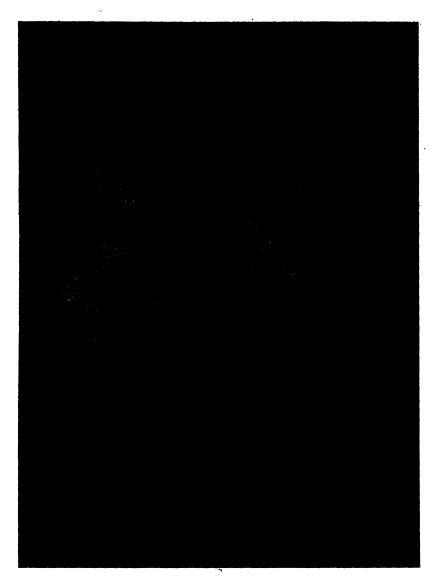
But sometimes I wonder, even though most of our clubs frown on popular voting. Just look at any salon hanging on a wall in some musty art gallery. Most of my friends agree with me that a good ten per cent of all prints there could have been refused, and a better exhibit would have been the result. And those same friends are surprised when they see the rejects hidden away, where no one will ever see them, that certainly among them are another ten per cent that are as good as anything in the salon. So why is popular voting looked down upon?

I recall that time when a bunch of prints were sent to me to judge, and how I took days to study them and make my final choices. I was the great expert!

And then I turned my gang of kids loose upon them, just for the fun of it. They ranged, in years, up to fourteen. Well, in a mighty short time they had their choices made, and handed me the list. They shocked me. They picked a list that nearly coincided with mine in every detail. And I had thought that I was good! It makes me laugh, now. What's wrong about popular voting? Are people dummies? Or are the "experts" afraid to let them try?

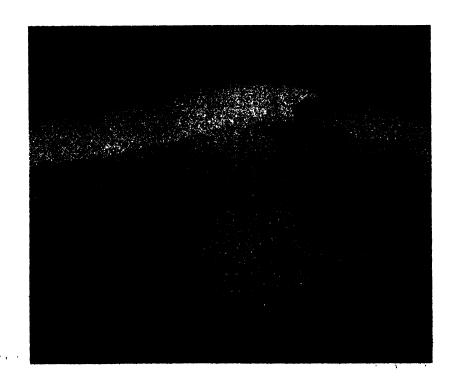
Just how does a jury decide what kind of prints to include in a salon? Does humor justify their inclusion? Or so-called human interest shots? Pets, just because that's what they are? Or babies, because all the world loves a baby? Just what do we want in our photographic exhibits? Or should a basic understanding of art principles be present in all these prints?

But I do know one thing for sure. And my kids taught me that. I'm not an expert any more. Just a layman, like everybody else. Every old-timer learns that eventually, if he lives long enough.



Prints
Sixteenth
International

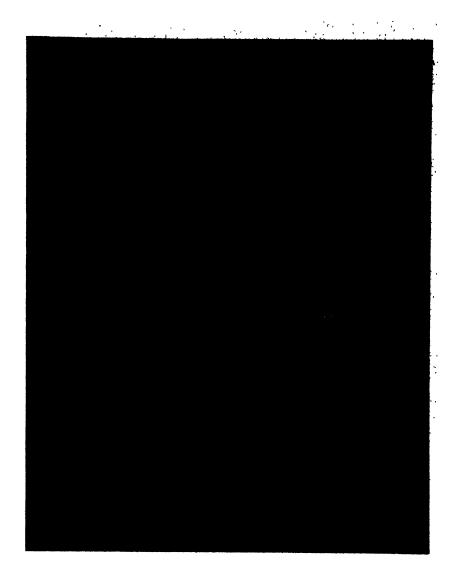
SOMETHING MISSING?—Pictorial Florence Harrison

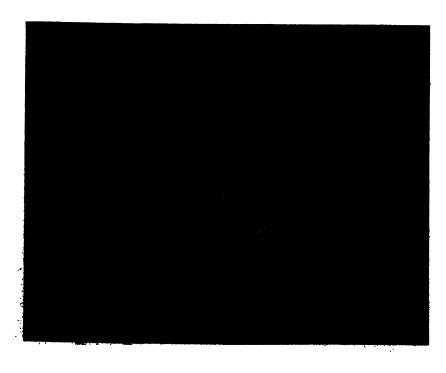


DESERT RIDGE—Pictorial Alfred Hyman

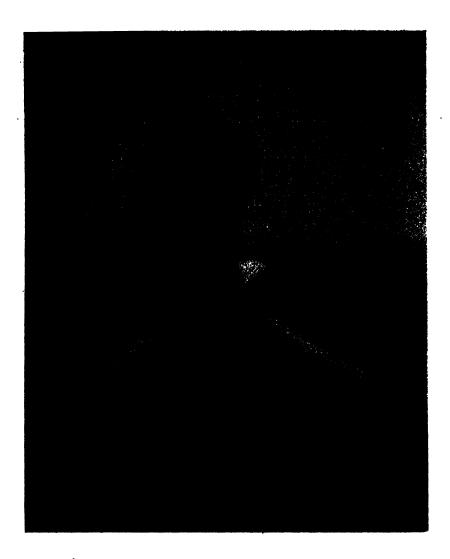
from the
Rochester
Salon
Photography

WATCHING AND WISHING—Documentary
Grant Haist





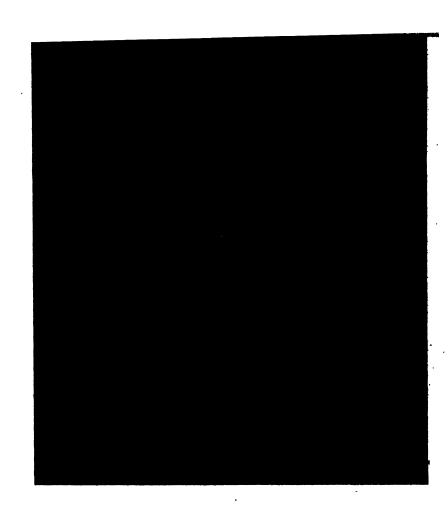
SPARE—Pictorial
Elizabeth T. McMonomy



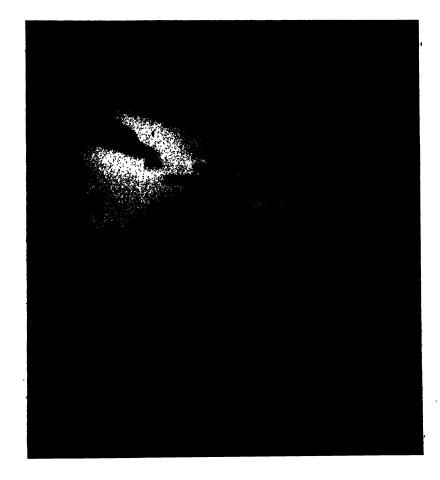
GANNET LANDING APPROACH—Nature C. H. Hogen



FISHERMANS COVE—Pictorial E. L. Bafford



SUMMER THEME—Pictorial Wm. E. Bush



20° BELOW—Pictorial Hugo Koeniger

Camera Club Manual

H. J. Johnson, FPSA

For newer clubs we can point out that this revision follows closely the original manual edited by Victor Scales, Hon. PSA, in 1945. At completion of the revision, each PSA club will receive a new copy of the manual for its library. Chapter IV, is continued here.

3. Year Book Project

Preparation of a club Year Book is an activity affording many advantages, sound photographic training, and interesting possibilities. Many different routines may be followed, but one of the more effective is to organize a Year Book Project with a director who will enlist the participation of members and carry the activity through to completion.

Each participant agrees to prepare a certain number of identical prints from a favorite negative. Usually the total number of prints prepared by each participant is that of the number of members participating, plus two. On an announced date the participating members bring their prints to the club. The prints are turned over to the Year Book director for collating and binding. Each print is autographed by the member making it, so that the finished Year Book becomes a souvenir of club life, a record of club abilities, and a completed project.

Usually prints are made on double-weight $8 \times 10^{\prime\prime}$ paper. With vertical pictures a one-inch margin is provided along the left-hand border to allow space for binding. With horizontal pictures, the one-inch border is placed at the top. Members autograph prints, in India ink, in lower right-hand corner, and place the title in the lower left-hand corner.

Prints are bound, loose-leaf or spiral style, in hard covers. Some clubs prepare a title page, giving the name of the club, address, year, title of Year Book, and names of members participating. The cost of the activity is governed chiefly by the cost of binding. A standard ring binder is economical. More expensive, but also more attractive, is plastic or spring-wire binding. The title page may be drawn and photographed, or it may be printed, at greater expense.

Each participant receives a bound copy of the Year Book, in which appear his print and the prints of each of the other participants. Each participating member pays his share of the cost, which normally ranges from 75¢ to \$2 per copy.

The two additional prints made by each member are used to complete copies of the Year Book for the club library. If a larger number of additional prints are made, and books are bound, they may be sold at auction or full a fixed fee to non-participating members.

Announcement of Year Book projects and enrollment for the activity may be undertaken early in the club season. Later and repeated announcements warn members to complete and to turn in their prints well in advance of the closing date. Difficulties usually attend

the collecting of prints and completion of the books unless committee and chairman are persistent.

All club members should be invited to participate, but the number of prints actually included in a Year Book should be limited to about 24. Additional prints make a bulky and unwieldy volume. Large clubs may find it advisable to develop simultaneous year book projects, or to find some type of binding which will accommodate a larger number of prints.

Delivery of the Year Book to the participants may be made the reason for a special occasion, or may be undertaken at the annual dinner, or at the time of presentation of honors and awards. In this way a larger number of club members simultaneously receives something tangible from the club.

4. Studio Activity

Either a continuing Studio Activity, or occasional studio sessions, may be held in the club's own rooms if facilities are available, in a rented studio, in a studio loaned for evenings, or on visits to studios of friendly professionals.

Club members benefit from observation of the nature and use of studio equipment, and from taking portraits and still life pictures under conditions of controlled lighting. The average club member seldom has opportunity to work in a completely equipped studio and thereby to learn the fundamentals of lighting, posing, placing, measurement of exposures, etc.

Attendance at studio sessions should be limited, with 10 members about the maximum. Fairness is assured if members, upon entering, draw numbered slips, thereby establishing rotation for their turns in shooting positions, in posing the model, in arranging the lights, and in handling other details. Difficulties customarily arising from rivalry for the preferred shooting position may be obviated by chalking a semi-circle on the floor, numbering shooting positions thereon, and giving the members opportunity, in order of numbers drawn, successively to occupy these positions.

Using the club studio, or renting a studio for a series of evenings, usually is preferable. The cost should be low and equally shared by participants in the activity. In visits to the studios of professionals club members should be reminded they are using private property and equipment with which the professional earns a living. Equipment of a studio is expensive and breakable. Lights burn out rapidly. The professional should be remunerated, either in cash or kind. His equipment should be put back in place at the close of the session and the studio restored to order.

Many professional photographers are interested in amateurs and are willing to show them the ordinary methods of posing and lighting subjects and models. Studio Activity directors consequently may be able to make

arrangements whereby the professional, for a reasonable fee, will act as instructor for the activity and permit club members to use studio and equipment.

This activity lends itself well to portraiture, costume, figure, fashion, still life, advertising, and industrial photography, all particularly beneficial for any club. As in the case of field trips, completion of pictures taken at studio sessions should be encouraged. One means to this end is making the exhibition of at least one completed print from any session a requirement for participation in others.

The cost of studio sessions may be reduced if members take turns in acting as models. An experience, however brief, as a model is enlightening, especially if the amateur is inclined to be overly deliberate in his operations, or overly demanding of the model. Subjects for still life, advertising, and other types of pictures may be brought to the studio by members, or selected from spare material usually to be found on location.

Beginning photographers usually reach the point where photography of nude models is of interest. A photographic studio, with a professional photographer introducing, posing, and lighting an experienced figure model effectively serves this customarily transient interest of the amateurs, assures propriety, and teaches the necessary lesson of the vast difference between figure photography and making pictures of a naked model. Sooner or later, club members discover that photography of the nude is particularly difficult, tire of their efforts, and are ready for other photographic efforts. To this end alone, the Studio Activity serves a useful purpose.

Club officers should inform themselves of state and local laws governing figure photography and should plan carefully to observe these widely varying statutes. Otherwise the club may find itself a violator of "blue laws" of which officers and members may have been unaware. There is no general law. Basically, statutes prohibit posing in the nude for public viewing; permit posing in the nude for bona fide private supervised classes which offer instruction in art. Safety suggests that the session be exclusively for club members, with no guests permitted.

5. Process and Control Activity

Endless argument between the "purists" and those who preach or practice processes and controls, may be directed into useful channels by organizing a club Process and Control Activity. Here the members who seek to obtain the utmost in effects and control may practice, argue, learn the secrets of chalking, paper negatives, mediobrom, retouching, etc., and find enjoyment and education.

6. Portraiture Activity

Portraiture being basic in photography, and necessary training for beginners and advanced amateurs, organization of an activity in the field of portraiture serves many useful purposes, whether conducted on an organized basis throughout the year, or taking the form of occasional portraiture sessions with adequate equipment, lighting, and models.

This activity is highly adaptable, can cover slides or prints, and can have many variations. In its simple form it becomes merely practice in making portraits, with the participants led by a competent activity director through the various basic stages. Variations permit the introduc-

tion of the different art ideas, possibly by inviting advanced amateur or professional portraitists to demonstrate their favorite lighting and posing.

One helpful project for the activity is the preparation of a set, or book of portraits of members of the club. This project easily may be linked with the Studio Activity's program.

There is no lack of interesting undertakings for a Portraiture Activity. Indoor portraiture may be followed by outdoor portraiture, formal poses by informal, with costume and character poses, self-portraiture, special effects, and other projects offering large choice.

7. Motion Picture Activity

The still camera club may find that, in grouping members interested in motion as well as still pictures into a Motion Picture Activity, it has provided not only an organized interest for the group but an interesting program feature for the entire club. Participants in the activity will be interested in field trips, studio sessions, and other events. Their interest may induce them to make a motion picture record of club undertakings.

A competent leader guides the participants in producing motion pictures possessed of all the art qualities of stills. Exchange of information between those practicing still and motion picture camera technique can be helpful.

Ultimately this activity can develop into a separate Cinema Section of the club.

Cinema clubs can develop an equivalent activity for color slides.

8. Exhibition Activity

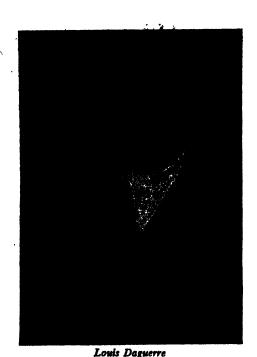
This activity supplies an organized effort to encourage capable members to seek recognition in exhibitions and competitions.

It obviously is designed to serve the interests of more advanced members, as well as of the club, by establishing what might be called a club team with a training table. The director of the Activity, preferably an experienced exhibitor, can do much to interest participants in the methods and ethics of exhibiting, and in viewing and studying the results of recognized exhibitions.

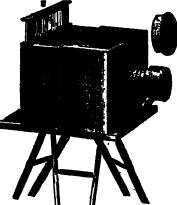
In order to avoid criticism and dissatisfaction which could result from the organization of an Exhibition Activity whose participants were inclined to regard themselves as superior to other members of the club, the activity could be organized as an honorary group to which members might be elected as their abilities become recognized. Since the Exhibition Activity cannot serve beginners, only the club itself can decide whether membership in the activity should be honorary, or the activity should comprise a working team to represent the club in major competitions and exhibitions, or should be a study group.

Any club's Exhibition Activity could make a start by assuring the club of regular representation in the PSA Club Print, Slide, or Movie Competition, the PSA Annual Exhibition, and other recognized competitions and exhibitions.

Duties of the activity and its director should include keeping club members informed of dates and pertinent data relative to forthcoming exhibitions. The activity also might take upon itself the duty of making sure that every capable member of the club regularly enters prints in recognized shows. (To Be Continued)



The camera obscura





Daguerreotype Camera rst of the

Daguerreotype of Harriet Beecher Stowe

In the Morning Herald, September 30, 1839, New Yorkers were mystified to read of the "new mode . . . of taking on copper the exact resemblances of scenes and living objects through the medium of the sun's rays reflected in a camera obscura . . . Ladies, if they are pretty, with small feet and delicate hands, fond of science, ought to call and see it." The news item announced the first daguerreotype ever made in this country. That the reporter had difficulty in describing a daguerreotype to readers who had never seen one is understandable but why he thought only pretty women with small feet would be interested remains baffling. Whatever idea he intended to convey, he couldn't have dreamed that he was recording the initial stage of a process that one day would afford profit and pleasure to millions.

In August 1839 Louis Daguerre had demonstrated the process which came to bear his name to an awe-stricken group of French scientists. September 20, 1839 is considered the birthday of American photography for on that date a steamship arrived with accounts of Daguerre's process and at once several men in this country began experimenting. Though prior claims were advanced, on the basis of available evidence D. W. Seager is believed to have been the first to make a successful daguerreotype in

America. Dr. John William Draper, professor of chemistry at the University of the City of New York, made the first "heliographic portrait," a picture of his sister Dorothy.

A noted pioneer in the field was Samuel F. B. Morse who on a visit to France had already met Daguerre and learned of his process. Besides being the inventor of the telegraph, Morse had won distinction as a portrait painter and for many years was president of the National Academy of Design. With Dr. Draper he opened a photographic studio and later started a school of photography in a "glass palace" on the roof of a building. His school was immediately successful and attracted many students who later became well-known. Because of his contributions to the field, notably his work as a teacher, Morse is sometimes called the Father of American Photography.

First attempted by men of scientific bent, in time the art of daguerreotypy was taken up by others less capable of mastering its principles or unwilling to spend time perfecting their technique. As a financial depression existed during the early days of the daguerreotype, no doubt many of the unemployed turned to the discovery as a hopeful possibility; others took it up as a side line. In later years a writer recalled that watch repairers, dentists, blacksmiths and cobblers sometimes doubled as





Gurney's "daguerrean saloon" on Broadway

Dr. John William Draper

daguerreotypists so that "it was possible to have a horse shod, your boots tapped, a tooth pulled or a likeness taken by the same man."

A group that flourished in small communities attempted to cast an aura of magic about their work and called themselves professors. The deficiencies in their pictures were invariably blamed on the sitter's having moved, winked or otherwise misbehaved, and when such excuses ran out, the "professors" moved to another town.

Partly because of inferior operators, partly because of imperfections in the process itself, some of the early daguerreotypes were fat from pleasing and met with public disfavor. Punsters called them "derogatory types" and in 1843 John Quincy Adams reported having "four daguerreotype likenesses of my head taken—all hideous." Nevertheless, a good daguerreotype is truly admirable and in some respects is not surpassed by modern photographs for it possesses brilliance and shows detail far better than a paper print. The principal defects of the process were the fact that only one copy could be obtained from each exposure, the image is reversed from left to right and

because of the mirror-like surface can be seen only when held in a certain position.

Of the skilled photographers who made a name, for themselves by far the most outstanding was Mathew B. Brady. Born near Lake George about 1822, he studied art as a boy with William Page, portrait and historical painter, who brought him to New York. There he studied daguerreotypy with Morse while working as a clerk at A. T. Stewart's store.

In 1844, Brady rented the top floor at Broadway and Fulton Street, constructed several skylights and opened his own gallery, the first of several. From the beginning his name seemed to work magic and he acquired a distinguished following. During his career he took pictures of notables in virtually every field of endeavor. With one exception he photographed every President from John Quincy Adams to and including William McKinley. The exception was William Henry Harrison who died in 1841 a month after taking office. Though renowned for his remarkable Civil War photographs, in the opinion of some authorities Brady is even more outstanding for his



Waltingto be that The early photographer needed to be a chemist too

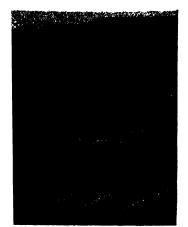




Earliest "sunlight picture" of a human This daguerrectype of Miss Dorothy C erine Draper is said to have inspired Ma Brady to take up photography as a profe



hotographer on the way to Chickemauga



of developing tent designed and built by Brady

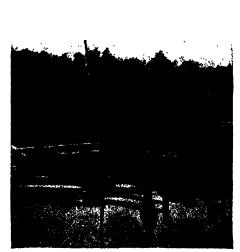


nen getting ready for second Battle . of Bull Run



Mrs. Kate Chase Sprague, daughter of Salmon P. Chase, Lincoln's Secretary of the Treasury, visits camp as guest of Gen. J. J. Abercrombie

A group from Brady's Civil War collection



Brady inspecting battlefield at Gettysburg



How camera equipment was transported the battlefields





portraits. However, as time went on, he delegated much of the actual work to his well-trained staff, whose products were indistinguishable from his own.

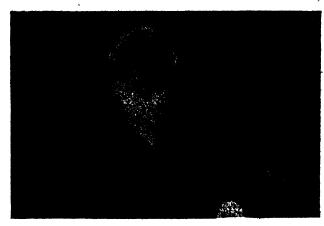
Brady's genius was best evidenced by his many portraits of Lincoln. Previously considered an uncouth backwoods lawyer, "half alligator and half horse" in appearance, Lincoln was revealed through Brady's photographs as a man of commanding dignity. In later years Lincoln himself declared that Brady and the Cooper Union speech had made him President.

One of Brady's New York galleries was frankly advertised as being over Thompson's saloon. Inasmuch as having one's picture taken involved a long period of sitting motionless in the clutches of the head clamp or "immobilizer" under the hypnotic eye of the camera, it has been said that undoubtedly many subjects fortified themselves at Thompson's before undergoing the ordeal. The most luxurious of Brady's galleries was opened with a reception and a preview for invited guests. For the benefit of ladies in formal attire, a feature of this elegant establishment was a private entrance which "obviated the necessity of passing through the public gallery."

In 1851 Brady's daguerreotypes won first prize and one of three medals at the World's Fair in London. Some years later the Prince of Wales recalled the fact when he visited America and chose Brady as his photographer to the chagrin of rival galleries. It was on Brady's trip to London that he met Alex Gardner who afterwards became one of his ace photographers and eventually opened his own studio. On the same trip Brady learned about a new process known as the "wet plate" which could make any number of prints from one negative and which he no doubt realized would sound the death knell of the daguerreotype.

Brady was by no means the only talented photographer of his day. Among those who gave him stiff competition were Jeremiah Gurney, John Plumbe, E. H. Anthony in Washington and in Boston the firm of Southworth and Hawes.

Throughout the country the vogue spread. Even remote communities which had no "resident artist" were favored by visits from itinerant daguerreotypers carrying their equipment in horse-drawn vans like those used by Yankee peddlers, and floating studios on the Mississippi catered to river people.



Samuel F. B. Morse

At the height of the fad, one enterprising hat store advertised that a free daguerreotype of the purchaser would be inserted in the lining of every hat sold, which would be a great convenience in identifying one's own headgear.

By 1853 when the daguerreotype reached its zenith, it was estimated that 3,000,000 were being produced annually. For a few more years this method continued but was soon supplanted by collodion photography. For a time the ambrotype, a thin collodion negative on glass, was highly popular but at an exhibition in 1857 it was noted that scarcely a daguerreotype was seen and few ambrotypes. "Photographs on paper and canvas, from the miniature to the life size, eclipsed every other style."

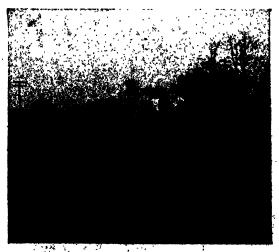
Deserving of mention are the card photographs, the size of a visiting card, and the tintypes made on black japanned iron which flourished during the Civil War period. These are said to have inspired the slang phrases, "He's a card" and "Not on your tintype." For many years there was also an enormous vogue for stereoscopic pictures with their breathtaking illusion of space and reality.

For some years two important adjuncts of most parlor tables were the stereoscope and the family album, and the latter was the direct result of the card photograph fad. Left by visitors instead of calling cards, at first these little pictures were kept in a tray and in a basket when that overflowed, but eventually a more permanent and capacious resting place was required. And so the album



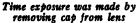
(Left) Stereoscopic picture of W. H. Jackson who first photographed the Yellowstone

(Right) Photography's early drawbachs didn't discourage the ladies from entering the field



PSA JOURNAL, Vol. 18, June 1952







Head-clamp kept sitter rigid—and very uncomfortable

was introduced and became a cherished household possession as well as a means of entertaining visitors that ranked with today's television sets. Though to modern eyes many of the old pictures are definitely mirth-provoking, it is probable that visitors used to find them more boring than hilarious. One can't help wondering, however, if a few of the swains who were "entertained" by viewing the album weren't daunted by the appearance of some members of their prospective family.

The popularity of the card photograph and the album proved a bonanza to the photograph business. Not only were pictures distributed in great numbers to friends and acquaintances but photographs of all the notables of the day were sold in enormous volume. Buildings and scenes were also photographed and even equine favorites reproduced on what were waggishly referred to as "cartes de horse."

Some of these commercial card photographs were bought by admirers or were used in making the collections which were then a hobby. Many others were in demand by artists and engravers who desired an accurate reproduction of various notables.

During the War Between the States commercial photography was given impetus by camp-following photograph studios. In 1862 the war correspondent of the New York Tribune commented: "One of the institutions of our army is the traveling portrait gallery... The amount of business they find is remarkable. Here for instance near General Burnside's headquarters there is the combined establishments of two brothers from Pennsylvania. They have followed the army for more than a year and taken the Lord only knows how many thousand portraits. In one day since they came here they took in one of the galleries, so I am told, 160 odd pictures at \$1.00 (on which the net profit was probably ninety-five cents each). If anybody knows an easier and better way of making money than that, the public should know it."

Originally, the field of photography was confined to men who were interested in its scientific aspects or who took it up as a means of livelihood but gradually the first of the present legion of amateurs appeared. Considering the effort involved, in the days of collodion plates the amateur had to have physical stamina as well as a lot of enthusiasm. Before taking a picture he had to prepare his iodized collodion, flow it on the plate, allow the film thus formed to set, bathe it in a silver sensitizing solution, and then he had to expose and develop the plate while it was still damp. On field trips therefore he had to tote along his own darkroom in addition to his cumbersome equipment. The tents often used for the purpose, sometimes transported on a wheelbarrow, could be folded and moved from place to place but they were cold in winter and hot in summer. Despite these drawbacks, photography was recommended to ladies as a hobby "by no means as difficult or as laborious as needlework."

It is interesting to note that photography was known by many names during its process of development; sun drawings, sun pictures, heliographs, the pencil of nature, photogenic drawings, calotypes, as well as the more familiar daguerreotypes. The terms photograph, positive and negative were introduced by Sir John Herschel, an eminent English astronomer, and were slow in being adopted.

No account of the pioneers in photography would be complete without mention of the men who recorded the opening of the West, best known of whom is the late William H. Jackson, Hon.FPSA. Besides making a tour of the newly completed Union Pacific route, he served as official photographer for the Hayden Geological Surveys and took the first known pictures of many scenic marvels in the West. As a result of the survey of 1871 and Jackson's photographs, a bill was introduced in Congress setting aside the Yellowstone as the first national park. Even then photography had gone far.



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



IT HAPPENEO IN BROOKLYN

By Alfred C. Schwartz

The promotion of interest in amateur photography is, after all, the prime target of most of our efforts. When this mission is accomplished through the cooperation of several elements in a community in the spirit of local pride and public service, it is worth recording as an example for other communities and photographic groups. The prototypes of those who combined for the promotion of amateur photography in Brooklyn exist in every town of any size.

"Brooklyn-by-Brooklynites", the Salon which required that picture material be found in Brooklyn, and by residents of Brooklyn, was unique in itself. How Brooklyn officialdom, press and commercial organizations rallied forces to insure its success is an inspiration to camera enthusiasts everywhere.

To combat a lethargy which had grown among camera enthusiasts, the camera clubs in Brooklyn formed a federation, called the Brooklyn Conference of Camera Clubs, with the blessing of the Metropolitan Camera Club Council.

Each club contributed \$10 to begin activities, and with this small sum and plenty of leg work and economy, an inter-club competition was held which stirred up intense interest among the clubs.

To increase membership in the clubs and the public's interest in them the prints were exhibited in the main Public Library. Individual clubs sent their entries on tours of public places and camera stores.

This set the stage to invite the amateurs who are not affiliated with clubs to compete and exhibit. Mr. Robert R. Morris, camera editor of the *Brooklyn Eagle*, was enthusiastic. He had often expressed a hope that the important and beautiful aspects of Brooklyn would be properly, recorded via photography. Thus was born the idea for a salon, "Brooklyn-by-Brooklynites". Mr. Morris and his associates on the *Brooklyn Eagle* offered to provide a cup or trophy, editorial support and other cooperation.

Borough President John Cashmore, the governmental head of our 3 million people, offered his support and provided the John Cashmore Trophy, the prestige of his office, and a display rack with excellent lighting facilities built in the rotunda of the Boro Hall for the exhibition.

To maintain the Brooklyn flavor throughout, it was decided that the panel of judges must not only be one of unquestioned integrity and experience, but must be residents of the borough. To our delight we found that we not only had the talent who would serve as promoters of our avocation, but that a superb panel could be



THE TRAIL

A. C. Schwartz

Cashmore Trophy Winner in First Brooklyn Salon

what clubs have to offer them, and a second visit was required to pick up prints after the exhibition.

Photographic supply stores offered substantial cooperation. All of this was respectfully declined for the present, except for one which preferred to remain unnamed when supplying beautiful salon stickers for the accepted prints. (This proferred assistance by the stores may be the basis for the next conference competition.)

The trucks of the *Brooklyn Eagle* carried large billboards on both sides for two weeks before the exhibition opening, and throughout the salon.

The New York press as well as the Brooklyn Eagle gave the story coverage at at the presentation ceremonies at the Boro Hall and in addition to the news coverage Brooklyn's leading department store, Abraham & Straus, without solicitation and purely as a public service, took a non-commercial special quarter-page ad congratulating the winners, dwelling upon the excellence of the exhibit and urging one



BROOKLYN AWARDS—R. R. Morris; Hon. John Lynch, Commissioner of Public Works; E. C. Wilson, Pres. Brooklyn CC Conference; A. C. Schwartz; and Dr. J. N. Levenson.

assembled from among the capable judges in the area.

The all-PSA judges chosen were Mrs. Olga Emma Irish, FPSA; Mrs. Barbara Green, FPSA; Mr. Samuel Grierson; and Mr. Robert R. Morris.

The entry forms were printed by the Brooklyn Rogle. Distribution was undertaken by two delegates to the conference. All entry forms were distributed through camera stores which helped bring those interested into the Brooklyn stores.

Prints had to be brought personally to camera clubs in Brooklyn on meeting nights. Their addresses and meeting nights were widely publicised in the New York press, which were entirely cooperative throughout the project. Having the prints brought to the clubs familiarized many amateurs with

and all to visit this showing of the beautiful spots in our vicinity.

The diligence and enterprise of amateur photographers brought to light many beautiful and interesting scenes which resulted in a surprising and varied showing. The expression of interest by the public in close-to-home scenes hitherto unappreciated was general.

As a project for the improvement of photography in any community and as a rallying point for cooperation of public, press, government and business for the public interest, we have presented this experience as a guide and model to other towns and sections of cities.

The Borough President rewarded all exhibitors with a Certificate of Honorary Citizenship in Brooklyn, U. S. A., encased

PICTORIAL DIVISION

W. E. "Gene" Chase, APSA, Chairman 4164 Federer St., St. Louis 16, Missouri Ray Miess, APSA, Vice-Chairman 1800 North Farwell Ave., Milwaukes 2, Wis. Miss Stella Jenks, Secretary 1846 Kenny Road, Columbus 12, Ohio Lewis T. Reed, APSA, Treasurer 500 South Main Street, Mt. Prospect, Ill.

THE DIGEST

Stella Jenks, Editor

1846 Kenny Road, Columbus 12, Ohio
INTERNATIONAL PORTFOLIOS

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AMBRICAN PORTFOLIOS Eldridge R. Christhilf, Hon.PSA, Director Suite 406, 800 Davis St., Evanston, Ill.

PORTRAIT PORTFOLIOS
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INTERNATIONAL EXHIBITS

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AMERICAN EXHIBITS

Fred Fix, Jr., APSA, Director 5956 N. Sheridan Rd., Chicago 40, Illinois

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CAMERA CLUB PRINT CIRCUITS William R. Hutchinson, Director Box 367, Newburgh, New York

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PHOTOGRAPHY

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MEMBERSHIP
H. Jack Jones, Director
P. O. Box 220, Montgomery 1, Alabama
ORGANIZATION

John R. Hegan, Hon.PSA, FPSA, Director 1528 Walnut Street, Philadelphia 2, Penns. RECORDED LECTURES

Philip B. Maples, *Director* 29 Spring Street, Brockport, New York in an alligator wallet. Naturally the judges received a similar token of appreciation.

The Brooklyn Conference of Camera Clubs presented three 1952 Awards for Service to Photography to Hon. John Cashmore, *The Brooklyn Eagle*, and Mr. Robert R. Morris. These plaques expressed the appreciation so richly deserved.

It happened in Brooklyn—it can happen in your community, if you do something to get it started



STANLEY D. SOHL, Associate Editor

The Far East

The Taj Mahal, snake charmers, bed of spikes, elephants, rice paddies, and scantily attired dancers, all give the vision of the enchanted land of India. Hot humid days and nights, Monsoon rains, beautiful sunsets, and glorious clouds, greet the imaginary eye as the word India is mentioned. India, the home of the struggling masses and the home of a new nation is also the home of a man very much interested in photography. He is Dhrura Coomar Engineer, APSA, ARPS, of Ahmedabad, India. Mr. Engineer is the General Secretary of the India-American Portfolios for India and Pakistan.

India-American Portfolios

From material by D. C. ENGINEER

The birth of the Indo-American Portfolio Activity took place here after the guns of the Second World War had cooled down. So we may call this activity a post war child of 1947. During its five years' career, four Indo-American portfolio circles are in operation, conducted by Cameramblers of Bombay, Gujarat Photographic Postal Circle of Ahmedabad, Madras, Amateur Photographic Society of Madras, and Photographic Society of India, at Bombay. These circles, sponsored by these organizations, form the India side by exchanging their portfolios with those Americans of the PSA International portfolio circles.

This Indo-America portfolio activity has created a good repute in India, especially in the photographic world, because in each circulation its members can come across a few tempting American prints and they are much impressed by the technical side of the photographs. Many times, though, the Indian members have something to say regarding the pictorial value of many of the American photographs which are circulated in the portfolios. Mr. Engineer says, "we are less impressed by the pictorial merit of your included pictures especially

in your new pictorial approach of action photography. Our pictorialists are always fond of the 'Old School' of photography, according to which, composition, story telling ability, and simplicity are the backbone of a successful picture."

This activity of exchanging pictures and portfolios, has not only aided and helped us in our study, appreciation and reading of pictures, but this type of artistic cooperation and circulation will definitely bring us, that is, Bharat and America, nearer in the understanding of social, cultural and economic aspects of our daily life. Mr. Engineer has noticed that many inquisitive and eager students of photographic art from America have begun corresponding with our workers here in India, and always asks for explanations regarding some of our social customs, costumes, and religious implications of some of our pictures included in the portfolio, and this gives us an opportunity to explain ourselves and thicken the bonds of brotherhood. India is, as you can appreciate, a nation with subtle, social and religious customs, much of which is often represented in their pictures. The Indian photographer thinks it is time that America, and other continents of the world, should try to understand India in a better and proper way with photos and pictures being one of the easiest media which can successfully accomplish their aim.

In both the continents, circulation of the Indo-America portfolio among their members is somewhat slower than its scheduled time. Mr. Engineer does not know what is the problem in American circulation, but he can very well tell the causes of delay in their circulation:

"First, our members are somewhat reluctant in attending the portfolio on its arrival and posting the same to the next member.

"Secondly, on receiving the folio, many of our members show it to their other photographic friends and also they take it to their weekly photographic club meeting to display it to their co-workers and hence the portfolio is often delayed. This type of practice is enticing more interest in the I-A circles and therefore besides our individual members, many enthusiasts are able to see American prints and gain through this activity indirectly. We have no objection if the members do all this on time but their obliging attitude should not be a hindrance in the smooth running of the folio and delay the same in circulation.

"Thirdly, sometimes members have no picture ready to be included in the folio, so they post it to the next member without including their new picture. Ultimately, when the portfolio comes to the circle secretary he has to approach these members once more to send in their pictures. This procedure takes a good deal of time after the conclusion of the circulation and before it is despatched to the General Secretary.

"Fourth, a few members are not wellversed in English, so they have to depend upon some of their friends to write the criticism of pictures for them and this adds to the delay in circulation.

"Fifth, portfolio secretaries also, at times, seem somewhat reluctant to remind their members to push the folio further. So this is also a reason for the source of delay in portfolio circulation."

And lastly, Mr. Engineer would request all the members and circle secretaries, of both continents, to pay their fullest attention to a smooth and scheduled running of their portfolio circles. Mr. Engineer also requests that the American circle members put their best pictures in each circle circulation and by doing this the best portraitures and pictures of highest pictorial value will make the Indo-America portfolio circles more popular and a more permanent source of inspiration of higher pictorial standard.

It has been suggested many times that the Chariman and the Director of Pictorial Division, PSA International Portfolios look to the present conditions of India and arrange more portfolios. The Indian youth is fast becoming camera minded and the number of present portfolios is small and not sufficient to meet their anxieties about the American progress in photography. Hence it would be quite in the fitness of time and circumstances that some 2 to 3 more such portfolios should be started in order to meet the increasing demand.

Shooting Ducks or Pictures?

Mr. Engineer also writes, "we have just ended our winter season. During this season I had many opportunities to develop my hobbies-photography and shooting. During the whole season, I was busy doing both. More than a half dozen times we went shooting ducks, bucks, wild boars and wild Asiatic asses and now we are planning to go, in the very near future, big game hunting of tigers and panthers. I had also arranged our club's (Camera Pictorialists of Ahmedabad) annual outing for four days in the remotest villages of our province. Perhaps this is the first time a camera club ever arranged a photographic tour of India for so many days at one time. I had exposed some 6 rolls of film in my Rolleicord camera, and I expect at least a few good pictorial products."

Great News for the Salonist

In October 1952, for the first time in the photographic history of India, a joint International Photographic Exhibition in monochrome and in natural color prints will be held first at Ahmedabad in the Sheth Mangaldas Memorial Town Hall and then at Bombay in the Jehangir Art Gallery under the joint auspices of the Camera Pictorialists of Ahmedabad, the Camera Pictorialists of Bombay, and the Photographic Society of India.

The Jury of Selection consists of J. N. Unwalla, FRPS, Chandulal J. Shah, FRPS, Dhruva C. Engineer, APSA, ARPS, N. J. Nalawalla, ARPS, and B. B. Fanibanda in the monochrome print section; and K. B. Khopker, ARPS, D. K. Mehta, and J. Mistry in the natural color print section. The closing date is 5 August 1952.

This is a unique opportunity for the pictorial workers of the world to send in their outstanding works to be exhibited in the first salon conducted under the joint

sponsorship of the leading photographic societies of India.

Silver and bronze plaques will be awarded for prizes in both sections.

Hard Work

To build up such a fine network of portfolios, secretaries, and workers is a real job; a job well done by the two men of the India-American setup, Mr. D. C. Engineer of India and Mr. Don E. Haasch of Boise, Idaho. These men have worked hard and long to develop a network that really is paying off in great dividends. We want to congratulate them on their unselfish work.

PSA International Portfelios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
India-American
Australasian-American
Cuban-American
French-American
Swedish-American
Swedish-American
Swedish-American
Bengian-American
Bengian-American
Bengian-American
Retherlands-American
Dominican-American
International Medical
Costa Rican-American
Cartibbonn-American
Mexican-American
International Control Process
Fortfelia

For information, write to the Director of PSA International Portfolios, Col. Charles J. Perry, 7431 Ryan Road, El Paso, Texas.



MISS EVELYN ROBBINS, Associate Editor

Chirps from the Robbins

Don't allow yourself to be the member of your circle that becomes a "social outcast". Are you thinking that that expression sounds silly?

Believe me, it is far from being "silly"! In fact it is something you should be ashamed to admit—if you are guilty of acquiring such a stigma.

Maybe you think that it can't happen to YOU—it could only happen to the

"other guy"! It CAN happen to you; and very easily, too!

Here are just a few very simple rules of thoughtfulness for you to follow if you want to be considered "one of the gang"; and proudly so,

When you receive your card that notifies you of your portfolio's new scheduled routing, check that date you are to receive it! If it falls within a period that you plan to be away from home, immediately notify your circle secretary so that he, or she, will have ample time to re-route the portfolio and keep it moving.

If you fail to do this the portfolio will go forward to you on the date scheduled and will either lay in the Express Office building up storage charges or perhaps a kind, well meaning neighbor will pay for it and take it in—holding it until you return, perhaps a week or even a month or so later.

In the meantime your hard working circle secretary is tearing out his hair and burning up the wires with telegrams and the mails with Air Mail Special Delivery letters—to neither of which, as a rule, they ever receive an answer; but they keep on trying to pull every string that seems to have even the remotest possibility.

No, the job of a Circle Secretary is never on easy one, but you could help so much by carefully checking those arrival dates and sending a notification that you plan on being away from home—a post card will serve the purpose. The cost to you—a mere 2¢ and a couple of minutes of your time. The saving to your Secretary—hours of work and a dozen new grey hairs!

How about it? Won't you please give us—and yourself—a break!

Letter from an Unknown Commentator

Reported by JOHN R. HOGAN, FPSA Commentator, Portfolio # 19

The other day I had an interesting talk with an old time Commentator I'll call Yehudi because he doesn't want anybody to know who he is, and he asked me to write this letter to his group because he hasn't the heart to do it himself. He says he is the Little Man who sometimes wishes he wasn't there, but sticks it out because he thinks the members of his gang are a wonderful lot of folks who mean well even while they are showing some of the less attractive facets of human nature. Just a group of diamonds in the rough.

Says Yehudi, "Uncle John, you don't know how lucky you are to have such an outstanding membership in No. 19, either you are a genius for licking them into shape or else you must have worked on Eldridge to give you the pick of the crop. My bunch now, I just can't seem to figure them! I thought some of them joined to get help in improving their work, they said so, anyway, but after five years of toil and trouble by me and the fest of the crowd there isn't enough improvement to stick in your eye. For example, we hammer in the fact that a good picture needs a center of interest, and we do it round after round, year after year, in words of one syllable and words of many syllables, good naturedly and wrathfully, in a round-about way and right to the point, and what happens? The next time around they stick in another example of the same old stuff, made by pointing the camera in the general direction of a very general picture and let fly without a second's thought as to what they are going to get. Then they make a straight enlargement, not even spotted, and put it into the portfolio, and the other members and the Commentator point out once more that there is no center of interest, and how come?

"We point out the unnecessary light and dark spots around the edges of a picture that are harmful, and tell the maker a dozen different ways to subordinate them, and time after time the new prints come around with the same careless handling and not the slightest attempt to do the things that have been recommended. We explain the importance of making clean prints, and we see the same dust spots and lint and scratches the next time with no evidence of any effort at all to spot them out. Why? You tell me! The same thing is true of every other point we bring up to make better pictures, no attention is paid to what we say, and not once in a blue moon does the maker of a criticized print make another to see whether the critics were right.

"Of course we get an occasional member who says he will do better, and really does, and you should see how quickly his work improves. You would think this would stir up ambition in some of the others, but you know the answer, it doesn't. I think that when a lot of people say they want to improve their work they don't really mean it, they think their work is plenty good enough as it is and they don't have to take nothin' from nobody. Why they should waste time in the portfolios, I dunno, maybe they have other reasons.

"I suppose a lot of people join the portfolios just for entertainment, nobody can blame them for that because it is a legitimate reason and they have come to the right place to get it. But what do they do themselves to help entertain the other members, who also expect to be entertained? You know the answer, John, nothing! They make no effort to be really helpful in analyzing the other prints but just write a short sentence that means nothing and didn't take over three seconds of thought. if you can call it thought; they scribble it in such a hurry nobody can read it, and they won't write anything in the notebook except that they are too busy to write anything this time. Nuts! I'll bet the folks who do a real job of commenting on the prints and write interesting things in the notebook are busy people, too, but it has been my experience that the really busy people are the ones who do the best job. The people who brag about being busy are often that way because they are not willing to ait down and get the job done, right now. You always have time to do the things you really want to do.

"Of course, it isn't just the portfolio members who think they can get a lot out of PSA without putting anything into it; you know the people who drop out because they say, 'What do I get for my ten bucks?' John, when I think that for everybody who pays ten dollars dues and then sits back on his fanny waiting for the moon with a fence around it to be laid at his feet on a silver platter there are several others putting in much more than ten dollars of their own money and many hours of valuable time trying to do it for him, I—well, let's get back to the portfolios before I blow my top altogether!

"Perhaps some of our members join up just because they are natural joiners who like to try out anything new that comes along. They get into a portfolio for a year, put nothing into it and then drop out. They never found out what a portfolio can really be because they went into it with the idea of what they could get out of it rather than what they could put into it. If everybody who joins a portfolio would say to himself, 'what can I do to make this portfolio more successful' and then go to work and do it, the number in circulation would triple in a year and nobody would ever drop out. You know, Uncle John, I think several members of my own group that have been holding back are just about ready to crawl out of their shells and give, and as soon as they do it will be just as interesting as your's. Wanna bet?"

Nope, I wouldn't make a sucker bet like that, I know too many Commentators who have seen it happen and their portfolios are now as interesting as the best. How about your's?

Portfolio Profiles

The following excerpts from the Notebook of Circle #59 for Circuit #6 were sent in by El Corchran, Secretary for that Circle. First, may we introduce DR. V. A. PERTZHOFF:

"Greetings to the members of Circle #59 from a member who was born near the 59th parallel in Siberia. That makes our member in Montana a real southerner. To make a long story short, I spent my youth in shooting communists in Siberia during the civil war. In 1920 I was stationed just north-east of Korea. There was a lot of machine gun work, tramping on snowshoes and in spare time piloting an old plane, Farman 20. The last was the coldest job of all. The plane had an open cockpit and the only way to survive (we only stayed in the air 11/2 hours) was to bundle yourself as well as possible and cover your face with castor oil. Great stuff against frost-bite but hard to wash off.

"After losing the darned war I came to the U. S. by way of Japan. I went to Harvard University and then to other institutions of learning and collected a few scientific degrees. I got my Ph.D. in Physical Chemistry working with polarized light, which means a lot of lenses and prisms. I taught at Harvard and the University of Virginia here, and lately did research under the auspices of the U. S. Navy and U. S. Public Health Services. Some of it was with radio-active substances and on that occasion I visited the Oak Ridge Atomic establishment. (Sorry no pictures . . .)

"I made several trips abroad, particularly to France, on which I took many

pictures, 95% of them snapshots of the post-card variety. It is hard not to take them. . . . Did some enlarging before the war but two years ago I bought a Federal enlarger and made myself a darkroom in the cellar and took the job more seriously (not too seriously)."

You will find some very good words of advice in the following by DICK CART-WRIGHT. This is also from the Sixth Circuit of the Pictorial Portfolio #59.

"I think it should be the duty of every circle commentator to try to pass along something helpful to the group on each turn and so I wish to start by clarifying a few very important points in pictorial photography.

"This bugaboo of composition is always cropping up and it really scares the folks. Some of them feel that it is a real stumbling block and that they can never master it.

"Please forget the word 'composition' and just substitute the words 'good taste.' "If you have good taste in your subject

matter, try not to have it too commonplace.

"Have good taste in the point of view

or angle from which you take your picture.

"Have good taste in avoiding a cluttered

appearance in your pictures by not including too much subject matter.

"Have good taste in the balance of your subject matter by not having too much weighty material on one side of the picture. Arrange your picture as you would the furniture in your living room.

"Have good taste in the print quality and in your toning, also carry this on to the mounting of your print.

"Yes, good taste is all that is necessary to be successful in pictorial photography.

"The fellow that believes that there are some deep, dark secrets that are not told is very wrong. Making a good print is based on knowing the fundamentals of photography, not the secrets."

With the kind cooperation of the Portfolio Secretaries, we hope that from time to time we will be able to introduce you to other members of the Portfolio Circles.



A. LYNNE PASCHALL, Associate Editor

"For what is so rare as a day in June?" queries the poet. "The twenty-ninth of February!" answers my secretary, and she ought to know because it's her birthday.

June has fewer days than some of the months, but Old Sol makes amends by crowding in more daylight. And it is well for us photographers that he does, for this is a busy month. Surrounded by sweet girl graduates, June brides, and roses, what can the inspired pictorialist do but work, and the days, long as they are, still haven't

hours enough. Besides, vacation days are not far away, and the PSA Convention is in August this year, so we'll have to begin saving pennies and film for that.

In most clubs the season for meetings is about over, but we must have programs for next year and it isn't too early to be thinking about that. If you are a new officer, or expect to serve on a program committee, now is the time to be making plans. There are a lot more open dates in June than there will be in September.

American Exhibits

These one-man shows were very popular last year, and you are advised to write to Fred Fix, Jr. for the latest list. There may be some new ones since we last heard from him.

Recorded Lectures

This activity has been growing rapidly and some new distribution centers have been set up.

All your club needs to put on one of these programs is a projector and a tape recorder, each with an operator. The outfit will come a few days before your meeting date, so that the operators can have a practice run if they like. Select the program desired from the block that is printed elsewhere in the Digest.

Portfolian Clubs

In March, the Miami Valley Portfolian Club received the travelling show which the Lincoln Portfolian Club prepared and sent out to the other clubs.

There were twenty-nine prints, and about all the members of the Lincoln club were represented.

The Miami Valley club is very small and the members live far apart but when they assembled on March 11th to view the prints, they realized that such a light should not be hid under a bushel and they saw to it that the exhibit got around so that other interested people could see it.

It was shown at the regular March meeting of the Troy Camera Club, an old organization that has PSA affiliation, and then a few days later, it was made the program for the Hobart Camera Club, a new organization that has been formed at the main plant of the Hobart Manufacturing Co. in Troy, Ohio.

On March 19th it was sent on its way to the Portfolian Club of Louisville, Kentucky. Stickers on the backs of the prints showed that they had already visited two other places before coming to Ohio.

A notebook similar to those in the regular portfolios travels along with the prints, telling all about the photographers who made the pictures. In addition to this we had a group picture of the members who attended the Christmas party in Lincoln, Nebraska, last winter, and we found that interesting too.

And while we are on the subject of Portfolian Clubs, we find that we have never told you about the club in St. Petersburg, Florida. It was organized in February and the officers are as follows:

C. R. L. Snow	President
Leslie Weaver	
Lucille Salter	
John Argyros	
George J. Tilton	
Mrs. Dorothy Goding	
Marion P. Ziegler	Director

That last name brings up memories to me. I wonder if that is the Marion P. Ziegler who was a classmate of mine way back in the early years of the century. Did you ever attend Wittenberg, Marion?

The sponsor for the Petersburg group is J. M. Endres.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Camera Club Print Circuits

Circuit 52-B is now on the road with the following clubs participating:

Torrington Camera Club, Torrington, Connecticut La Crosse Camera Club, La Crosse, Wisconsin The Focus Club, Colorado Springs, Colorado Billings Camera Club, Billings, Montana Film Pack Camera Club, Cames, Washington Galesburg Camera Club, Galesburg, Illinois Champion Shutterbug Club, Hamilton, Ohio Sparta Camera Club, Ossining, New York

Commentator: Edward F. Raynolds, APSA

William Hutchinson, Director of the Camera Club Print Circuits, has been casting his own critical eye over the many prints that have passed through his hands and has written the following comments:

Seeing the hundreds of prints that travel in PSA Camera Club Print Circuits from clubs all over the country, we find most of the prints are of good quality and acceptable standards. There is no doubt that many club members use thought when planning a picture. The variety of subject matter is interesting too. Only in one instance have we seen a duplication of subject matter and then the arrangements were quite different.

Some of the prints could only be classified as "Fair", possibly due to the inability of the maker to recognize pictorial interest. Knowledge of composition, and the proper use of light and shade are sometimes lacking too. Some prints we have seen would have been greatly improved by a better selection of paper. Our commentators do a fine job of pointing out these defects. We hope club members will follow the suggestions written by the commentators in the note book.

Apparently, some workers do not place enough importance on mounting. This is unfortunate, for a good clean mounting job adds to the presentation of any print. We have seen some prints where the rubber cement was discolored and definitely showed

around the edges. In some cases where drymounting tissue was used, the makers falled to apply the iron evenly all over the print. Casequently the print came loose from the mount, sometimes at the edges and frequently in the center. Prints in Circuits are handled by many people and the allp-in type of mount is therefore not too good. Prints often come loose in such mounts and get out of position. Sometimes the front and back of a slip-in mount will come apart.

Many prints have failed to come up with a title.

This is unfortunate too, because the title is often
the key to what the maker had in mind when
taking the picture. On the other hand, on some
prints carrying a title the maker had gone overboard by making the title so bold it could be read
at a ten-foot viewing distance.

These are little things, but we believe the presentation is important enough to receive the same care that has been given to making the print itself.

W. R. H.

INTERNATIONAL CLUB PRINT COMPETITION

Robert J. Lauer, Associate Editor

With summer now here and club activities pretty well drawn to a close for another three months, officers and directors tend pretty much to put their plans aside until fall, and head for the great outdoors and picture taking. Many organizations have just finished holding elections to decide who will be at the helm when meetings commence in the fall. Perhaps committees are appointed and then everyone hibernates for the summer. (With the exception, of course, of those hard working New Yorkers making plans for the August PSA Convention.) Those of you who are responsible for your camera club's forthcoming activities will have the opportunity of getting one important item off your list early. That's your club's entry in the International Club Print Competition. Entry forms are ready, giving complete rules, as well as outlining the objectives of this P-D activity. Although the closing date of the first contest is still some months away, it's well to strike while the iron is hot, and get your club's name on the list so that later on there can be no last minute slip-ups. So write now for an entry form for your club.

This month we wind up another season of the International Club Print Competitions. The June judging is being held at Chicago under the direction of the Fort Dearborn-Chicago Camera Club. This judging will determine the clubs who will finally rank in first place, at least until the new contest season gets under way. Chosen this month, too, will be the print of the year, selected from among the first place winners of the bi-monthly competitions. Its maker will receive a gold medal inscribed with the PSA emblem.

Listed below are the club rankings as of the February competition. Next month you will have the results of the April competition.

Now, before you head for the great outdoors, here's just one more reminder that this P-D activity is waiting just for your club. It's the only print competition of its kind designed expressly for camera clubs. So join in, won't you?

Club scores are as follows:

CLASS A

Club	Feb.	Cum.	Club	Feb.	Cum
Oakland Camera Club	79	247	Queen City (Cincinnati)	67	189
Baltimore Camera Club	93	232	Berkeley Camera Club	77	185
Photo Guild of Detroit	88	227	Memphis Camera Club	68	184
Science Museum (Kenmore, N. Y.)	83	213	Rock Island (Illinois)	83	184
Blackhawk Camera Club (Iowa)	81	211	Ft. Dearborn-Chicago	67	183
Green Briar Camera Club (Chicago)	78	208	St. Louis Camera Club	69	180
Tiro de Los Padres (Calif.)	76	203	Germantown (Philadelphia)	62	174
Delta Camera Club (New Orleans)	76	201	Shorewood (Milwaukee)	48	174
Academy of Science & Art (Pitts.)	77	200	Venango (Oil City, Pa.)	45	161
Western Reserve (Cleveland)	73	200	San Luis Obispo (Calif.)	61	159
Grosse Pointe (Detroit)	77	199	Club Fotografico de Cuba	70	70
Lawson Camera Club (Chicago)	88	199	Niharika (India)	62	62
Niagara Falls Camera Club	70	192	Photo Pictorialists of Milwaukee		53
Jackson Park (Chicago)	61	190			-

CLASS	B
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Club	Feb.	Cum.	Club	Feb.	Cum.
Mission Pictorialists (Calif.)	88	233	Ogden Camera Club (Utah)	52	140
Atascadero (Calif.)	76	204	Richmond (Calif.)	47	140
Bartlesville (Okla.)	74	196	Tucson Camera Club	43	138
Orleans Camera Club	71	189	Mid South (Memphis)	52	137
Bell Camera Club of Denver	58	185	Central Florida Camera Club	45	134
Endicott (New York)	63	185	Sioux Falls YMCA (S. D.)	43	131
Tripod Camera Club (Dayton)	69	182	Falmouth (Mass.)	52	129
Albany Camera Club	70	180	Lewis-Clark (Washington)	43	127
Owego Camera Club (N. Y.)	71	180	('amera Art Club (Mich.)	59	121
Erie Photographic Society (l'a.)	53	177	Mysore (India)	81	116
Waterloo (Iowa)	54	176	Euclid Camera Club (Ohio)	61	113
Oklahoma Camera Club	64	168	Plainfield (N. J.)	47	108
Ft. Steuben (Ohio)	59	167	Maywood Camera Club (N. J.)	60	103
Bremerton (Washington)	46	164	Portland (Maine)	65	90
Independence Camera Club (Mo.)	62	163	Federal Reserve (Richmond)		84
Balco (Rochester)	62	162	Keene (N. H.)	49	76
Saskatoon (Canada)	64	157	Boulder City (Nevada)	-	72
Silver Bow (Montana)	56	149	Jackson Photo Soc. (Miss.)		60
Spokane Camera Club	56	148	Stillwater (Okla.)		21
Southern Ohio (Cincinnati)	54	142			



GEORGE GREEN, Associate Editor

Helpful Hints from PSAers

Dorothy E. Kilmer, 31 Chestnut St., Gloversville, N. Y. sends along her special sepia toner formula. This formula has aroused so much interest that Miss Kilmer has literally been swamped with requests for a copy. The P.D. will save her all that laborious letter-writing by passing it along right now.

Solution A (Bleach)
Potassium Ferricyanide

Solution B (Redeveloper)
Sodium Sulfide7.5 grams or ¼ oz.

Then wash until yellow traces from the solution have disappeared. Redevelop in solution B until brown tone is obtained.

Then wash for 20 minutes and reharden in regular hypo for 10 minutes. Wash

again in running water for 40 minutes . . . then dry.

Incidentally, Miss Kilmer has been ill for quite a period of time with rheumatic fever and is unable to continue with her photography. If any of you PSAers have a few free minutes why don't you drop her a line or a get-well card? She'd love to receive mail because its sure is tough being confined with nothing to do.

$$H+S+A-H-L=PP$$

Why a guy like me who used to spend his math hour writing verse instead of trig problems should suddenly blossom out with an algebraic equation is beyond me—even though I could place the blame on the wonderful weather which has finally evaporated the frozen lethargy of the past winter. What is H plus S plus A minus H minus L which equals PP?

Well, raid the refrig for a cool bottle or an apple or a tall wet one, draw up a chair and let's look into it.

So many "authorities" have been spouting about Pictorialism and how it has served to hold back the advancement of true photography that Mrs. Green's doughraiser simply has to get his two cents in. Photography is pictorial because it is graphic. It presents to the viewer a picture which invariably carries a message . . . because of the manner it is presented it tells a story with a minimum of words. The means used: camera, lens, film, technique, etc. are immaterial. What is of prime importance is the effectiveness of the photograph.

If you aren't of the above school then may we suggest a test? Take your prize print and show it to a few people. Listen to their first question. Are any of them concerned about the equipment used in taking the shot and/or in processing the print? Nnnn-h! All that they are interested in is the technique. And that should be evident in the print . . . else it won't hold interest. So that brings us into the first part of the problem.

H is an important part of the formula. Without it many a print has died of boredom. It is not a basic part of the formula because many prints have won awards despite the apparent lack of it. What is it? Just Highlights. The critical analysis of the light—the way it falls upon the subject and what it does to the mood of the print and subject is as necessary as S.

S like H is important to the formula. As a matter of retrospection it is my opinion that it is more important than H because it is the bugaboo of most camerists. S is the opposite of H. And where the mind's eye is quick to see highlights it is as prone to notice the density of the shadow areas. Therefore insufficient compensation for desired effect usually hangs the camerist upon the pole of mediocrity.

Light helps make pictures. Highlight and shadows, which is a part of light, is the rouge daubed into a girl's cheek-line, the delicate shadow of the hair falling in softness, and the sheen of eye-appeal in the print.

The camerists approach to the picturetaking is another part of the formula. A is for his ability to approach it from the correct angle. How the shot is madefrom a high or low position—is the proof of the camerist's creativeness. The same subject matter changes with each position change. Oftimes the slightest change of camera angle can make the difference between an "eh" and an "aaaahhh" print. That is why the formula contains -H and -L which means High or Low angle. It might pay off in a prize winning print by determining whether you should step a few paces to the left or right or to kneel or stand on an elevation in order to get the rest of the problem.

Highlights plus Shadows plus Angle minus High or Low equals PP. What is PP? Why, I've just given you the answer! PP means prize prints which are only obtained by controlled Printing Processes.

PP does not mean Photographic Perfectionists. Neither does it signify a Pictorial Prig. PP means a perfect photograph... a prized print... photographic pleasure. And what gives one this PP? Technique or know-how. How do you get it? By experience... application... discernment and the desire to get the most out of photography.

And, that's where we, The Print Analysis Service can be of service to you members of the Pictorial Division of PSA. Follow the rules as outlined in your previous editions of the PSA JOURNAL and send the enlargement and contact print with sufficient first class return postage to J. Elwood Armstrong, Director of the Print Analysis Service. He'll analyze and suggest changes and give you the constructive criticism so important to the growth of the photographer.

Revision of PSA Minimum Requirements for National and International Print Exhibitions Effective July 1, 1952

When the Minimum Requirements were first published in the May 1951 JOURNAL (pages 292 and 293), the promise was made that the individual rules would be changed when and if experience proved this to be desirable.

After a year's experience by about half of the world's print exhibitions it now seems desirable to make a few changes, the most significant of which are summarized below:

- 1. Final responsibility for PSA approval of print shows other than "pictorial" or "monochrome" sections is left with the divisions involved, e.g. shows having color print sections will look to the Color Division; nature sections to the Nature Division; technical sections to the Technical Division for approval of such sections.
- 2. Some overseas exhibitions desire to exhibit accepted prints in more than one city. As a result, the maximum allowable period for the retention of prints by a committee has been extended from eight to twelve weeks, under this particular condition.
- 3. Because some committees having commercial sponsors wish to hold print shows without entry fees whereas others find it difficult to finance their exhibitions even with the \$2.00 maximum fee applicable during the past year, it appears desirable to remove this item as a requirement and to cover this subject under the forthcoming "Recommendations."
- 4. Prizes or awards may be made, offered, and accepted without penalty provided the value of each does not exceed \$10.00.
- 5. Jury decisions no longer need to be recorded on the back of individual prints. While this is still desired by many exhibitors and will be covered in the "Recommendations" when issued, this is largely a duplication of the information provided on the notification card and is found to be objectionable by many print makers due to the frequent use of rubber stamps and grease crayons in making this record.
- 6. Committees hereafter have three business days after the close of the judging to get notification cards in the mail (instead of two).
- 7. Committees failing to hang prints under glass for their exhibitions may still qualify for PSA approval by taking out indemnity insurance to cover severe damage or theft of prints during exhibition or by guaranteeing payment up to \$10.00 per print in lieu thereof.
- 8. Catalogs must hereafter be printed within two months after the opening of an exhibition (where mimeographed or similar lists are used during the show) and must be furnished to each and every entrant.
- Because a salon board consisting of three experienced exhibitors and salon committee workers has been authorized to grant or withhold PSA approval, based on

(Continued on page 384.)

PSA MINIMUM REQUIREMENTS FOR NATIONAL OR INTERNATIONAL PRINT EXHIBITIONS

Note: Asterisks indicate changes in text effective July 1, 1952.

SPONSORSHIP: Each exhibition shall be sponsored by a recognized institution, camera club or association sufficiently interested to guarantee the execution of the many details incidental thereto, including the careful handling and prompt return of exhibitors' prints and the payment of all expenses.

CHARACTER OF THE EXHIBITION: Each exhibition shall be open to all possible contributors, amateur or professional, without restriction as to residence. * If it consists of more than one class (i.e. pictorial prints), final PSA approval for the other sections will rest with the division involved (Nature, Color, Technical, etc.).

PLACE: Each exhibition shall be held in a public or semi-public building, with facilities for the proper display of the number of prints likely to be accepted by the jury. If the building is a club or of similar semi-public character, it must be kept open to the public at least eight hours a day during the period of the exhibition.

PERIOD: The minimum period of each exhibition shall be one week; the maximum, one month.

JURY: The jury of selection shall consist of three or five qualified judges. The two-jury system, whereby two juries of 3 judges each pass on all prints submitted, is also acceptable. * If more than one class of prints are accepted, additional juries may be required, based on the qualifications of the jurors selected.

SCHEDULE: A schedule shall be developed for each salon consisting of the closing date or dates, the date notification cards will be mailed to entrants, the dates the show will be on exhibition, the date total rejects will be returned, and the date by which all prints will be returned. The objective for the overall length of this schedule shall be six weeks (closing date to return of last prints), with a maximum allowable period of eight weeks. * Where a salon is shown in more than one city and so announced on the entry form, the maximum allowable period will be 12 weeks.

ORIGINALITY: All prints submitted shall be the sole work of the contributor,

mounting excepted.

ACCEPTABLE PRINTS: Four prints in any recognized photographic process or medium, including color, may be submitted. The acceptability of hand-colored prints is left to the discretion of the committee and the good taste of the jury. Prints may be in any size up to the maximum size of acceptable mounts.

MOUNTS: The maximum size of the mount shall be 16 x 20 inches. Prints may be mounted either vertically or horizontally. The color and weight of the stock is left to the choice of the exhibitor, although light colored mounts are recommended. All unmounted accepted foreign prints shall be mounted temporarily before being placed on exhibition.

FEES: *(Deleted. See Recommendations)

PRIZES OR AWARDS: * The practice of giving prizes or awards is not recommended, but maybe offered without penalty provided the value of each such award does not exceed \$10.00. If a larger award is made and accepted by the contributor, the print or prints involved must be permanently surrendered to the salon committee as evidence of value received.

ENTRY FORM: The entry form shall carry a statement concerning sponsorship, character of the exhibition, place and period of the exhibition, the names of the jurors, the salon schedule, a statement regarding originality of work submitted, acceptable prints and mounts and *fees, as well as space for information concerning the prints submitted, the name and address of the maker and necessary return or forwarding instructions. General distribution of the entry forms must be complete two months prior to the closing date (four months for foreign exhibitors).

LIGHTING DURING JUDGING: *Either the spotlight method (June 1951 PSA JOURNAL) recommended by the PSA Standards Committee or the standard PSA light box may be used during the judging. If the light box is used, the wattage should be cut to 160 (four 40-watt daylight type bulbs) and room lights left on to provide approximately 10-foot candles overall illumination. Committees having facilities to judge prints from the regular exhibition walls may do so provided the general lighting intensity is on a level substantially equal to that provided by the spotlight method or the modified print box.

RECORDING JURY DECISIONS: *(Delcted. See Recommendations)

PRESENTATION OF PRINTS TO JURY: * If more than one class of prints are to be judged, the prints shall be judged separately by class. Prints shall be presented to the jury in ascending order as to size: 11 x 14 and smaller, first; foreign prints, second; and finally the 14 x 17 and larger prints. Prints by the same maker shall not appear before the judges in consecutive order. All prints, including those rejected on the first round of judging, shall be reviewed a second time.

NOTIFICATION OF JURY DECISIONS: Postal cards shall be mailed to all entrants within * three business days after the close of the judging indicating the final

decision of the jury regarding each print submitted.

HANGING: All prints shall be hung under glass under lighting conditions approximately equivalent to that used at the judging. * This requirement may be waived where the sponsoring organization secures indemnity insurance to cover damage or theft by exhibition visitors or where it guarantees payment up to \$10.00 per print for substantial damage to or theft of prints during the exhibition. If more than one class of prints are accepted, each class shall be hung separately and so designated by placard or sign.

CATALOGS: Catalogs (or their equivalent) shall be available at the opening of the exhibition and shall be sent to each entrant. *Where prints are being returned direct to the maker, they may be included in the package with the prints; otherwise they shall be mailed under separate cover. * Where only a list is available at the opening of the exhibition, a catalog shall be prepared and distributed to all entrants

within two months after the opening of the show.

CARE AND RETURN OF PRINTS: Reasonable precaution shall be taken at all times to insure the safety and proper appearance of all prints submitted. This applies especially during the check-out and repacking period. Prints shall be packed and mailed pre-paid as soon as possible after the close of the exhibition. *In no case shall they be retained beyond the maximum periods specified under "schedule" without specific authority.

PSA APPROVAL: Salon committees, agreeing to meet the foregoing minimum requirements may indicate on their entry forms: "Conducted according to the Recommended Practices of the Photographic Society of America." PSA recognition will be accorded such salons provided, of course, that the requirements are met, * and that the members of the salon board (Messrs. R. L. Mahon, 260 Forest Ave., Elmhurst, Ill., C. A. Yarrington, 50 Church St., New York 7, N. Y. and Jack Wright, c/o San Jose News, San Jose, Calif.) receive copies of entry forms when mailed and of catalogs mailed not later than the closing date of such exhibitions.

the best information they can secure regarding actual adherence to Minimum Requirements, committees using the phrase "Conducted according to the Recommended Practices of the Photographic Society of America" should make sure that these men receive copies of entry forms and salon catalogs when issued.

A restatement of the revised Minimum Requirements effective with exhibitions closing on and after July 1, 1952 is published elsewhere in this issue.

The salon board welcomes constructive criticism at all times and will develop further revisions as their need is demonstrated. Additional copies of the Minimum Requirements and of the Recommendations (when issued) may be obtained by writing to the board representative nearest you.

> R. L. Mahon, APSA Director, Salon Practices

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Hartford (M, C, T) Exhibited July 2-27 at Wadsworth Atheneum. Data: Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford,

Conn.

Memphis (M, T) Exhibited July 1-28 at Art
Gallery. Data: Mrs. Louise Clark, Brooks
Art Gallery, Overton Park, Memphis, Tenn.

PSA (M, C, T, S, MP, News) Closes July 10.
Fee for prints \$2.00. Exhibited Aug. 12-16
at Hotel New Yorker. Data: Carl N. Sanchez,
Jr., 62 Park Terrace West, New York 34, N. Y.

Evanyulle (M) Closes July 19. Entry fee \$2.00.
Exhibited Aug. 3-17 at club. Data: Carl

Exhibiteds Aug. 3-17 at club. Data: Geo. Basker, 1456 Brookside Drive, Evansville, Ind. Calif. State Fair (M., T) M closes July 25, T Aug. 7. Exhibited Aug. 28 to Sept. 7. Data: Grant Duggins, P. O. Box 2036, Sacramore Co

mento 9, Calif.

111. State Fair (M, C) Closes July 28. Exhibited

Aug. 8-17. Data: Evelyn Robbins, 2417 S.

Eleventh St., Springfield, Ill.

Vancouver (M) Closes Aug. 1. Exhibited Aug.

20 to Sept. 1 at Pacific Natl. Exhibition.
Data: Pacific Natl. Exhibition, Exhibition
Park, Vancouver, B. C., Canada.
India (M, C) Closes Aug. 5. Exhibited in Ahmedabad in Sept., Bombay in October. Data:
T. F. Getl, Secy. Camera Pictorialists, Salapose

Road, Ahmedabad 1, India.

Tokyo (M, T) Closes Aug. 31. No entry fee; entry form waived. Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Takakuwa, 1984 Kichijoji, Near Tokyo, Japan.

Japan.

Northwest (M) Closes Sept. 5. Exhibited Sept.
13-21 at Western Washington Fair, Puyallup.
Data: Geo. Kinkade, Auburn, Washington.

Irisk (M) Closes Sept. 8. Exhibited Oct. 20 to
Nov. 1 at Dawson Hall. Data: Geo. McLean,
Exhib Secy., 11 Hume St., Dublin, Ireland.

Chicago (M) Closes Sept. 27. Entry fee \$2.00.
Exhibited Oct. 18 to Nov. 16 at Museum of
Science and Industry. Data: Miss Mabel
Young, 231 S. LaSalle St., Room 1382, Chicago 4. Ill.

cago 4, Ill.

Mexican (M, C) Closes Oct. 15. Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis., or Club Fotografica de Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

Hong Kong (M, C) Closes Oct. 18. Entry form and fee waived. Exhibited Dec. 1-6. Data: Se-Leuk Kaan, c/o Hang Shing Co., Ltd., 52 Bonham Strand East, Hong Kong, China.

Other Salons

So. African (M) Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P. O. Box 7024, Johannesburg, S. Africa.

So. Shields (M) Exhibited July 5-26 at Public Library. Data: J. E. C. Garrick, 12 Bywell Road, Cleadon, near Sunderland, County Durham. England.

Calgary (M) Exhibited July 7-12 at Exhibition and Stampede. Data: Secy., Exhibition and Stampede Salon, Admin. Bidg., Calgary, Al-

berta, Canada.

Edmonton (M) Exhibited July 14-19, at Pavilion of Photography. Data: J. G. Housez, The Edmonton Exhibition Assn., Ltd., Exhibition Grounds, Edmonton, Alberta, Canada.

San Sebastian (M. C.) Exhibited during July and August. Data: Secretario General del Salon, apartado 86, San Sebastian, Spain.

London (M, C) Closes Aug. 6 for overseas entries. Exhibited Sept. 13 to Oct. 11 at Royal Society of Painters in Water Colours. Data: Secy.,

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall,

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, APSA

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

London Salon of Photography, 26-27 Conduit St., New Bond St., London W.1, England. Luxembourg (M, C, T) Exhibited Aug. 9-20. Data: Geo. Stell, Salon Secy., Case postale 174, Luxembourg (Grand Duchy).

Copenhagen (M) Exhibited Aug. 10-24 at Char-lottenborgs Art Gallery. Data: Aage Remfeldt, Pres., Society of Pictorial Photography, Hav-

drup, Denmark.

Edinburg (M) Exhibited Aug. 6 to Sept. 6 at YMCA Exhibition Hall. Data: J. M. YMCA Exhibition Hall. Data: J. M. Cameron Binnie, 16 Royal Terrace, Edinburg, Scotland.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza,

SPE SYMPOSIUM

The Society of Photographic Engineers is holding a symposium on June 4 and 5 at White Oak, Maryland, as guests of the Naval Ordnance Laboratory.

The subject of the symposium is "Photographic Instrumentation" with sessions covering Instrumentation in Aerodynamics, Instrumentation in Guided Missiles, Data Reduction and Special Techniques.

Downtown Headquarters will be at the Shoreham Hotel which will also be the location of a banquet, cocktail party and commercial exhibits of photographic equip-

More detailed information may be obtained from the symposium Chairman, Mr. D. Max Beard, NOL, White Oak, Silver Spring (19), Maryland.

PSA JOURNAL, Vol. 18, June 1952

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Wildlife Photographic Contest

Comes word from the International Game Council announcing the first International Wildlife Photographic Contest conducted by this organization.

For your information, as its name implies, The International Game Council (Conseil International de la Chasse) is an organization of international character, in which all the countries in the world participate, with the exception of those under the influence of the Soviet Union. The primary purpose of the Council, because of its semi-official status, is to suggest hunting laws, regulations, seasons, bag limits, etc., and to encourage conservation and propagation of desirable game species, as well as to assist big game hunters in making the proper contacts and arrangements in the countries in which they plan to hunt, such as India and Equatorial Africa.

The Council receives the financial support of the governments of the participating countries, and its conventions are held in different countries under the auspices of the local government. This was the case last May at The Hague where a four-day session on Migratory Birds and Large Game Predatory Animals was held. This fall another convention, devoted primarily to Big Game, may be held at Madrid. This information is to give you an idea of the scope and status of the Council as background for the photographic contest.

Sportsmen are taking an ever-increasing interest in wildlife photography of big game and wild fowl. The council is conducting this contest to encourage the sport of "shooting with a camera," a sport which will make all forms of game better known, appreciated, and protected.

The terms and conditions of the contest are as follows:

TYPE OF COMPETITION: This competition for *still photography* (not movies) of live game will be divided into four classes:

- 1. Big Game of Asia, Africa, etc. (exclusive of Europe and North America)
- 2. Big Game of Europe and North America
- 3. Mountain Game
- 4. Small Game (i.e., that shot with a gun).

WHO MAY ENTER: Any individual taking pictures of wildlife, either amateur or professional may enter this contest. No membership in any club of any kind is required. An entrant may enter a maximum of three pictures in any one or all of the four classes.

KIND OF PICTURES ELIGIBLE: Only photographs of live game are eligible. Only prints should be submitted. The Council cannot assume any responsibility for loss of prints entered in the contest. The name and address of the person submitting same should be shown clearly on the back of each print.

Prints may be either in color or in blackand-white.

Size: Maximum 10" x 13"; minimum 5" x 7".

For the first competition (1952) pictures taken at any time in the past may be entered, but in subsequent competitions, only photographs taken during the two years immediately preceding can be entered.

Pictures entered in any competition cannot be entered a second time in a subsequent competition.

PRIZES: There will be a gold medal and a silver medal for pictures in each class.

JUDGES: A jury chosen from the members of the Commission for Wildlife Photography of the Conscil International de la Chasse will be the sole judges as to the winning pictures in each of the four classes.

WHERE TO SEND ENTRIES: All pictures, should be addressed to:

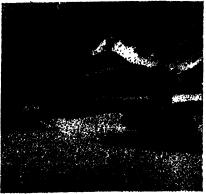
Commission for Wildlife Photography, Conseil International de la Chasse, 5 Rue de Pomereu, Paris 16, France.

WHEN TO SEND ENTRIES: All entries must be received in Paris before October 1, 1952 so that the decision of the jury may be reached before December 31, 1952.

STATEMENT TO ACCOMPANY PICTURES: It is highly desirable that each picture have an accompanying statement indicating the date, location, and conditions under which it was taken; the type of camera used and details of the exposure; and what, in the opinion of the entrant, makes the picture of particular interest.

Entrant must certify that the picture is his own property.

NOTE: All entries become the property of the Conseil International de la Chasse and will be incorporated in a collection



VOLCAN LLAIMA Eric Bertens
From 1951 Chicago Exhibition

at their Paris office which will be open for inspection by any interested parties. However, no pictures will be published or reproduced without formal prior consent on the part of the entrant.

June for Roses

As June is the month for roses this columnist sees an opportunity to get in a double plug to the nature worker. First for the Fourth International Rose Color Slide Exhibition which will be coming up next January in Reading, Pa. (closing date January 18, 1953), and secondly for the Nature Division Color Slide set for circulation among the garden clubs of the country.

The International Rose Color Slide Exhibit, which is sponsored jointly by the Reading Rose Society and the Berks Camera Club, usually divides its show into classifications for single blooms, arrangements of blooms, and rose gardens in bloom, so if you contemplate entering this show it might be advisable to keep these classifications in mind.

As slides of the same nature and classifications would be most welcome additions to the collection of slides which the N.D. is gathering for distribution among garden clubs for a program, how about making an extra shot of each and sending them to the secretary of the Division for inclusion in this traveling set?

We give you this suggestion at this time because June is the month of the first bloom of the roses, and as the first bloom of the rose garden is usually the most striking display of color and form, now is the time for work with the roses.

Good News

On March 20th Ralph L. Mahon, APSA, Director of Salon Practices for PSA Pictorial Division, received a communication from Dr. G. Thomas, of Bangalore, India in which Mr. Thomas indicated that their society was going to include a Nature and Color section in their Fifth International Salon, and requested information concerning minimum requirements for PSA recognition.

Mr. Mahon referred the request for N.D. requirements to the writer and they were forwarded to Dr. Thomas by air mail along with the master mailing list of the Nature Division. It looks like there will be another nature exhibition for you to enter during the coming year.

Who's Who

To date the secretary of the Nature Division has received the salon catalogues from all but one of the PSA recognized Nature exhibitions. The remaining exhibition, The Fourteenth International Exhibition of Buffalo, opens on May 6th, and as our secretary is a member of the salon committee of that exhibition, there should be no delay in the receipt of their results.

This means that it should be possible to compile the nature Who's Who listing in time for the August issue of PSA JOURNAL. At least Ruth Sage advises she will try real hard, and who can ask for more?

PSA COLOR DIVISION

_ George F. Johnson, APSA .

Forestry Building, State College, Penna.

Color Division Mail-Bag

Out of the mail-bags of recent weeks has come interesting news on many projects conducted for Color Division members.

The first CD International Color Slide Circuit has been formed with the news from Holland that ten workers there have assembled their slides to be sent to the United States for circulation among ten workers here. The slides will circulate among the 20 members of the circuit within the United States and abroad in much the same manner as CD Slide Study group now operate in this country. John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland, Ohio, is in charge of this project.

An impressive record for efficiency was set by Les Mahoney and his staff in Phoenix, when the March International Color Slide Competition for Individuals was completed within eight days after the closing of entries on March 2C, in fact only five days after the judging on March 23. It was no small job, either! A total of 383 transparencies were received from 96 exhibitors in 20 states in addition to Korea, Cuba, Hawaii, and Canada. George Steck of Oil City, Pennsylvania, received the silver medal award on his slide entitled "Fog on the Farm." This series of five competitions is supervised by Charles B. McKee, APSA, 5030 Del Rio Drive, Sacramento 18, California. If interested in entering these contests in 1952-53, contact Mr. McKee. No entry fee is charged Color Division members.

The three February contests (Class AA, Class A, and Class B) in the National Club Slide Competition attracted 701 entries from 119 Clubs. The contests were conducted separately by the Green Briar Camera Club of Chicago, the Plainfield Camera Club of New Jersey, and the Woodland Camera Forum of Davis, California. More than 400 Camera Club members and guests witnessed the judging. Leading Clubs and individuals at the conclusion of the five bi-monthly contests are awarded plaques, medals and ribbons. Any new club interested in entering this competition in 1952-53, should contact the Supervisor, Merle S. Ewell, APSA, 1422 West 48th Street, Los Angeles, California. No fee is charged Color Division Club members,

The Color Division Color Print competition for February attracted 40 prints, the products of three color processes: Flexichrome, Dye Transfer, and hand coloring in oils. The contest was conducted by the Chicago Color Camera Club. The first award went to Wellington Lee, New York City, for his print entitled "Beauty in Spring." This Color print competition for

Individuals is held in November, February, and May, with Warren H. Savary, APSA, R.D.D. #2, Box 221, Plainfield, New Jersey, as supervisor. There is no entry fee for Color Division members.

Interest Value

In earlier articles we have referred to the "stellar performance" your slide must give to gain the attention of the judges.

The three basic points upon which the judges must rate your slide during its brief appearance upon the screen were composition, interest value, and technique.

Which of the three is of prime importance?

Our most capable judges tell us that they are most influenced by interest value.

The most common error by makers of slides and less competent judges, alike, is in confusing the term interest value with subject matter. We have been told by experts that subject matter is unimportant, that it is what we do with the subject that counts.

Yet, how few of us really consider the meaning of this statement and seriously attempt to do something eye-catching with ordinary subject matter.

Perhaps you are saying, "Yes, but the judges seem to judge subject matter. They reject sand-dunes, babies, most scenics, etc., because they don't like them, or have seen too many of the same subject. Why?"

While this may be true to some extent, let us analyze such rejections. For instance, were the sand-dunes taken under the most effective or unusual lighting conditions? Did the maker choose the most interesting angle making use of this lighting? Did he choose one small part to portray the outstanding characteristics of these particular dunes that caused him to want to capture their beauty on film? Or, did he take in the whole area of dunes with background mountains thrown in, as have thousands of camera fans before him?

Were the baby pictures just more of those grab shots of our baby at its worst, or our baby all dressed up and sweetly posed before Grandpa's camera? Or, did they tell an interesting story of a child (anybody's child) doing something any child its age might be doing, background carefully considered and with interesting lighting?

Were the scenics of the usual picture postcard type taken by thousands of tourists and seen in any curio store? Or, were they a scene of sheer beauty portraying a definite mood created by an interesting view-point with interesting lighting? Something that created interest and pleasure without awareness of its geographical location?

Granted that some of our less qualified judges reject slides on subject matter alone,

even these will not fail to accept a good picture.

If we will evaluate a few accepted slides, carefully and honestly, we will find that in nearly every case eye-arresting interest value was the major reason for its acceptance.

If we expect our slide to be a "star", we must first give serious thought to its immediate impact upon judges. Its fate is in our own hands. The time to decide it is before we click the shutter.

We cannot create an acceptable picture without good composition and good technique. Neither can we create a good picture with good composition and good technique, alone. We must have that prime ingredient "interest value" before we have an acceptable picture.—Vella L. Finne.

Club Color Slide Sets

As the Club Color Slide Set Directory which appeared in the September 1951 Color Division Feature of PSA JOURNAL has proven both popular and useful, it will be repeated in the September 1952 PSA JOURNAL.

Clubs having sets available for lending to other clubs either on an exchange basis or without exchange, which were not listed in the 1951 Directory, or in Color Division Bulletins since, should immediately contact (a postal card will do) Karl A. Baumgaertel, 353–31st Ave., San Francisco, California, for a simple form which when completed and returned to Karl will insure your set or sets being properly listed in the directory. Your cooperation will be deeply appreciated by other clubs and will result in pleasure to all concerned. This activity is for clubs only.

"Tobs" in Color Shown

Again this year, the Metropolitan Camera Club Council of New York put on "Tops in Photography"; this time in the Grand Ballroom, Hotel New Yorker, on Monday, March 24th. The show consisted of an invitational print exhibit, with all parts of the world represented; a talk by Alan Fontaine, leading illustrator, on various phases of his work, which is in the modern vein; a 16mm motion picture in color and with sound, by Frank E. Gunnell, APSA, FACL, entitled "River of No Return," which received enthusiastic acclaim; and our own color show.

Our part of "Tops" was a specially gathered group of slides from the top exhibitors; it received enthusiastic approval by the audience.

Almost two years ago, the Color Division assembled another set known as "Today's Best in Photography" which was shown at "Tops" in New York last year, and which has been circulating as a part of the "National Tops in Photography" program for the past six months. That assemblage of fine slides made, and is making, history. When it was shown at "Tops" in New York in the Spring of 1951, the critics raved about it, saying that it set a new high, a goal for others to shoot at. So, in getting together this year's show, Paul J. Wolf, APSA, under whose direction the program

was produced, sent letters to those exhibitors who had received 40 or more acceptances in the latest "Who's Who in Color Slide Photography." To that select group were added a few names of people noted for the excellence of their work. but who do not exhibit consistently. In spite of the time being the busiest season of the year for exhibitors, with over a dozen exhibitions all held within a short time of each other, the response was terrific! A total of 88 slides were received, all topnotchers, and after looking them over, it was felt that last year's success could be reneated.

In order to add a bit of continuity to the presentation, the slides were separated into six groups: Human Interest; Travel; Commerce and Industry; Pattern; Mood and Sophistication. While many of the slides could have been put into more than one of these groupings, it was felt that they would make up a good presentation, on this basis.

The assistance of Dr. Richard B. Pomeroy, immediate past-president of the New York Color Slide Club, and of Ludwig Kramer, president of the Color Camera Club of Westchester, was of great help in this job. A musical background of appropriate melody was selected by Dr. James Jay, vice president of the New York Color Slide Club, and was recorded on tape. On the big night, the projection committee, consisting of Alois Chrastil, projection chairman of NYCSC, and Dr. Pomeroy, ran the slides on a 20-second headway. Since the 1952 PSA International Color Slide Exhibit will be shown in the same auditorium, and by the same group, this was a swell chance to get a line on what could be expected in August.

Color Division members whose slides were shown, and who received Certificates of Merit to attest their participation, were:

Louise Agnew, Chicago; Karl A. Baumgaertel, APSA, San Francisco; Robert S. Beese, State College, Pa.; George W. Blaha, APSA, Chicago; Mildred Blaha, Chicago; Glenn E. Brookins, San Bernardino, Cal.; Eugenia Buxton, APSA, ARPS, Memphis, Tenn.; Angel de Moya, FPSA, ARPS, Havana, Cuba; Joseph M. Dixon, Roseville, Cal.; Howard E. Foote, ARPS, APSA, N. Y.; Robert J. Goldman, Great Neck, N. Y.; Henry W. Greenhood, Hollywood, Cal.; Harry Haimes, APSA, New York, R. B. Horner, Chicago; Charles Albee Howe, Homewood, Ill.; George F. Johnson, Al'SA, State

Homewood, Ill.; George F. Johnson, APSA, State College, Pa.; G. Lewis Johnson, Winthrop, Me.; Joe E. Kennedy, Tulsa, Okla.; O. A. Kidwell, Pasadena, Cal.; Blanche Kolarik, APSA, Chicago. Thomas Limborg, Minneapolis, Minn.; Leslie J. Mahoney, Phoenix, Arlz.; Helen C. Manzer, APSA, New York; Charles B. McKee, APSA, Sacramento, Cal. Emil Musech, Santa Husbert Cal. Elloyd Cal.; Emil Muench, Santa Barbara, Cal.; Floyd Cal.; Emil Muench, Santa Barbara, Cal.; Floyd Norgaard, Los Angeles, Cal.; Arthur W. Papke, Western Springs, Ill.; Dr. Richard B. Pomeroy, Scarsdale, N. Y.; B. B. Randall, Orinda, Cal.; Dr. Frank E. Rice, APSA, Chicago; Poarl Schwartz, Rice, Chicago; Dr. Fred J. Ruch, Plainfield, N. J.; Warren H. Savary, APSA, Plainfield, N. J.; Art F. Shea, Dayton, Ohio.
S. Wayne Smith, M.D., Salt Lake City; R. W. Soper, Port Arthur, Ontario; George F. Stack, Oil City, Pa.; A. Stewart, Santa Barbara, Cal.; Mrs. Sandra Thaw, Washington, D. C.; Mrs. Bertha S. Townsend, Johnstown, Pa.; Adolf Vignale, New

Townsend, Johnstown, Pa.; Adolf Vignale, New Toronto, Canada; Sam J. Vogan, West Toronto, Canada; Mrs. Amy M. Walker, Brooklyn, N. Y.; Paul J. Wolf, APSA, Hawthorne, N. Y.

In addition to these makers, who contributed slides by invitation, there were six other slides abown, which had won the Slide of the Month in the competitions of the Metropolitan Camera Club Council, by three makers: Samuel M. Benford, Yonkers, N. Y. (2 slides); Thomas J. Flaher, Staten Island, N. Y.; Jack A. Goldsack, Forest Hills, N. Y. (3 slides).

Coming Color Exhibitions

Southwest, June 27-July 6, deadline June 13. Four slides (up to 2½ mounts), \$1 Forms: R. J. Smith, P. O. Box 578, Del Mar, Calif.

Momphis, July 5-19, deadline June 14. Four slides, \$1. Forms: D. Carrol Turner, 899 Madi-

Salt Lake City, June 29-July 10, deadline June 14. Four sildes (up to 3½ x 4), \$1. Forms: Douglas Brown, 2232 Westminster Av., Salt Lake City, Iltoh

Hertford, July 2-20, deading rune 17. Four alife, \$1. Forms: R. J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

PSA (New York), August 13-17, deadline July 10, Four sides (any size), or four color prints (any process). Entry fees: \$1 for alides, \$2 for prints. Forms: Amy Walker, 25 Monroe Pl., Brooklyn 7, N. Y.

Sacramento, Aug. 28-Sept. 7, deadline Aug. 7, Four slides, \$1. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, Calif.

Tulsa, Oct. 13-14, deadline Sept. 30. Four slide Forms: Ruth Canaday, 1779 S. Victor, Tulsa Okla.

PSA STEREO DIVISION

DON BENNETT, Assoc. Editor

28 Leonard Street, Stamford, Conn.

So much material on the hook and in the mailbag that there probably won't be room for all of it, but here goes.

First, a letter from Jack Norling on the subject we passed over rather lightly last month in speaking of stereo slide mounts, birefringence.

Dear Don:

A lot of fans have stereo projectors and some of them have run into strange difficulties. baffling trouble they may have experienced comes from a phenomenon called birefringence, which may be partially defined as a twisting of the polarization axis of polarized light. With some transparent colorless materials each color in white light may be turned a different amount and several colors may appear one after another as the Polaroid analyzer is turned. Other materials placed between crossed polarizers may behave differently and show clear at one angle and as the material is turned, appear opaque at 90 degrees to this angle

Polarizing filters should be placed in front of the film and not between film and light source as is done in most stereo projectors. They can be placed between lenses and film, built into the lenses, or be placed in front of the lenses. If they are put in the preferred place there would be no birefringence such as results, in greater or less degree, when the polarized beam has to pass through some films. Anyone can perceive the effect by placing a clear film, having a cellulose-acetate base, between crossed polarizers. It will be noticed that the film changes the polarized light.

If the film is turned at a certain angle to the polarization axes the area covered by the film will oe clear; at a different angle there will be no apparent disturbance in the polarization. The base Kodachrome film has been said to produce birefringence to a small degree but I have not come across any such effect in the Kodachrome film I have inspected.

But there are photographic materials on the market that produce such a strong birefringence that it is impossible to project them satisfactorily in atereo projectors which have polarizers between light source and film. It could be said that there is an almost complete cancellation of polarization and the viewer sees double images through his Polaroid viewers just as if he loooked at the screen without viewers.

Mounts using clear plastic instead of glass will undoubtedly come into wide use but if they have windows of plastic that cause birefringence they will be useless in projectors having polarizers between film and lamp.

Some day I'll have some comments to make about the way stereo slides are mounted by various mounting services and may throw in some ideas of my own on this subject.

TACK NORLING

Thanks, Jack, for your clear explanation of what I gave the once over lightly last month. Incidentally, your remark about plastic screens for rear projection in the November Journal has caused some interest. (In another letter Jack says the screens are often guilty of birefringence and we should wait awhile. However, a note from Chicago suggests a way out.)

Stereo Projection

For those who have stereo projectors and are interested in improving the quality of projection, the answer lies in rear projection through a ground glass screen. With this method, the screen is placed between the projector and the audience. The viewing audience wears polaroid glasses as always, but they may sit directly in front of the screen without interfering with projection and they are no longer looking through a beam of light but rather into the light direct from the projector. The brilliance of the projected picture is amazing.

The screen is so masked that it is in the same proportions as a slide mask and by increasing the size of the projected picture larger than the ground glass window all non-stereo edges can be eliminated. It is also easy to change the homologous position of foreground objects as to place them in front of or behind the window as desired. By superimposing foreground objects (those taken about 8 feet from the camera) these will appear exactly at the window. The spread between pictures at infinity will be correct and will vary depending on the size of the projected picture.

The writer uses a variation of the above method of projection in which he places the projector in front and to one side of the ground glass screen. He then projects into a front surfaced mirror and back through the screen. This method enables the operator to sit with the audience and make adjustments as required. It also reduces by one-half the distance required for projection.

Naturally there are limiting factors with this method of projection, the most obvious being the size of screen which would limit mobility and ease of handling. However, a screen 30" by 30" will accommodate a group of 40 to 50 persons. It is certainly the ideal way for judging the quality of stereo slides.

FRED T. WIGGINS, JR.

Now for the regular monthly communication from Frank Rice, along with the complete list of Founder Members of the Stereo Division.

Letter from the Chairman

Dear Don:

Things are moving along in our SD organization-something new every day.

Somewhere around March 18 the 100mark was reached in signed up members of the Stereo Division. In an appended memo I am reporting on that matter.

Stereo Division Committee

Some new members have been added to our Committee lately. Here are their names together with their assignments. They will be glad to hear from anybody who has suggestions or questions: (addresses can be found in the PSA Directory)

Don Bennett-Stereo Column in PSA Journal George Blaha-Individual Slide Competition L. B. Dunnigan—Stereo Slide Circuits Charles A. Howe—Library Earl E. Krause—Vice Chairman Bruno Menin—Engineering and Standards
Norman Rothschild—New York Convention Ar-Owen K. Taylor---Membership

New York Convention

Norman Rothschild reports some interesting events that are to be on the program at the New York Convention. There will be one or more showings or slides accepted in the First Annual Exhibition. Paul J. Wolfe, APSA (Butler, Pa.), will put on a stereo show of slides made on a recent trip to Mexico when he and Aubrey Bodine, FPSA, did the country. Then there will be stereo round tables and clinics, stereo movies, and a lunch for stereoists. Norman has really been busy.

> FRANK E. RICE, APSA, Chairman Stereo Division

P.S. Special Bulletin No. 2 to members of the Stereo Division is now in the mails. It alone will be worth the dollar it costs PSA members to join the Division. Stereo photogs who have not done so already

Founder Members—Stereo Division

It was announced originally that the first 100 to sign up as members of the Stereo Division of PSA would be designated as Founder Members, and that the names would be published in PSA JOURNAL. As it turned out, there was a flurry of applications received at PSA Headquarters and by the Chairman of the Division just as the line was crossed. It was impossible to determine just who was the 100th person. Consequently we decided the fair thing to do was to include everybody whose dollar was received near the period when the magic mark was passed. So here they are-123 enthusiastic "Founders":

Henry E. Aldrich, Wilma S. LeVan Baker, Malcolm E. Barron, Don Bennett, Allen J. Blair, R. Breidenbach, Saul Brooker, William J. Burger. W. B. Camp, Jr., Adrien Chazulle, John T. Chord, Bernard T. Christopher, Dennis A. Ciulow, Mrs. John B. Colwell, D. R. Conklin, Henry C. Crowell.

Russell E. Darby, William C. Day, A. W. M. Dickens, Roy S. Drier, L. B. Dunnigan, Joseph W. Duroux.

Elden W. Eichmann, Victor Ellis, Henry H. Erskine, Harry B. Fisher, Ivan A. Flodin, John H. Friedman, Robert Gerke, Jr., Madison Gilbert, Robert D. Gleaser, Dorothy E. Goding, Walter J. Goldsmith, D. E. Goley, W. H. Gorman, Irwin

Bob Hall, Norris Harkness, APSA, Myron Hendee, T. R. Heyck, Conrad Hodnik, Clinton E. Horn, Charles Albee Howe, Lawrence P. Ignaut, Joseph M. Jablons, L. W. Jacobs, Jr., H. J. Johnson, FPSA, Q. R. Johnson, Jr. Blanche Kolarik, APSA, Earl E. Krause, Theodom Lastach Thomas K. Laloude, L. D. Lecton.

dore Laatsch, Thomas K. LaLonde, J. D. Lecron, Richard G. Leonard, Alfred Lings, Dorothea Lin-

Archard G. Bednatd, Arba, Maurice H. Louis, APSA, Henry M. Lubin.
George W. Mack, Larry A. Marino, E. D. McGlone, Wilma Burt Meers, Bruno Menin, Dave Mercur, William C. Millar, Alfred H. Miller, Lewis E. Miller, J. W. Montgomery, S. L. Morgan, Roy Munna Gilbert Murray.

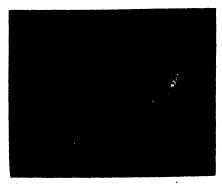
E. Miller, J. W. Montgomery, S. L. Morgan, Roy R. Mumma, Gilbert Murray.
John Obal, A. Miles Olson, James F. Paiste, F. J. Perillo, Warren A. Peterson, E. Curtis Pfeiffer, Mrs. C. B. Phelps, Jr., Hon.PSA, Fredderick R. Picut, R. S. Potter, FPSA, Fred Quellmalz, Jr., Hon.PSA, APSA, Robert W. Quinn.
W. C. Ray, Irene K. Reiser, Frank E. Rice, APSA, Charles Rosher, APSA, Norman L. Rosie, Norman Rothschild, Michael Scarpelli, Wm. A. Schoenfeld, Claxton Searle, Robert W. Sharon, Charles Shepard. Max W. Sorenson, Glen H. Stan-Charles Shepard, Max W. Sorenson, Glen H. Stanbaugh, H. J. Steffens, James F. Swan, Raymond Szymanowitz.

Owen K. Taylor, Gordon Karl Todd, George Towers, Anthony J. Uzialko, Mrs. Charles R. Walgreen, APSA, Julian H. Warner, Frederick T. Wiggins, Jr., Alice O. Wilde, John F. Wilson, James Perry Wilson, Irwin J. Winston, Julius Wolf, Paul J. Wolfe, APSA, Randolph Wright, Jr., George Vender, Usha A. Vacher, Karnel Voch Parether, December Control of the Parether of the P Yender, John A. Yerkes, Kermit York, Dorothy A.

Bed Side Camera Club, Veterans Hospital, Tucson, Arizona; Concord Camera Circle, New York City; Light and Shadow Camera Club of San Jose, Cupertino, California; Miami Lens Club, Peru, Indiana; Shorewood Camera Club, Milwau-kee, Wisconsin; and Tyler Camera Club, Tyler,

That leaves us just about enough room to report an interesting development at the Stereo Society of America. Since the problem of mounting for projection is everpresent, this group has been trying to do something constructive about it. Acting on suggestions by Bruno Menin and Owen Taylor, SSA member Ben Spanier devised a mounting target or guide consisting of two sets of four lines ruled in a space about 1/4" wide and centered 61.5mm apart.

When the mounted pair is cut apart and adjusted so a foreground object or line cutting the edge touches matching lines in the guide, and is fastened into the mount that way, a uniformity in projection is achieved. To maintain a uniform window,



MARINE ROMANCE H. J. Ensenberger, APSA

Taylor suggested the use of a second mask, using the David White close-up mask, over the regular mounting mask.

Full directions and a sample target are for sale by the SSA at \$1.50. Order from Owen K. Taylor, 274 Pearl St., New York 38.

Your Editor has seen one demonstration of this method and while it was good, he is not completely satisfied that it is the answer to all projection problems. We'll say more later.

BPA CONVENTION

The 22nd Annual Meeting of the Biological Photographic Association, Inc., will be held at the Hotel New Yorker, New York City, from September 10th through 12th (Wednesday through Friday).

The Meeting of the BPA, an organization composed of medical, biological, clinical, scientific and research photographers, will be conducted under the auspices of the New York Chapter of this national

While detailed plans will be announced at a later date, certain papers to be given at the various technical sessions by experts in each of the above fields are already known. These include Three-Dimensional Motion Picture Applications in Medical Photography; Latest Methods of Scientific Data Reproduction; Recent Developments in Color Motion Picture Processes; High Speed Photography; Graphic Arts in Scientific Presentation and Magnetic Recording on Film. One special feature on the program will be an illustrated lecture on how the eye can be used as a camera to take an actual photograph.

In addition to the papers sessions, the Meeting will include exhibits by manufacturers of the latest scientific photographic apparatus and materials, discussions and group demonstrations on various techniques of scientific photography, such as photomicrography, color correction of transparencies, retouching of color prints, etc. The Association is also planning an actual darkroom set-up to enable BPA members and guests to watch the most up-to-date printing procedures. Another demonstration will be on methods of preparing charts, titles and simple animated diagrams for motion picture production.

A number of eminent speakers will give addresses at the Official Luncheon on September 10th and at the Annual Banquet on Sept. 12th at the Hotel New Yorker.

Part of the Annual Meeting will also be the Annual BPA Salon—a collection of the best photographic work done by BPA members on a wide variety of subjects, in color and black-and-white. As usual, many of the technical sessions will include the most recent motion pictures made in the medical field and related fields.

Advance registration blanks for nonmembers may be obtained from the National Secretary of the Biological Photographic Association, Inc. . . . Mr. Lloyd E. Varden, c/o Pavelle Color Incorporated, 533 West 57th Street, New York 19, N. Y.

PSA JOURNAL, Vol. 18, June 1952

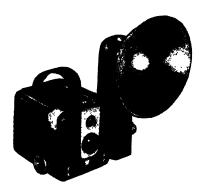
Giving a Gift?

... give HAPPY MEMORIES

Perhaps your daughter will soon graduate from high school... your son is bubbling with plans for summer camp...a close friend will soon start his honeymoon... your own wedding anniversary, or an important birthday, is near. For each, the perfect gift is one that keeps on giving. A gift that stores up memories, that treasures today's happy moments for tomorrow. A Kodak camera.

FOR THE TEEN-AGER... the traveler... the vacationer... for anyone who wants good pictures without fuss or arithmetic—choose a Kodak Duaflex Camera. The f/8 model has a 3-element, color-corrected lens—excellent for Kodacolor. Exposure is simplified—lens settings are marked "Hazy Sun, Bright Sun, Brilliant Sun" as well as "8, 11, 16." Picture composition is made easy by the big, crystal-clear finder. Close-ups are easy—the Duaflex f/8 focuses to 3½ feet. Loading is easy. Flash is easy—the Duaflex Flasholder clips on, making direct electric contact, and the shutter is synchronized. Handling is easy—the square reflex body nestles easily into the user's hands, for a firm, solid grip. Operation is thrifty—12 shots 2½ x 2½ to a 620 roll. A shutter-locking device prevents accidental double exposures. It's a most satisfying camera in every detail—and only \$22.30. Simple-lens Kodet model, \$14.50. Field case, \$2.65. Flasholder (with complete flash exposure guide on back), \$3.00.





FOR THE BEGINNER... for the small boy or girl who needs a small camera that takes big pictures... choose a Brownie Hawkeye Camera, Flash Model. It's sturdy. Easy to load—the loading instructions are right on the camera. Thrifty—12 shots 2½ x 2½ to a 620 roll. Easy to use—everything from 5 feet to infinity is in focus, and the big brilliant finder is a delight to beginners. The shutter is synchronized for both M and F photoflash lamps—so the beginner can use No. 5, 25, SM, or SF lamps without setting anything. Flash instructions are right on the Flasholder. What combination could give a beginner a more happy start—for only \$7.20? Flasholder, \$3.39.

FOR COMPACTNESS... for the family's travels... for a woman's personal camera—choose a Kodak Tourist II with Kodet Lens. Simple to use as a box camera—as smart in appearance as the most expensive folding cameras, and just as sturdy—carries handily on a neck strap—gets 8 big 2½ x 3½ pictures to a 620 roll. Can be used wide open at f/12.5 for most shots... or stopped down as far as f/32 when desired... and has snapshot, T, and B shutter settings. Flash synchronization is built in. Extra-steady shutter release on camera bed helps beginners get sharp pictures; bed folds down to protect lens during the family's travels. A wonderful anniversary or wedding gift—and only \$26.25. Kodak Snapsack with hand strap, \$4.25; De Luxe Field Case of fine leather, \$11.25. Standard Kodak Flasholder, with complete flash exposure guide on back, \$10.55.

Give the gift that does the most—that GIVES the most for the longest time. Give a Kodak cameral

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



In picking a film or filter, only one question counts...



"What will it <u>do</u> for me?"

To the beginner, film is just film, and filters are a mystery. But experience quickly develops discrimination . . . a selective attitude . . . a desire to choose the best film for a specific purpose, and team it with the right filter for a specific effect.

That's why Kodak makes not one, but many films, and many filters—to satisfy the needs of those who would produce finer work. Here, at the start of a new season, is a brief resurvey of the basic black-and-white films and basic filters, and what they offer you.

KODAK PLUS-X FILM offers . . .

Fine grain plus high speed plus full, well-balanced panchromatic sensitivity ... high-ratio enlargements from small and moderate-sized negatives ... convenient sensitivity range for both out-door and flash work ... adaptability to use with most filters ... all-around utility in shooting; and crisp, brilliant quality in your prints. In packs, rolls, and miniature sizes.

KODAK SUPER-XX FILM offers . . .

Extreme speed plus full panchromatic sensitivity plus moderate grain . . . extra sensitivity that gets you a well-exposed negative where slower films fail . . . that lets you shoot fast action at higher shutter speeds or small lens apertures . . . that permits extra lamp-to-subject range in your flash or flood shots . . . that often permits you to make snapshot exposures indoors at night by ordinary electric light, at the larger lens apertures. Works with most filters; yields superb enlargements; and comes in sheet, pack, roll, and miniature sizes.

KODAK VERICHROME FILM offers . . .

High speed plus orthochromatic sensitivity . . . top quality in your flash shots of people, where faces sometimes "burn out" or "chalk up" on other films . . . superior flesh tones . . . finer atmospheric quality in your landscape work, and crisp sparkle in marine and snow scenes . . . excellent tonal scale and shadow quality in contrasty outdoor subjects . . . plus the convenience and satisfaction of development

- ★ WHERE speed is of paramount importance, choose Kodak Super-XX or Super Panchro-Press, Type B.
- ★ WHERE fine grain is paramount, for high-ratio enlargements, choose Kodak Plus-X or Panatomic-X.
- ★ WHERE all-around performance is paramount, choose Plus-X or—especially for flash—Verichrome.
- ★ WHERE orthochromatic quality is paramount, choose Kodak Verichrome Film.

 AND FOR dramatic landscape work, choose Kodak Infrared Film.

by inspection under a red safelight. Use with yellow or light-green filters, but not red filters. Standard rolls only.

KODAK PANATOMIC-X FILM offers . . .

Very fine grain plus full panchromatic sensitivity plus moderate speed . . . extreme-ratio enlargements from small negatives . . . crisp, brilliant scale . . . high resolution of detail which, along with the fine grain, fits it well for your architectural and record shots, textural studies, copy work, and all other subjects in which fine detail is of primary importance. Sheet film only.

KODAK INFRARED FILM offers . .

Dramatic scenic effects . . . infrared sensitivity which, with a Kodak Wratten A Filter, gives you intense dark skies, brilliant white clouds, and silvery deciduous foliage. This film also has important applications in scientific, detective, and documentary work. Sheet and 35mm. only.

KODAK SUPER PANCHRO-PRESS FILM, TYPE B, offers...

Maximum sensitivity plus brilliant tonal scale plus full panchromatic sensitivity plus moderate grain . . . the extra speed you need for sure performance under extremely difficult conditions . . . snappy, sparkling negatives especially suited for reproduction prints . . . extra exposure latitude . . . exceptional quality in flash shots. This press-type film comes in sheets only.

EACH FILTER HAS ITS OWN SPECIAL

A few carefully selected Kodak Wratten Filters will achieve most of the pictorial effects you desire in black-and-white work. There are dozens of others—but designed for special commercial, industrial, graphic arts, color, and research applications.

From the beginning, Kodak Wratten Filters have been the world's standard. They are made of scientifically dyed gelatin sheets, held to

close color-transmission tolerances, and sealed between disks of top-grade B glass.

Prices: Kodak Filters, Series IV, \$1.65; Series V, \$1.75; Series VI, \$2.07. Portra Lenses from \$2.59 each; Pola-Screens from \$2.75.



BASIC, The K2...

This yellow filter is the basic filter for normal outdoor work. It screens out excess blue; helps reproduce all subjects in their true black-and-white values. Use it with either panchromatic or orthochromatic films—on virtually all outdoor subjects—when your aim is a natural rendering.



This deep-yellow filter helps cut bluish haze in long-range scenic views; makes skies a little deeper than normal. Use it with "pan" films. But don't use it when you want to retain the haze of distance for pictorial effect.

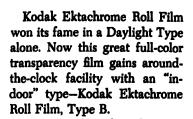


Kodak Announces

Kodak Ektachrome Film

TYPE B

IN NO. 120 AND 620 ROLLS



Here is color of professional quality . . . color indoors or out, day or night...color at its convenient best, both in processing and viewing. Here is the satisfaction of larger transparencies-superb originals for Dye Transfer and Kodachrome Prints, for direct viewing, for projection in standard lantern-slide projectors. Here's speed in seeing resultsfor scores of commercial processing laboratories, all over the United States, now offer rapid Ektachrome service-or you can process Ektachrome yourself, immediately, in your own darkroom.

ANY HOUR, ANY LIGHTING

Kodak Ektachrome Film, Daylight Type, is balanced for daylight use. If all your shooting is outdoors, this is the film to choose. No filters needed. Where shadows require "fill," use blue flash lamps to supplement the daylight.

If you switch back and forth from outdoor to indoor subjects, load with the new Kodak Ektachrome, Type B. It's color-balanced for 3200K studio lamps. Add a Kodak 81C Filter for clear-lamp photoflash shots... or an 81A for photoflood... or a Kodak 85B Filter for daylight shots... and your Type B becomes an any-hour, any-situation film. These filters simply readjust the color balance, with very slight effect on the film's effective speed.

FOR CRITICAL WORK

Kodak Ektachrome Film's superb quality, its beautiful gradation and exquisite color rendering, make it the natural choice of discriminating workers who prefer precision techniques. Therefore, in addition to the standard filters, each Type B instruction sheet carries exact filter recommendations for 1-second and flash exposures, individualized for each batch of film. The basic filters, however, serve for all average work.

Along with all its other qualities, Kodak Ektachrome offers you thrifty color. A No. 120 or 620 roll, either Daylight or Type B, gives you eight 2¼ x 3¼ or twelve 2¼ x 2¼ transparencies . . . yet is only \$1.79, including tax.

These are films with a future . . . a brighter, better future in color for you. See your Kodak dealer, and get acquainted with them today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices, subject to change without notice, include Federal Tax where applicable.

WORK TO DO



FOR DRAMA, the A...

Use this red filter with "pan" or infrared film for intense, dark-sky effects, with brilliant white clouds and vigorous contrast in landscape details. Use it, with moderate underexposure and subsequent deep printing, for moonlight effects in daylight shots of landscapes and marine scenes. But don't use it for close-ups of people.



FOR PEOPLE, the X1...

This green filter is preferred by many users for the natural quality it yields in outdoor portraits against the sky, and in pictures of blossoms and foliage. Use it with any "pan" film.



The Kodak Cloud Filter produces an effect approximating that of the K2, but is so designed as to require no increase in exposure when used on Brownie and other simple-lens cameras.

FOR COLOR...



With color films, the Kodak Skylight Filter helps eliminate excess blue in certain outdoor situations; yields pleasing warmth. The Kodak Pola-Screen helps control the depth of blue in the sky; brings out clouds; and is useful, both in color and black-and-white work, for controlling surface reflections.

AND AT THE SAME TIME...



Kodak Portra Lenses aren't filters—they're closeup lenses—but they fit the same Adapter Rings your filters use, and they belong in your filter kit. These lenses can easily double your enjoyment of your camera.

PICTURE OF THE MONTH, MARCH 1952

		***	•	
Class	Place	Pictūre	Entrant	Points
1.	1st	Marine Romance	H. J. Ensenberger, APSA	5.1
	?nd	Evening Fantasy	Gisela A. Ellis	3.1
	H.M.	Advice	Mortimer Friedman	1.1
	H.M.	Three Wise Dukes	Edward Hutchinson, ARPS	1.1
	H.M.	Study in Metal	Arnold W. Wise, APSA	1.1
	H.M.	Midnight Serenity	Arnold W. Wise, APSA .	0.0
	H.M.	Summer's Children	George J. Munz	1.1
	H.M.	Across the Hoback	F. L. Purrington	1.1
	H.M.	Man From Mars	Eugenia Buxton, APSA	0.0
2.	ist	Still Life	Felix W. Lamminen	5.1
	2nd	The Andes	Juan Enrique Lira	3.1
	H.M.	Pots	Shankerlal Davay	1.1
	H.M.	No Title	O. F. Metz	1.1
	H.M.	Early Birds	Lydia F. Dietze	1.1
	II.M.	In the Gloaming	C. A. Sweet	1.1
	H.M.	Chef Clevette	John L. Herzog	1.1
3.	1st	Affection	Dr. John W. Super	5.1
	2nd		·	
4.	lst	Taos Indian	Eugenia Buxton, APSA, ARPS	5.1
	2nd	Heirloom	Erma R. DeWitt	3.1
	H.M.	Oldtimer	Harvey V. Fondiller	0.0
	H.M.	Maria Olga	Juan Enrique Lira	0.0
	H.M.	Pert Miss	Arnold W. Wise, APSA	0.0
	H.M.	Barbara	Rietta C. Scofield	1.1
5.	lst	Eyelashing	Eugene R. McLaughlin	5.1
	2nd	Linda Anne	Dr. John W. Super	0.0
6.	1st	Clean Faces	Mrs. Marion W. Tibbitts	5.1
	2nd	On the Alert	Earle W. Brown, APSA	3.1
	H.M.	The Puffball	John L. Herzog	0.0
	H.M.	Alert	Felix W. Lamminen	0.0
	H.M.	Waltz of the Flowers	Maxine E. Fuson	1.1
7.		No contest. This Class will Beginners Pictorial.	ll now be combined with Class 3,	
8.	Ist	Building Abstraction	Harvey V. Fondiller	5.1
	2nd	Angel Face	Elmer A. Hubbard	3.1
9.		No contest. This Class : Jacob Deschin, APSA.	is withdrawn by instructions of	

New York

Cumulative	Scores	of	Leaders	Through	Marck	1952	
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Cumutative	scores of	Leaders I medugik migrek	1932
Fondiller	15.3	Potamianos	5.1
Buxton	11.3	Stewart	5.1
Super	11.3	Tibbitts	5.1
DeWitt	9.3	Davay	4.3
Lamminen	6.3	Foss	4.3
Brown	6.2	Dietze	4.3
Scofield	6.2	Munz	4.3
Ellis	5.3		4.2
Friedman	5.3		4.2
Eisenhauer	5.2	Hutchinson	3.3
Hal	5.2	Reed	3.1
Wy	5.2	Lira	3.1
Carpenter	5.1		3.1
McLaughlin	5.1	Cox	3.1



EYELASHING

Leading States

Minnesota

Pictorial	Leading .	Portfolios Portrait	
Massachusetts	5.5		
Illinois	8.8	Arizona	4.2
D. C.	10.5	New Jersey	4.3
Tennessee	11.3	Ohio	4.4
California	15.2	Washington	5.1
Connecticut	20.9	Utah	5.1
Michigan	28.7	Pennsylvania	5.3

		Leading	Port folios		
Pictorial		_	•	Portrait	
41	13.7	39	5.4	8	5.6
7	11.7	2	5.2	9	3.1
55	6.3	52	5.2	4	2.4
13	6.2	16	5.1	5	. 2.3
3	5.7	23	5.1	2	2.3

There is still plenty of time for the laggards to

The Judges

Pictorial ;	The famous photographic Firth Family of Trappe, Md. Thomas T. Firth, APSA Caryl R. Firth
ortrait:	Rogers Firth C. Verne Klintworth, M. Photog., Tampa, Fla. Maurice Louis, APSA, New York
lature: bstractions:	City. Louis Quitt, Buffalo, N. Y. Dr. C. F. Cochran, APSA, Chicago, Ill.
	Remarks

Read the rules before sending your prints, please!
Don't forget the return first class postage, enough!
Lay off the Scotch Tape, please! Double please!
Don't stick things on the back of your prints,

Remember we return your prints in our own standard 9 x 12 envelopes, so make your entry to fit easily into this size.

Put your name, the title, Division membership, and the numbers of your Pictorial and Portrait



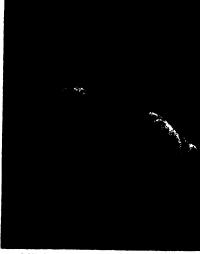
TAOS INDIAN

Eugenie Buxton, APSA



STILL LIFE

Felix W. Lamminen



Dr. John W. Super

Portfolios on the back of each print. Do not include International or Special Portfolios.

If you will carry out these instructions you will save us hours of unnecessary work, which will be appreciated.
Follow the Rules, please! Double please! Triple

JOHN R. HOGAN, FPSA

PSA JOURNAL, Vol. 18, June 1952

MOTION PICTURE DIVISION NOMINATIONS

The Nominating Committee of the PSA Motion Picture Division, consisting of Nestor Barrett, Chairman, C. N. Conley and Carroll Dunning, has submitted the following slate for 1952-53:

Chairman—A. Millard Armstrong, Columbus, Ohio

Vice-Chairman — Dr. Harold Lincoln Thompson, Los Angeles, Calif. Sec.-Treas.—Alfred S. Norbury, Kansas

City, Missouri.

WILLON NATIONAL LECTURE PROGRAM

A radiogram has just been received from Francis Wu, FPSA, FRPS, FIBP, Hon. MPS, Hon.SFF, Hon.TPS, etc., of Hong Kong, accepting the invitation from Barbara Green, Chairman of the PSA National Lecture Program, to give a limited number of lectures under NLP auspices following his appearances on the convention programs of PSA and PAA.

This will give some of those unable to attend the PSA Convention in New York an opportunity to hear the Chinese master. generally regarded as the foremost pho-

tographer in the Orient.

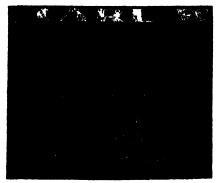
Although a professional in whose studio many personalities both European and Oriental have been photographed, he has a high reputation as a teacher and mentor of Chinese amateurs. He is an enthusiastic worker for PSA and serves the Society as Honorary Representative for Hong Kong and China. His exotic pictures are widely known in this country and his recently published book, "Classical Chinese Beauties," has added to his laurels.

The NLP tour will begin in the Midwest early in September and will end on the Pacific Coast from which he will embark for his return journey late in the month. The charge for his appearances will be \$75 which includes transportation Most of the limited dates will probably be booked by the time you see this announcement but some may still be open.

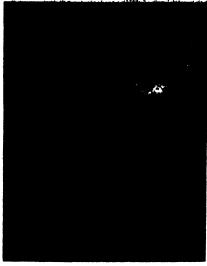
Any organization interested in booking Mr. Wu should immediately wire or write airmail to Mrs. Barbara Green, 30 Willow

St., Brooklyn 2, New York.

Your attention is also called to the NLP September tour of Maurice H Louis, who will discuss the general subject of portraiture. Mr. Louis will travel from coast to coast and reservations are being handled by Mrs Green.



BUILDING ABSTRACTION
Hervey V. Fondiller



CLEAN FACES

Mrs. Marion W. Tibbitts

OFFICIAL NOTICES

Summary of Board Meeting No 5

The fifth meeting of the Board was held at the Hotel Cleveland, Cleveland, Ohio, on March 8, 1952, and was called to order at 10 10 a m, with Carlson, Harkness, Oelman, Phelps, Reich, Ruchhoft and Weber present Millard Armstrong represented the Motion Picture Division.

As a correction to past minutes and also to reafirm the Action of a past meeting, the Board voted unanimously to permit separation of the offices of Secretary and Treasurer within Divisions Mr Oelman reported for the Regional Activities

Mr Oelman reported for the Regional Activities Committee, which report was discussed in detail. Mr Oelman was asked to continue working on the problem

The Publications Committee reported that a Sub Committee consisting of Costa, Lerner, Harkness and Youran had obtained estimates for the printing of the Journal from a number of printers and had decided that a change was necessary. By Action 343 the Board voted to approve the decision of the Sub-Committee of the Publications Committee and approve their selection of a new printer for the Journal

The financial report of the Detroit Convention Committee was read, including notice of the return of the \$500 00 advance to the PSA treasury and the sending of a check for \$3800 00, which was the profit from the Convention It was suggested that the New York Convention Committee reduce its price, to the membership wherever possible

its prices to the membership wherever possible Mr Carlson reported on the work of the By-Laws Committee and there was considerable discussion on the proper definition of the four regions in PSA

The Treasurer's report as of March 1, 1952, showed a present operating deficit of \$1,237.00, which was expected to be reduced to the break-even point by the end of the fiscal year

Mr. Heller reported that the membership on January 31, 1951, was 5,859 and now totals 6,442, showing a net gain of 603 Mr Heller also reported that Headquarters is going to need additional funds, and added "I would venture to say that it is doing nearly fifty per cent more work today than it did a year ago Only a part-time employee has been hired up to the present time, but it is not going to be possible to maintain this pace, nor is it fair to the employees."

There was a long discussion of the relationship of the Board to the Honors Committee, a problem which is now in the hands of a special committee

for study.

The value of the Recorded Lectures Program was also discussed together with the need for proper review of such programs to be out under the PSA name. Mr. Oelman was asked to work on the problem and to make suggestions at the April meeting of the Board.

The meeting adjourned at 3 50 p.m. The next,

The meeting adjourned at 3 50 p.m. The next, the semi-annual meeting of the Board, will be held at Headquarters on April 26.

Per Son Mittes

Serial ling new has been added: a name for this formerly headless column. It's the brainchild of Kay Lowrence (Falmouth, Mass.) whose photo by PSA member Robert Besse (State College, Pa.) appears



KAY LAWRENCE

here. Kay is secretary-treasurer of the Falmouth Camera Club. She's devoted to pictorial and color photography and "loves the challenge of flower portraiture" in which she's specializing. She does sailing and fishing photos, lighthouses, trees, swamps, dunes, beaches—"almost all a pictorialist could desire," she admits. Thanks, Kay, for our head! "PerSonAlities" now needs more body items from all the PSA folks.

Ralph E Gray, FPSA (Houston, Texas), attended the gala night of the Movie Makers Club of Oklahoma City on April 22: then he went to Tulsa for his third personal appearance at the Tulsa Amateur Movie Club; after that, says he, "I'll be completely out of touch with anyone until I decide where I'll spend the summer months". . . Sincere sympathy to the Rev. Herman Bielenberg (Oil City, Pa.) whose color slides were destroyed in a train wreck in Utah, en route to the recent San Francisco International. . . Mrs. Vella Finne (Long Beach, Cal.) is president of the Professional Photographers of Long Beach for the fourth "and definitely the last" year. . .

Since Charles B. ("Brad") McKee's little girl is beginning to walk, there in Sacramento, Cal., rumor has it that he is thinking of putting his cactus garden in the play pen... Dr. Louis Eilers (Rochester, N. Y.) is nominated by the Rochester Technical Section, PSA, for chairman; John J. Belter is up for the first vice-chairman's post; there's to be a choice between Dr. Richard O Edgerton and Hubert Scheffy for second vice-chairman...

G. Lewis Johnson (Winthrop, Maine) was in the audience of the Tops Show at the New Yorker Hotel on March 24. . . The loan of a Detroit photographic show called "Women of Achievement", by Rus Briggs (Detroit, Mich.), is being requested by other states, . . Robin J. Garland (Rochester, N. Y.) gets around; he was in North Carolina, Nebraska, Colorado, Kansas, Pennsylvania, and Texas-in that order-on Graflex business during April, and still managed to spend a few days at home on two occasions. . Fred Quellmals, Jr. (Kutztown, Pa.), is the newly-elected president of the Parent-Teacher Association of the Kutztown State Teachers College Laboratory School.

This column is aimed to help PSA members know who is doing what. Won't you



RUGGED COAST Philip Cass, Hon.PSA

send news items to PSA's Public Relations Chairman, Vera Wilson, 343 State Street, Rochester, N. Y. News deemed of public interest will be sent in news releases to appropriate newspapers. Items of strictly PSA interest, such as appear above, will be put into the hands of Robert J. Goldman (Great Neck, N. Y.), a member of the PR Committee and author of this column.

New Members, April 1952

Abbott, Dr. G. (P), El Dorado, Kans...K. Hartig Aghassi, A. (CP) Jamaica 35, .. F. E. FennerG. G. Whitehead Alaska......G. G. Arrieta, J. H. (C), San Francisco 18, Brown, H. W. (M), Hollywood 28,A. Gregersen Cain, H. P. (CMT), Austin, Tex. Cannon, W. J. (T), Roslyn Heights, L. I., N. Y. D. B. Eisendrath
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Ore. C. W. Getzendaner
Carter, P. D. (CP), Baghdad, Iraq
Churchill, H. B. (J), Vallejo, Calif.
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III. M. Kople
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Diegel, G. L. (P), Detroit 5, Dieger, G. S. L. A. Inurston. Mich. L. A. Inurston. Mich. Dierker, R. W. (CN), Glenview, Ill...V. E. Miller Doran, W. (PT), New York 29, N. Y.F. Dunning, G. W. (J), New York 6, ...F. McCluney, Jr. Africa......A. D. Bensusan Giles, Mrs. I. V. (P), Indianapolis 5, Ind. Goodman, J. W. (P), Ponchatouls, Harris, I. H. (J), New York 36, Hoffmann, J. E. (CNPJ), Fairmont, Conn. Howard, R. L. (CST), Bloomfield, N. J. Howie, J., Jr. (CNPMJT), Brunswick, Humphrey, E. F. (M), Louisville 14 Ky. F. H. Richterkessing Hurd, H. B. (P), Lowville, N. Y. . . . B. M. Acosta Jakavicz, A. (P), New York 75, N. Y. . . V. Rocca Kesler, E. (S), Philadelphia 45, Pa. Kikuchi, H. (CNPMJ), Shinjuku-Ku, Tokyo, Japan. Killey, L. J. (CS), Monmouth,L. R. Wilkinson Krammes, R. R. (T), Neshanic, N. J. Dr. G. L. Royer Lafollette, R. R. (P), Fort Wayne 3, ...A. D. Green Ind.
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Langley, J. A. (CMJ), Monterey Park, Calif.
Larkus, F. (CT), Brooklyn 6, N. Y... J. G. Mulder

Mages, S. F. (PT), Hayonne, N. J.
Martin, E. D. (P), Houston 5, Tex. P. Cas
McCart, A. (CPJ), Toronto, Can. . L. H. Holms
Menges, W. D. (P), Brooksville, Fla.
Miller, M. H. (PJ), Washington 20,
H. Raime Morton, L. (CP), Dallas 17, Tex...W. F. Reeves
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Y.M.C.A. CC (CNP), Watertown, N. Y.

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. Goldstein

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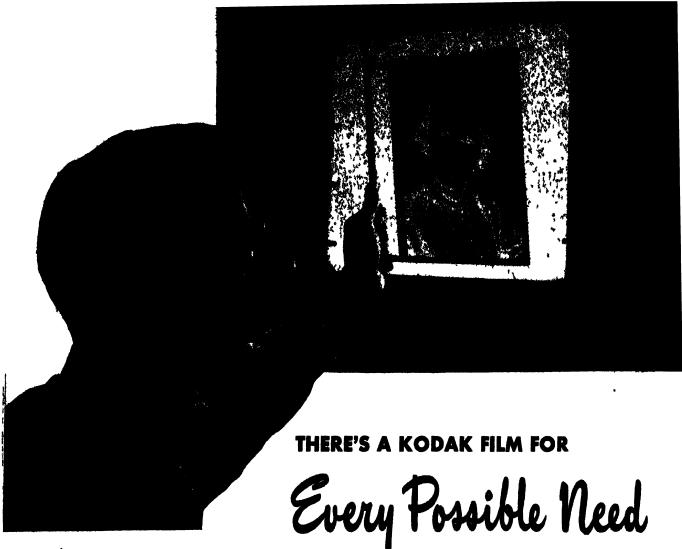
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SECOND 1952 ISSUE Published with Vol. 18, Number 7 JULY, 1952



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Engineering Aspects of the New G.E PR-30 Massey: Photoelectric Exposure Meter

Allea Stimson, APSA*

HE SMALL SIZE and light weight of the General Electric Mascot meter are made possible by the use of an instrument mechanism that is radically different from the mechanism of conventional photoelectric exposure

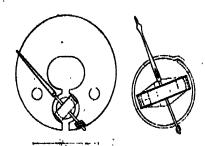


Fig. 1. In a conventional d-c electrical instrument, shown at the left, the poles of the permanent magnet surround the moving coil. In the Mascot instrument mechanism, shown at the right, the permanent magnet is small in size and located entirely within the moving coil.

meters. In Figure 1 is shown a conventional instrument mechanism in which the wire-wound armature coil is surrounded by a large C-shaped magnet. This magnet generates magnetic flux throughout its entire length, and as a result, leakage flux spews into all the surrounding space. Only about 15% of the total flux is useful in operating the instrument.

The inefficiency of conventional instrument magnets has been a source of concern to designers for many years. Due to the development of greatly improved magnetic materials it has been possible to increase the efficiency by 300%. If the mechanism shown at the left in Figure 1 is turned inside out, the arrangement shown at the right results. In this newer design the magnet it entirely within the moving coil, much of the leakage flux threads the coil and is effective in operating the instrument. Instead of having a soft iron core to complete the magnetic circuit, a soft iron ring is provided around the periphery. An inexpected advantage of this construction is self-shielding of the instrument. The meter, therefore, does not produce any significant stray field.

With this arrangement the efficiency is increased by 3 fold and only 1/16 of the amount of magnetic material

is used. The compact arrangement of the instrument makes possible a commensurate reduction in the dwer all size of the exposure meter. The magnet saves about 2 ounces of weight, and the smaller size case needed to house it saves an additional 2 ounces. For this restor, the Mascot exposure meter weighs only a little over 2 ounces compared to 6 or 7 ounces for conventional of posure meters.

The Instrument Mechanism

In Figure 2 is shown the cross sectional view of the Mascot instrument taken in a plane through the magnet and the moving coil. The moving coil is mounted on pivots in jewel bearings. The internal control springs conduct the current from the cell to the moving coil, and also, provide the restoring torque of the instrument. It is largely the strength of the control springs which determines the sturdiness of the instrument. If relatively

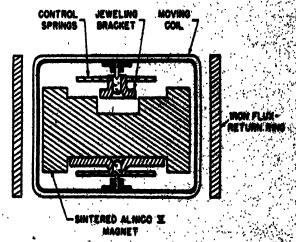


Fig. 2. Cross section of the Mascot instrument showing the control springs which conduct current to the moving coil and also provide the restoring torque,

THE COVER PICTURE shows the sea of eigenfighted laboratory. People Bloth-graphs at Process and Gamble Company. Clacifing to show the relative medicity of different soon and density gent solutions.

General Electric Company Morer and Instrument Department, West Lynn, Missachusetts, Presented at the PIA National Convention in Detroit, Michigan, 13 October, 1951. Received 14 April, 1942.

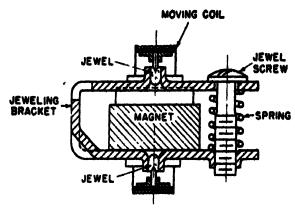


Fig. 3. Jewel suspension for the moving coil showing the method of holding and adjusting the bearings.

weak control springs were to be used the instrument would be quite sensitive because the moving coil does not meet such opposition. However, the friction of the bearings would then be large compared to the control spring torque, and any injury to the bearings might cause serious errors in accuracy of indication. On the other hand, if the control springs are relatively strong, the friction torque of the bearings may be almost negligible and the instrument will continue to perform accurately regardless of rough handling. Instruments having strong control springs, therefore, are exceptionally sturdy though at some small sacrifice of sensitivity.

The method of holding and adjusting the bearings in the Mascot exposure meter is also novel. In Figure 3 is shown a cross section of the instrument taken transversely across the magnet and the coil. The jewels are shown supported in a C-shaped bracket. The distance between the jewels is controlled by the jewel screw. Due to the leverage arrangement, the jewel moves half as far as the adjusting screw. This contributes to greater precision in setting the jewels and provides security of adjustment.

The Photosensitive Cell

The primary detector of the exposure meter is the photovoltaic cell. Photovoltaic cells have a relatively high quantum efficiency. The quantum efficiency of the G-E photocell is 0.5. This compares with the maximum obtainable in a primary photoelectric process of about 1.0. The quantum efficiency of 0.5 means that only two quanta or photons of light are required to knock out each electron of electricity. One footcandle of green light is produced by 4,000,000,000,000,000 photons per second per sq. ft. This would produce 2,000,000,000,000,000 electrons per second which is equivalent to about 1/2 milliampere. If the thermal efficiency of the cell were 100% the photovoltaic cell would give about 1/2 MA per sq. ft. per footcandle. The overall thermal efficiency, however, is only about 3%. While this does not sound very high compared to 20% for a steam-electric plant, it is exceptionally high for direct conversion of radiation to electric current. Compared to this 3% a common thermocouple has a thermal efficiency of a fraction of 1%. If the thermal efficiency of photovoltaic cells could be increased to 10% or 15%, they could become important sources of power for industry.

These photovoltaic cells are made by a multiplicity of operations carried out in a high vacuum in which the materials are added layer upon layer of molecular thickness. The manufacture of these cells is one of the most closely controlled and one of the most critical of processes used in industry. The cells are sealed with a transparent plastic coating to protect them from moisture and injurious fumes, such as sulphur. The cells are pre-aged at 75C for many hours. Because of this treatment, exposures to abnormal temperatures in the course of ordinary use do not have any permanent effect upon the accuracy of the exposure meters.

The Meter in Use

The G-E PR-30 Mascot meter has been designed in accordance with American Standard for General-Purpose Photographic Exposure Meters (Photoelectric Type) Z38.2.6-1948 with respect to accuracy, performance, and quality. The meter scale is very simple in appearance. It shows (Figure 4) only a scale of f/numbers



Fig. 4. The new G. E. Mascot Exposure Meter owes its extremely small size to an unusual construction of the instrument mechanism.

and a single number denoting film exposure index for that scale. Four of these scales are provided but only one appears in the window at one time. To select a new scale for use with a film of different sensitivity, a knob on the front of the meter is turned until the desired scale appears.

When the exposure index of the film in the camera is the same as the scale number, the instrument pointer gives the correct f/number for a shutter speed of 1/25 second or 16 frames per second. Values not shown on the scales may easily be obtained by interpolation. For example, if the photographer carries two cameras, one loaded with color film and the other with moderately high speed panchromatic film, the scale marked 10 can be used for both cameras. The shutter of the color camera can be set at 1/25 second and the shutter of the other camera at 1/100 second. By use of the simple computer dial attached to the instruction card, the meter can be used with most common shutter and film combinations.

Technique for Evaluation of Color Reproduction of Color Negative Monopacks

J. B. Taylor*

THE QUALITY of color reproduction in a negative-positive color process is dependent upon many factors-sensitization, dye absorption, interlayer filtration, relative layer speeds and the contrast of both the negative and positive images. Changes in the system can be evaluated mathematically or by direct comparison, requiring matched test and reference coatings. These methods are costly and time consuming and, in addition, undesirable interactions may make accurate evaluation difficult. In the search for a system of analysis that would not only minimize these shortcomings, but also yield reliable quantitative results, the so-called Single Layer Technique was evolved. This technique is discussed in its application to color negative integral tripack material.

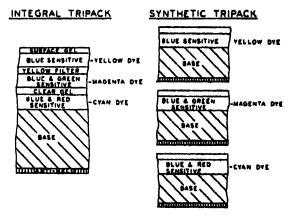
The Single Layer Technique

In brief, the Single Layer Technique is a method for simulating camera exposure of a color integral tripack by construction of a synthetic tripack (Figure 1) with three separate dye image layers, each coated on its own support. Each layer is given separate exposure through appropriate filters, developed, then superimposed in register and printed as a tripack on a suitable print material. The procedure can be described in the following detailed steps:

1. Selection of a suitable subject. Color charts reflect a large amount of white light which dilutes saturated colors and makes accurate comparisons difficult. Therefore, a system of direct transmission of the color densities was selected. A 5x7 master platen was prepared containing a calibrated silver step wedge and a set of six selected color patches-yellow, magenta, cyan, blue, green and red. (The 5x7 size was selected because it offered ease of processing and simplicity of registration, yet gave sufficient image size to permit visual evaluation as well as color densitometer and spectro-photometer readings.) The entire area around the patches and wedge was masked with opaque tape to provide in the print a dark "surround" for greater ease in observing the positive film color patch reproductions. The negative-positive system should record accurately a density range of 1.5 (a brightness range of 32:1). The color patch densities were therefore modified by adding color compensating filters and silver neutral density where needed so their maximum and minimum transmittance fell within this range (.60-2.10 density).

2. Negative material was obtained consisting of Ansco Color Negative Type 843 single layer coatings on clear base with anti-halo backing. The basic sensitivities of these negative layers are shown in Figure 2, together with the sensitivities of a three layer integral tripack that includes its filter.

3. The method of exposure is shown in Figure 3. An enlarger was used as a light source. The single layers were contact printed through the appropriate interlayer filters which were placed either between the film and the platen or next to the light source. (To retain simplicity of exposure it was necessary to disregard certain optical and photographic effects encountered in integral tripack materials where layers are in optical contact.)



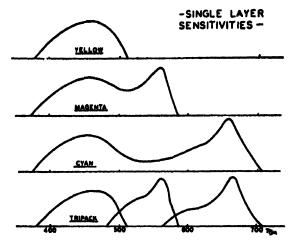
 Layer arrangement of a typical integral tripack (left) compared to a simulated tripack (right).

4. The exposed material was then developed according to standard procedures for Ansco Color Negative Type 843.

5. By adjusting both exposure and development, sensitometrically matched simulated tripacks were made with layers of equal speed and contrast as read on a color densitometer. These tripacks were then superimposed and punched in a registration easel.

6. From these tripacks, contact prints with matched grey scales were made on Ansco Color motion picture positive Type 848 processed according to standard procedure. The light source of the printer consisted of a set of sharpcutting tri-color separation filters. (Wratten #29-Red; #61 + #15-Green; and #49-Blue.) This "additive" method of color printing was used to keep color degradation to a minimum.

Ansco Division of General Amiline and Film Corporation, Binghamson, New York. Presented at the PSA National Convention, Detroit, Michigan 13 October 1951. Received 29 January 1952.



2. Basic blue, green and red sensitivities of negative single layers used in synthetic tripack construction compared to those of a typical color negative integral tripack with its yellow interlayer filter.

Obtaining Quantitative Data

Where differences in results were large, visual interpretation usually sufficed but where quantitative evaluation of the original patches and their print reproduction was necessary, the following procedure was applied:

- 1. Spectrophotometric curves of the transmittance of the original and reproduced color patches were obtained by use of a G.E. Spectrophotometer.
- 2. These curves were scanned on a special Tristimulus Integrator.
- 3. The data derived was converted to "x" and "y" values and located on I.C.I. Chromaticity Diagrams.
- 4. Further integrator data afforded a relative brightness value.

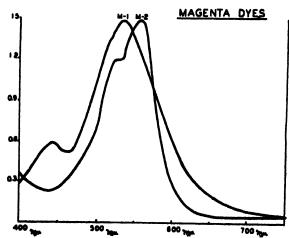
METHOD OF EXPOSURE "212 ENLARGING BULB IN ENLARGER ANSCO "10 CONVERSION FILTER LENS 5-7 MASTER PLATEN INTERLAYER SEPARATION FILTER/S SINGLE LAYER TO BE EXPOSED MINIMUM. PRINT FRAME

Exploded illustration showing the method of exposing single layer material. This system affords easily varied light output.

· Application of the Technique

This technique has been applied to many of the fundamental problems of color reproduction in the negativepositive system such as:

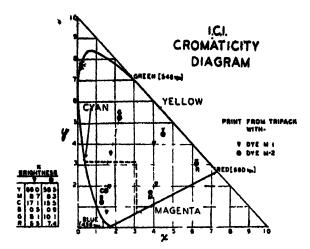
- The effect of yellow filter hue and density.
 The effect of shifting the sensitivity of one or more negative layers.
- 3. Comparisons of magenta image dyes with differing blue absorptions.
- Comparisons of cyan components ranging in hue from bluish-cyan to greenish-cyan.
- 5. The effect of changing relative speeds and contrast of negative layers.
- 6. Evaluation of dye and silver masking.



4. Spectrophotometric absorption curves of two magenta layer dyes used in testing the effect of dye "pur-ity" on color print quality.

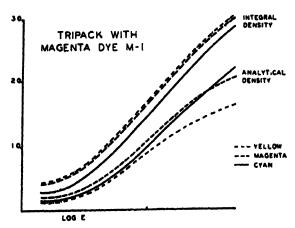
Use in Magenta Component Evaluation

The Single Layer Technique was applied to the evaluation of the quality of color reproduction obtained from two tripacks matching in layer speed and contrast but with different magenta image dyes. The spectrophotometric absorption characteristics of the two magenta dyes are shown in Figure 4. Dye M-1 has a greater blue absorption and more red absorption than dye M-2. To determine the effect of this absorption difference on the color quality of the print, special single layer coatings were prepared containing the two dyes to be tested. A pair of matched synthetic tripacks were prepared and a matched print made from each. Comparative color quality is shown in the I.C.I. Chromaticity Diagram, Figure 5. The print from the tripack containing dye M-2 showed a significant increase in yellow saturation, a blue that was less magenta in hue, and a green reproduction that was less cyan in hue. The supplementary table shows relative brightness values indicating a lighter blue and red and a denser yellow.

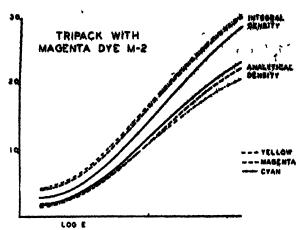


5. A method of evaluating color print quality. The Relative Brightness value in percent may be obtained from the table at the left of the diagram. Higher % indicates greater brightness of the color. This diagram illustrates the difference in color quality resulting from tripacks using the magenta dyes in Fig. 4.

The reason for this improvement in color quality can be found in a brief analysis of the individual monolayers used in making up the matched tripacks. Figure 6 shows sensitometric curves of both the analytical densities of the monolayers and the integral densities of this tripack containing dye M-1, i.e., the red, green and blue densities red with the three monolayers superimposed. The analytical densities show the yellow layer noticeably lower in contrast than the other two layers and the magenta layer slightly lower than the cyan layer. Because the magenta dye, and to a lesser extent the cyan dye absorbed some of the blue light passing through the finished negative, it was necessary to lower the yellow layer contrast so that the total blue density

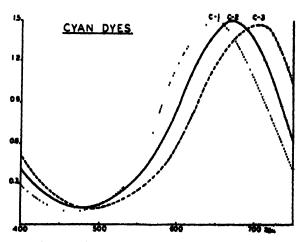


6. Color densitometry of a synthetic tripack showing the effect of reading the color density of each layer separately (Analytical Density) as compared to the effect of reading the color density of the same layers when superimposed (Integral Density). Note the low yellow layer contrast shown in the Analytical Density curves. This tripack was made using dye M-1 in Fig. 4.



7. Color densitometry of a tripack using dye M-2 in Fig. 4. The analytical density of the yellow layer shows improved contrast.

gave a tripack of equal integral density layer contrasts. The cyan dye absorbed some green light and therefore the magenta layer was made slightly lower in contrast than the cyan. In terms of print quality this meant that the yellow layer of the negative was no longer effectively modulating all of the blue light passing through the negative when it was printed. It is this loss that accounted for the yellow desaturation and the denser blue found in the print from the tripack with dye M-1. All greens contained less than the desired amount of yellow and were therefore shifted in hue toward cyan.

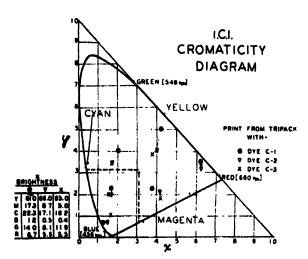


8. Spectrophotometric absorption curves of three cyan layer dyes varying from shorter wavelength bluish-cyan dye (C-1) with fairly low blue absorption at 400 mm, to longer wavelength greenish-cyan dye (C-3) with high blue absorption.

Figure 7 shows the sensitometry of the tripack containing dye M-2 which has less blue and red absorption. Here the monolayer analytical density contrasts are somewhat closer to being ideal. The yellow layer conforms more closely in contrast to the cyan and magenta layer. The net effect was an improvement in yellow-blue relationship over the tripack with dye M-1.

Use in Cyan Component Evaluation

Another example of dye component evaluation is found in the selection of one of the dyes C-1, C-2 or C-3 as shown in Figure 8 for best all around results. Color reproductions, (Figure 9) were plotted in the I.C.I. Chromaticity Diagram from three matched tripacks each using one of three cyan dyes. Although dye C-1 gave the best yellows and blues, the magenta and red reproduction were inferior. In addition, this dye, due to the shorter wavelength peak absorption, printed with less than normal contrast with normal positive film sensitization. A compensating increase in cyan layer contrast in the negative exaggerated defects in the magentas and reds of the print. On the other hand dye C-3 closely matched the red sensitivity of the print film but gave inferior yellows and blues due to its relatively high blue absorption. Dye C-2, which printed with good contrast and did not cause inferior blue-yellow reproduction was adopted for this printing system.



9. Diagrammed evaluation of color print quality from negative tripacks using the cyan dyes shown in Fig. 8. Dye C-2 is seen as a favorable compromise in overall color quality between dyes C-1 and C-3.

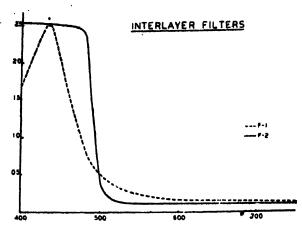
Determination of Interlayer Filter Efficiency

A final example of this monolayer technique was comparison of two interlayer separation filters of different efficiencies. Spectrophotometric curves of these filters are shown in Figure 10. Filters F-1 and F-2 are yellow filters used between the yellow layer and the magenta layer in a color negative.

Here, the preparation of matched tripacks required no changes in monolayer contrasts or dye components as the variations involved only the method of exposure.

Figure 11 shows the quality of color reproduction in prints made from tripacks using the two filters.

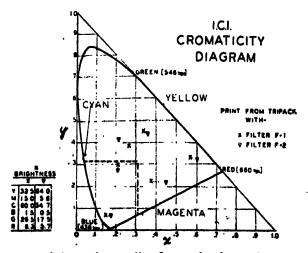
The use of filter F-2 produced improved color reproduction, most noticeable in the increased saturation and density of the magenta and to a slight extent, the red of the print.



10. Spectral absorption of two yellow interlayer separation filters used in integral tripacks, showing the difference in filter efficiency. Filter F-2 affords greater blue density over the range of $400-490~\text{m}\mu$ with a sharper cut-off in the $500-520~\text{m}\mu$ region.

Conclusion

We have attempted to give, in this paper, a useful explanation of the color film evaluation method known as the Single Layer Technique. As examples of its versatility, we have shown two applications in the analysis of the effect of image dye component changes and an application of evaluating differences in interlayer separation filter efficiency. It is obvious that this method is easily controlled and simple to use. As research ideas come forth, we feel this technique will find ever wider application in measuring color film improvements.



11. Color print quality from tripacks made with filter F-1 as compared to F-2 showing the overall improvement obtained by using filter F-2.

INDUSTRIAL PHOTOGRAPHY SERVES IN CHEMICAL MANUFACTURE

Richard C. Kinstler*

OOMEONE has said that if we attempt to conceive of a world without photography, we can easily imagine that (journalism, art, and sentiment would feel the loss acutely) but science would simply have to close up shop until it had invented photography again. To this pre-diction we might add that in chemical industries, where science works so closely with productive endeavor, photography is also becoming an essential activity. The click of the camera has become a common industrial sound heard often in the offices, laboratories, and factories in many industries.

We have long used photography in research, engineering, and production at P. & G. In addition, of course, the Company's advertising program has made extensive use of illustration photography. I would like to discuss the means by which photographic applications have been found useful to our manufacturing departments—the uses of photography as a means of communication within the organization. Such usage has been called 'Functional Photography.'

Our use of Functional Photography dates back to about the twenties when someone in the analytical service laboratory decided that the future set-up of complex equipment could be facilitated through the use of record photographs made in the laboratory. A technician used his own camera for this purpose.

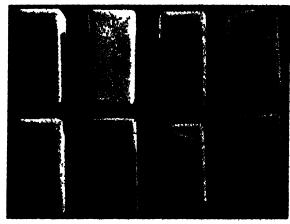
Soon the need for such photographs arose at such a frequency that a camera was purchased by the Company. About the same time, photomicrography was undertaken in both physico-chemical and metallurgical investigations. The first step toward a central photographic activity was made with the establishment of a dark room for developing photomicrograph film. The technician who processed photomicrographic negatives soon was taking the routine photographs of equipment and materials under test. About 1933 the Industrial Engineering Division began to make motion pictures of factory methods.

About the close of World War II, the interest in wider use of photographic methods within the Company had grown and it was felt that a study of the then existing facilities for picture making should be made. Up to this time the photographic work had been centered in a number of departments. Three basic shortcomings stood out. First, photography often consumed more than its share of the time of staff members, engineers, and others, and interfered with their normal activities. Second, photographic quality was inadequate due to lack of responsibility for quality standards as well as the limited skill of those doing the camera work. Third,

equipment was very limited and often the equipment which did exist was duplicated in the various departments. New techniques had been extremely slow in adoption, and individual departments had difficulty in justifying new or improved equipment.

These objections were overcome and other advantages of lower costs and better service achieved through the organization of a central photographic group in 1946. The three major responsibilities of our central photographic group have been outlined as follows:

- 1. To apply photographic techniques to the Company's manufacturing activities wherever such applications can be proved to increase efficiency or effectiveness
- of operations.
 2. To supply a photographic service of the highest quality consistent with lowest practical cost.
- 3. To provide a clearing house for information on photographic and related technology.



Texture lighting photographs of extruded soap bars provide engineering data for the guidance of P & G soap manufacture.

It is not a stated purpose of the group to do all the photographic work. It is merely responsible for the work done and is concerned primarily with the promotion of practical usage of photography.

We now recognize that there are two sources of photography other than the services of our central laboratory. I refer to purchases from outside commercial studios and a second very important source which we call "Inci-

dental Photography.

The use of commercial studios for many industrial photographs is limited by considerations of speed and cost. However, we have found it worthwhile to use outside studios on occasion even at our home plant. Our factories outside Cincinnati use commercial photography a great deal. Often assignments given to commercial studios are facilitated through suggestions given by the central photographic group.

The Procter & Gamble Company, Photographic Laboratory, Cincinnati 17, Ohio. Presented at a meeting of the American Institute of Chemical Engineers in Rochester, New York 18 September 1951 and released to the PSA for publication through the kindness of F. F. Van Entwerpen, Editor of Chemical Engineering Progress. Received 4 January 1952.

Incidental Photography

The term "Incidental Photography" refers to all photography performed in the Company by individuals on the job and incidental to their regular duties. While it is felt that one result of the organization of a central photographic group was to provide trained men for photographic work and release others from picture taking activities, it is nevertheless true that every photographic operation in all of the offices, laboratories, and factories cannot reasonably be performed by a central group. Therefore, an important phase of the work of the P&G Photographic Laboratory is the placing of cameras and other photographic devices in the hands of other people for their use on their job, issuing instructions for such use, and maintaining photographic quality in relation to the need of the application.

In general, it is felt that a centralization of responsibility for photographic applications has demonstrated three basic advantages. These are economy, increased quality of service, and broadened application. Lower costs are realized in a central photographic service, when compared to buying commercial photography, through the elimination of such items as advertising and selling expenses, and the savings in time by having people on the job and in close contact with the work to be done. We have also realized economies through the elimination of equipment and facilities duplicated in various departments of the Company. Centralization of darkroom and other production work also led to the purchase of time and labor saving mechanical aids. Using trained photographic personnel to do photographic work replaced less efficient and in many cases more costly help who made pictures on a part-time basis.

Quality increased materially through the employment of specialists in a central department. Particularly notable is the uniformity of quality so necessary in the production of sequence photographic records of materials under tests which are taken over a period of time and must then be compared. Every endeavor is made to standardize and simplify darkroom procedure to the end that a photographic record made today can be compared with one made later without making allowances for differences in photographic sechalisms.

for differences in photographic technique.

In broadening the practical application of photography to a great number of Company problems centralization has really paid off. Often someone within a given department may recognize the value of a photographic technique applied to his job and use it. Too often the application stops there. Besides being experienced in industrial photography it is, perhaps, even more important that the members of a central photographic group possess the knowledge of all of the Company's experience with the medium of photography and have the opportunity to spread that knowledge Company-wide.

The work of the Photographic Laboratory falls into four broad classifications. These are:

- 1. Still photography (black-and-white and color).
- 2. Motion pictures.
- 3. Visual aids.
- 4. Microfilming and miscellaneous services.

We divide still photography into four types: Conventional record photography, specialized applications,



Photomacrographs made with short focal length lenses and long bellows extension provide 10 to 20 diameter photographs like this study of detergent particles used to show size, texture, and uniformity of spray tower products.

"incidental" photography and illustration. The bulk of our work consists of record photography using conventional techniques. Examples of such subjects might be machine parts, bars of soap, bakery products, and other materials under test. Further examples are factory views to show where improvements can be made in equipment or materials handling, or a step by step sequence used to transmit detailed information concerning methods in the factory, or a photographic record of the size and appearance of animals undergoing

tests in a biological laboratory.

A second type of still photography we call "specialized applications." These are best described by the following examples: 1. Extreme close-up or photomacrographs of materials or sections of materials. (Photomacrographs made with short focal length lenses and long bellows extension are not to be confused with photomicrographs which are made through a compound microscope.) Photographs of human skin observed during a skin research survey called for a special photomacrographic set up. A Leica camera was used with sliding focusing attachment and extension tubes to make 4 diameter photographs of a portion of a subject's face held in place in a clinical head and chin rest. Since some slight movement of the subject was unavoidable, and prevented the long exposures usually encountered in photomacrography, a Xenon discharge lamp was used as the light source. The film, exposed at 1/10,000th second at an effective aperture of f/32, was Panatomic-X developed 45 minutes in Microdol to a very high gamma. We have also been successful in making 3 dimensional photographs of this type of subject using two cameras in conjunction with a binocular microscope and Ibso attachments. Metallurgical specimens showing corrosion, wear, pitting, welding defects etc., are also common subjects for photomacrography.

Specialized Application of Photography

Photographic records made by means other than visible light are classed as specialized applications. Infra-red has been used for the recording of certain subjects.

Some of our products contain fluorescers and in this laboratory photography of fluorescence under ultraviolet radiation is not an uncommon assignment.

We also class under specialized applications unconventional methods of lighting such as exaggerated texture lighting used, for example, to study minute variations in the surface of extruded bars of soap. In the many cases where results of laboratory experiments are shown in varying turbidity of solutions, we have developed a standard lighting arrangement which emphasizes the variations in clarity or interference caused by the presence of undissolved particles, or emulsified oils.

It has been found that the loan of cameras to be used as a tool by others for "incidental" photography is one of the most important services the Photographic Laboratory can perform. As a result we have available for lending standardized equipment which experience has shown can be used by persons without special photographic skill. The usual procedure in the placing of a loan camera begins with a request by a department of the company for some type of photographic help in the recording of communication of facts If, after discussion of the problem, the economics and quality requirements involved indicate that this is an "incidental application," the necessary equipment is assembled (and at times specially designed and built), instructions in its use are issued and the equipment loaned to the department for the duration of its need. In some cases this has meant the permanent installation of a camera within an office or laboratory

The advantages of this system of lending cameras seem to be: First, once, the technique is established many routine photographic operations do not require a skilled photographer for their success. Second, picture making needs are met with a minimum of equipment. Also a larger variety of specialized equipment is available when needed by any department. Third, quality of photography is checked and maintained through inspection of exposed film.

Typical Camera Equipment

Wide use of 35mm cameras has been made by engineers from our manufacturing headquarters in connection with visits or inspections at our factories throughout the world. The Leica camera is used where the ultimate in portability and speed is the requirement. We prefer a reflex camera for general use by our mechanical as well as methods engineers who are supervising machinery or processing equipment installations or recording methods and other factory subjects. The reflex camera with flash has proved to be the camera most capable of producing consistently good records even when used by persons who never before held a camera in their hands.

An example of a camera which was specially designed to do a routine job is one we call the 'Cake Camera.' It was built according to our specifications which required that no adjustments be necessary for its correct operation. It does the one job of making consistently good photographs of test cakes under fixed conditions so that volumes and texture of these bakery products can be compared. Recently 200 record photographs of cakes baked in a consumer survey were made in less than two hours with this equipment. Besides photographing cakes the camera can be used for other purposes such as

routine records of laboratory tests. Laboratory applications of the camera become most enough all the class as photographs take the place of written description in data books and reports.

Our technical people who attend leatures new are equipped with Leica cameras and high speed film and instructed to snap photographs of slides at 1/2th second at 1/2. When they return the film is processed for maximum speed and contrast. The resulting photographs find wide use in rapidly and accurately reporting information gained by attendance at technical meetings.

In addition to more prosaic subjects, the Central Photographic Laboratory is called upon to do illustration work. We are allowed to let our aesthetic natures come to the fore now and then in supplying eye catching photographs of company manufacturing and technical activities. We maintain a large file of indexed and classified material of this type for use in employee recruiting, institutional advertising and company publications.

One advantage in having our central photographic group undertake illustration photography has been that responsibility for security of information is fixed. All photographs made in our factories and laboratories which may appear in publications or in external use are either made by the central photographic laboratory or are cleared through manufacturing headquarters before release.



Photographs dramatically record the presence of hard water effects on glassware washed with soap and the clarity of glassware washed with a modern synthetic detergent.

Color Photography Applications

With color photography becoming more popular and more practical all the time it cannot go unmentioned. The underlying principle to which we adhere in using color photography is to avoid color merely for the sake of color alone. Due to the excellent job the film manufacturers have done in fostering amateur enthusiasm for color photography, a great many users of our service assume photographs they need must be color photographs. We are quick to use one of the color processes when black and white photography will not do the job but economy and speed rule out color photography when its only advantage is that it is attractive.



Fluorescence photograph under ultraviolet illumination to study the efficiency of a soap mixer. The fluorescer was added upstream of the mixer and the photograph made of a block of cooled soap taken from below the mixer.

Motion Picture Photography

Motion picture photography undertaken at the P&G Photographic Laboratory comprises the three types which we call: 1. Record, 2. Full Scale Production and, 3. High Speed.

Factory methods are the major subjects coming before the two motion picture cameras used by our central group. However, data concerning transient phenomena occuring in laboratories and pilot plants are also recorded via the motion picture camera. The file of Industrial Engineering films of factory methods contains over 1000 fifteen minute reels of 16 mm film, 90% of it in color. These films are made for the purposes of methods analysis and improvement, informational use as a means of standardizing methods in the factories, training of operators, and films used to train engineers in methods, thinking, or attitude building, in Work Simplification and similar programs.

One feature of our Industrial Engineering film program is the use of microchonometers or decimal timer attachments that, by means of a system of mirrors, placed at any spot on the movie frame a continuous and highly accurate record of the elapsed time of a filmed operation. This device was designed and put into use by our photographic group.

We also have on hand a simple magazine camera which Industrial Engineers carry with themforincidental movie making on factory visits.

A number of full scale productions, or films suitable for showing outside the company have been made. A typical production of this type would be a 1/2 hour sound color film used to present to our sales group as well as the consuming public the performance characteristics of a new product. We are not self sufficient in such full scale movie production. Script and photography and editing are done in the Company. Sound recording and laboratory services are purchased outside. For a cost comparison, a typical movie of 35 minute length

cost \$4200 total labor and material. An outside production cost of \$25,000 and more for films of a similar standard has been quoted.

Outside of our studio view cameras and the Speed Graphics, the Kodak High Speed Camera Type III is the busiest piece of equipment we have. Each week seems to bring some problem which can be solved by the time magnifying properties of the 3000 frame per second speed of this camera. We have used it in machine design and development, which is by far its greatest field of usage, as well as in study of fluid flow, and other physical and chemical phenomena.

In the communication of progress reports to management and the exchange of information with each other in group meetings our technical people are rapidly learning the superiority of pictures over oratory. As a result the central photographic group is called upon for an increasing amount of production of visual aids such as

lantern slides and film strips.

Motion pictures have been recognized as an ideal medium to be used in the field of employee relations. We, like many others, use motion pictures for this purpose. When, however, we want to tell a limited story to small groups, we use color sound slide films. Our photographic group produces these for a fraction of the cost of motion pictures or outside production. These films do an effective job of communicating to employees a better understanding of Company aims, policies and especially Company plans affecting the employee's security.

We are now engaged in the production of a series of films of this type, covering such Company plans as profit sharing, disability benefit, and guaranteed employment. These films are made entirely within the Company using Company talent for script writing, acting, narrating as well as photography and sound. The average cost of these films is \$1200 total, as compared with a quoted outside production cost of over \$5000.

Organization of the Photographic Laboratory

Our group normally consists of six persons. These are: The Head of the Laboratory, Assistant in charge of camera work, Assistant Camera Man and movie technician, three Technicians, two of whom are constantly on darkroom work. We have added two temporary microfilm camera operators at times. The group functions as a service group to the entire Manufacturing Department, but is organized under the direction of the Chemical Division.

A typical year's production includes: (1) the fulfillment of over 1,500 separate orders ranging from a request for one photographic print to the production of a half hour sound color movie. (2) The exposing and processing of over 12,000 negatives and color transparencies. (3) The production of over 50,000 photographic prints. (4) The preparation of 500 lantern slides in black and white and color. (5) The production of three ½ hour color sound slide films. (6) The production of 1 full scale sound color motion picture. (7) Making about 10,000 feet of high speed motion pictures and over 10,000 feet of record motion pictures and (8) Handling 300 rolls of microfilm.

Cost Accounting and Charging

These totals are not in themselves significant without considering the wide variety of problems approached and the diversity of photographic skills applied to achieve this production. Accurate records are kept of the costs involved in all work performed by the department. This is done for two reasons. First, it is felt that photographic usage must be justified on an economic basis. It is desirable for those who are to use our service to know in advance what it will cost. Second, since we operate as a service unit, the costs of the work we do is borne by the departments using the service. We, therefore, cross charge by an internal accounting procedure, the direct costs of labor and material and an allowance for indirect costs.

In order to simplify accounting procedure and record keeping, standard costs have been calculated on repetitive jobs and these standard costs are used in cross charging. Cross charging of costs seems to have the dual effect of discouraging too enthusiastic and inefficient use of photographic service, and at the same time encouraging other applications which might not be undertaken if realistic cost information was not available.

If the chemical industry is to find a place for the successful application of the powers of functional photography to show, record and reproduce the information which it must communicate internally, attention given to organization on a broad company wide basis is desirable. An important advantage of a central group used to correlate photographic usage within the company is the utilization of available sources of photographic service with fixed responsibility for their successful and economical application. Photography long thought of as necessary to the fields of promotion, art and journalism, has now progressed to the status of a valuable aid to science and industry and is ready to contribute its share to the increasing effectiveness of chemical industry in a changing world.

PRACTICAL PHOTOGRAPHIC ENGINEERING FIELD RECORDS

D. C. Jardine*

The Engineering Departments of many industrial plants often have need of a photographic record which might be called a "memory jogger." This is especially true of heavy equipment manufacturers, whose products are used under outdoor conditions, such as diesel-powered shovels and cranes, earth movers and similar equipment. Failures in the field often necessitate design changes, shop procedure changes, or other changes to prevent costly recurrences. Equipment failures in the field often require field engineering investigation and the recording of data.

When a field engineer arrives at the location of the equipment failure, he often needs record data in addition to his notes and sketches. Photographic records that do not forget a single detail are particularly useful. The services of a professional photographer might be used but, unless a professional photographer is really needed, he will not be called upon, for two reasons: The cost would be too high (equipment often fails many miles from the nearest studio) and the average professional photographer seldom has an appreciation and understanding of the engineering problem at hand. A particular type of photograph is called for; the recording of factual engineering data.

Suppose, for example, a shovel engaged in strip mining coal 40 miles from the nearest town fails. The engineer, along with the dealer's repairman, studies the failure and fills out his customary reports. During his study he sees the need of photographs for use in various

places back at his plant. He could go to the nearest town and bring back a photographer. However, suitable record photographs can be made on the spot by the field engineer himself if he is suitably equipped.

With suitable equipment and instructions, field engineers have made satisfactory record photographs, including general views and details of the failure, plus details of the repairs. A 2¹/₄ x 3¹/₄ inch reflex-type roll-film camera with flash attachment using No. 5 flash lamps was provided by one organization. A portrait attachment was added later to permit working in restricted areas. The flash attachment proved of great value where close-ups were photographed in addition to the advan-



Field record photograph of engineering material failure taken with a flash-synchronized box-type camera by a field engineer.

^{*} Rochester Institute of Technology, Rochester, New York.
Received 14 January 1932. The author, before becoming an instructor at RIT, managed the photographic department of the Locomotive Shovel and Crane Divisions of Lima-Hamilton Corp., Lima, Ohio.

tages of measuring illumination where dull days and details in the shade or shadows required recording.

The plant's photographic department processed and printed the negatives. The films were developed in the usual amateur tank, using D-23 developer. Many of these field negatives are excessive in contrast. Standard 5 x 7 prints were made, with the same care that would be exercised with similar negatives made by the depart-

ment in the plant. The result has been photographs that served a purpose and performed a needed function at a reasonable cost that would justify their industrial existence.

The reflex-type box camera was chosen for its simplicity of operation—a "must." The use of No. 5 flash bulbs and standard $2^1/4 \times 3^1/4$ roll film, which can be easily obtained at most local stores, is also desirable.

FLASH SYNCHRONIZATION WITH STILL CAMERAS

S. H. Duffield*

Synchronization is defined as "the act of causing to take place at the same time." When applied to flash photography this means causing the camera shutter to be open when the transient illumination is at its maximum value.

Using time-to-peak as a criterion for classifying flash sources, there are five general types. The three most important are:

1. X-type, with a time-to-peak of less than 1 millisecond, is found only in Strobe or gas-discharge lamps operated from high voltage sources.

2. F-type, with a time-to-peak of 3 to 7 ms, is found only in the midget lamps, and is used chiefly in the amateur field.

3. M-type, with a time-to-peak of 16 to 23 ms, is the most common type and has the widest application in both amateur and professional work. This type will serve as the example for the following discussion.

In addition to these three types, there is a special high-output S-type lamp with a time-to-peak of about 30 ms and usually used with "open flash," and the FP-type lamp in which the light output is held nearly constant during the transit time of the slit in a focal-plane shutter.

All of these, except the X-type, depend on the burning of material for their light output, and may be obtained in several sizes to meet various demands.

The data presented here are based on a laboratory study of the lamps of one manufacturer which are widely distributed to the photographic trade and representative of the product available at the time of the study, about a year ago.

Construction and Operation of M-type Flash Lamp

The tangled mass of fine wire or shredded foil in the M-type lamp burns rapidly in an atmosphere of oxygen

to provide the light. The total amount of light emitted and the burning time of the charge are controlled almost entirely by the amount of material and the oxygen pressure in the lamp and these contents are held to close tolerance by the manufacturers. This wire or shredded foil is ignited by the primer which is coated on the ends of the two leads where the filament is attached.

When sufficient electric current passes through the filament, it gets hot enough to ignite the primer. With a lower current it is possible to heat the filament until it burns out without generating heat rapidly enough to set off the primer. This is what happens when weak batteries are used.

The three events in the firing of a flash lamp are: First, the filament is heated rapidly by the electric current; Second, this hot filament ignites the primer; Third, the burning primer kindles the mass of fine wire or shredded foil and the metal burns, producing light.

Our experiments have shown that the time interval between the ignition of the primer and the maximum light output of the burning wire is constant, but that there can be a large variation in the first step of the process. The time between the closing of the circuit and the ignition of the primer is influenced greatly by the magnitude of the current delivered by the power

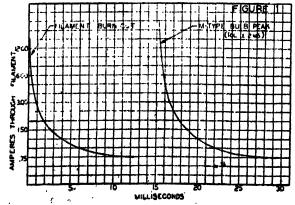


Fig. 1. Filament burn-out time and time to peak of Mtype flash lamps operated at different amperages.

^{*} Development Department, Eastman Kodak Company, Rochester 4, New York. Presented at the PSA National Convention in Detroit, Michigan, 13 October 1951. Received 13 March 1952.

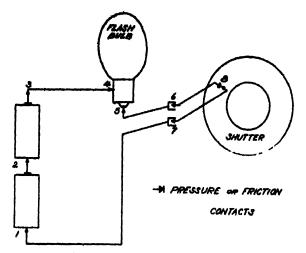


Fig. 2. The simplest possible flash circuit using two battery cells has at least eight unsoldered contact points that develop electrical resistances.

source. Obviously this factor must be accurately controlled if accurate synchronization is to be achieved.

In Figure 1 the filament burn-out time in milliseconds is plotted against the current through the filament in amperes. These, and other data given in this paper, were obtained from photographs of numerous oscilloscope traces giving current flow, filament burn-out, and light output of the flashbulbs against a calibrated time base. The electrical circuit was so constructed as to minimize variables due to circuit resistance, contact resistance and contact hatter.

It is evident that, with currents below one ampere, the burn-out time is extremely variable and in the neighborhood of ⁴/₄ ampere some failures must be expected. With currents above three amperes the burn-out time is less than three-fourths of a millisecond. Obviously, if the current can be kept above this value under all conditions, good synchronization should be obtained

Factors Involved in Good Synchronization

From Ohm's Law we know that current equals the voltage divided by the resistance. Therefore, in a sample flash circuit using two dry cells as a three volt power supply and a filament with a resistance of approximately one-half an ohm, the current should be 6 amperes. (3/.5 = 6.) On actual measurement the current is usually found to be much less. This decrease in current is caused by additional, and often obscure, resistances in the circuit.

In the simplest two-cell flash circuit there are at least eight unsoldered contact points, as shown in Figure 2. Three are in the battery and case, two at the bulb, two at the camera, and one within the shutter. Each of these contacts offers additional resistance, from a fraction of an ohm under the best conditions to several ohms in the case of corrosion on battery contacts or corroded solder at the base of the bulb. These resistances can be minimized only by the selection of good equipment and by adequate maintenance.

Within the battery itself there is resistance, called the "internal-resistance", which becomes dominant when the external resistance is low. The electrode and electrolyte materials are responsible for the voltage of the battery,

but the internal resistance is determined by the condition of the electrolyte and materials separating the electrodes.

In some batteries made especially for flash work, this resistance is very low when the battery is fresh, but increases with storage time or with use. In other batteries, designed primarily for illumination applications, the internal resistance is somewhat higher when new, but does not increase so rapidly as heavy currents are drawn. From this it may be seen that the type and condition of the battery may be critical factors in synchronization.

Ohm's Law may be expanded to cover all these additional resistances.

Current =
$$\frac{\text{Voltage}}{R_1 + R_2 + R_4 + R_4}$$

R₁ - Fixed resistance of the circuit (leads, filament, etc.)

R₂ - Internal of the battery

R; - Contact resistance between battery cells

R₄ - Other contact resistance (plugs, sockets, shutter, etc.)

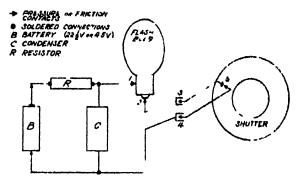


Fig. 3. Typical B-C flash circuit including resistor to limit the current drain on the battery

The voltage factor is unchanged, so why not double or triple it and raise the current proportionally? This is exactly why some flash outfits have provision for adding more cells, but adding more cells increases the resistance below the line (R₂, R₃) and so gain is not as great as might be expected.

There is a way to increase the voltage without increasing many of the resistance factors, and this is by the use of a condenser, which may be soldered permanently into the system. In a flash circuit it acts as an electrical storage tank, and has the same voltage as the charging source but practically no resistance to the discharge of its stored energy. It may be charged directly from the battery or through an external resistance, s nce the resistance of this portion of the circuit can influence only the charging rate and not the final result. This combination of a battery and condenser forms the power source of the "B-C" (battery-condenser) circuit. Historically, it appears that this system was first proposed for flash synchronization by the Kalart people, but the first work published in detail was done by W. H. Fritz and coworkers at National Carbon Company.1

In a typical B-C circuit, Figure 3, the condenser acts as a storage unit which can be filled slowly, regardless of the internal resistance of the battery, battery contacts, etc. In fact, the batteries usually used in B-C units will not stand large current drains, so a limiting resistor of several hundred ohms is deliberately put into the charg-

ing circuit to limit the current. As mentioned before, the condenser, when fully charged, has the same voltage as the charging battery but practically no resistance to the discharge of current, and hence we can increase the voltage applied to our circuit without, at the same time, appreciably increasing the resistance. By actual measurement the effective resistance may be lowered by the elimination of all resistances associated with the batteries, since they occur only in the charging circuit, not the firing circuit.

Figure 4 shows the discharge curve of a typical 45-volt B-C unit. Discharge current in amperes has been plotted against time, for four different values of external resistance. While the current falls rapidly, the initial value is so high that the filament would be expected to burn out consistently in a few tenths of a millisecond and this is exactly the case. Even with 8 ohms in the external circuit, the current exceeds three amperes for ³/₄ millisecond, which was the filament burn-out time noted previously. Note that 8 ohms are roughly equivalent to six well-designed twenty-foot extension flash units. Increased voltage, therefore, will pay dividends.

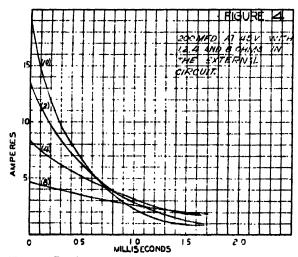


Fig. 4. Discharge curves of a typical B-C unit at different values of external resistance.

Figure 5 shows the time-to-peak for M-type bulbs fired with a B-C circuit with various values of external resistance. The 200 mfd condenser was operated at 22½ volts and at 45 volts. Note that at 45 volts with 8 ohms resistance the time to peak is 17 ms. Remember, this was a laboratory setup and many sources of resistance normally present in commercial equipment were missing.

Of course, all this gain cannot be obtained without some bad features. The most serious is high initial current, which may be over 15 amperes if the external load is low. Such currents could easily damage delicate shutter contacts unless provision is made to avoid them. One means of doing this is to build into the circuit a protective resistance to keep the current down. Of course, when extensions are added, this protective resistance should be removed.

Extension connections, operating on the principle of a duplex phone jack with the protective resistance across the secondary contacts, as shown in Figure 6, may be

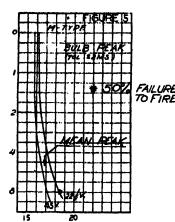


Fig. 5. Time to peak of M-type flash lamps B-C fired using a 200 mfd condenser operated at 22.5 and at 45 voltas with different values of external resistance.

used. When no extensions are used, the current flows through the resistance wire, which is just enough load to reduce the initial current to a value that can be handled safely by the shutter. When the extension is plugged in, the resistance wire is cut out of the circuit and the extension acts as the protective load. In this way the shutter contacts are always protected from serious overload.

The variations in the characteristics of the flash bulb, namely the bulb manufacturer's tolerance for the burning time of the charge, and the filament burn-out time, together with the variations in the flash circuit responsible for the latter, are only part of the synchronization problem. The camera shutter and the amount of variation to be expected there, must also be considered.

First, for flash shutters, there is the manufacturer's tolerance in setting flash contacts. Tests on numerous shutters of various manufacture show that, for a well-made shutter of a given size and make, the variation in delay time will fall within ± 2 milliseconds, and an individual shutter will repeat within $\pm 1/2$ millisecond.

In the case of solenoid-synchronized non-flash shutters, the accuracy of synchronization depends not only on the current through the solenoid, exactly as in the case of lamps, but also on the mechanical adjustment of the solenoid. This is complicated from the standpoint of accuracy by the need for getting the required delay and at the same time suitable tripping action.

One of the better solutions to this problem is again the use of B-C as a power source, to provide fast positive action. If this can be coupled to a mechanical synchronizer that controls only the contacts supplying

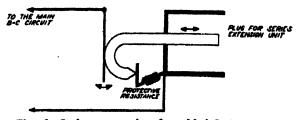


Fig. 6. Series connection for added flash units with protective resistance across the secondary contacts. When no extensions are used, the resistance wire reduces the initial current to avoid burning the shutter contacts. When the extension is plugged in, the resistance is cut out of the circuit and the extension serves as the protective load.

current to the solenoid and to the bulb, an ideal unit is provided. The solenoid can then be adjusted to give the best tripping action, and the synchronizer adjusted

to take care of the delay.

Such a synchronizer can be built on the principle of a box camera shutter with the shutter blade carrying the common contact. This contact sweeps first over the M-type bulb contact, then over the solenoid contact, and then over the F-type bulb contact. Of course, provision must be made to by-pass the M contact if the F is to be used.

Inasmuch as the difference in time-to-peak between M and F type bulbs is a constant under similar conditions of current, the relative position of these two contacts may be fixed and only the solenoid contact need be adjustable to provide correct synchronization for both types.

In order to have adequate current available to both the flash bulb and the solenoid, it is advisable to use a parallel arrangement of two condensers such as shown in Figure 7. This has the advantage of providing es-

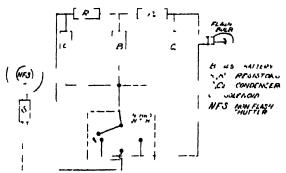


Fig. 7. Parallel arrangement of two condensers to provide independent current for both flash lamp and solenoid.

sentially independent sources for each operation so that neither robs the other of power, as is so often the case with conventionally powered units.

There is one more shutter characteristic that can have a significant effect on synchronization, namely the shift in the delay required for various shutter speeds. Figure 8 shows a plot of the shutter speed curves when all are correctly synchronized for an M-type lamp. Note that the delay time, measured from the closing of the contacts to the first full-open position of the shutter, is a variable as shown by the bars at the upper left. Such synchronization can be obtained with a completely variable, synchronized shutter, but the delay must be changed whenever the shutter speed is changed.

The more common practice is to set the delay once, for some one speed, and take whatever one can get for other speeds. Figure 9 shows a plot for a fixed delay shutter set for perfect synchronization at 1/100 second. Note that all other speeds are more or less out of synchronization, the faster speeds being early and the slower speeds being late.

The variables in connection with synchronization

may be summarized as follows:

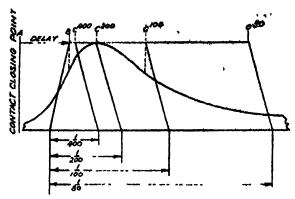


Fig. 8. Synchronization of M-type flash lamps with camera shutter opening characteristics at different operating speeds. The delay time, from the closing of the contacts to the first full-open position of the shutter, is a variable.

Dulb time-to-peak variation

Shutter-manufacturer tolerance

Shutter speed (¹/200 to ¹/50)

Power source (weak batteries to B-C)

⇒ 2 ms

⇒ 3 ms

Taking the statistical average $(\sqrt[3]{a^2 + b^2 + c^2} ---)$ of these figures, we find a probable variation range of ± 4.6 ms. Just what does this mean in terms of exposure?

Taking a fixed delay shutter operating at 1/100 second and the average M-type lamp curve for calculation, we find a maximum amount of light caught under conditions

of perfect synchronization.

All other conditions being constant, perfect synchronization allows the maximum amount of light to enter the camera, and any change in synchronization can only reduce the amount of light admitted. It follows, therefore, that perfect synchronization should yield, not the optimum exposure, but rather the maximum tolerable exposure, since any change in synchronization can produce only less. If this is not done, then the upper range of useful exposure latitude of the film would never be used and the latitude of the film would, in effect, be reduced accordingly.

If the lamp curve is shifted so that it peaks 4 ms later, only 60% of the light obtainable under conditions of perfect synchronization will be obtained, or a change in exposure of .7 lens stop. A similar shift in the other direction would give 75%, or a change in exposure of .4 lens stop, since the lamp curve is not symmetrical. Assuming the exposure latitude of the shortest scale materials to be \pm one-half stop, then perfect synchronization is one-half stop over, and a 4 ms shift is almost perfect in one direction and about 1/4 stop under in the other.

Using circuits that furnish sufficient current to fire bulbs consistently, the probable variation is reduced to ± 3.5 ms and all exposures are well within $\pm 1/4$ stop, which is excellent for even the most critical materials.

From these considerations it can be seen that while good results can, and for a long time have been obtained with flash equipment normally furnishing 1 to 4 amperes to the bulb, much more consistent and therefore generally better results could be obtained from equipment furnishing more than 3 amperes under all conditions. At the moment B-C seems to be the best answer.

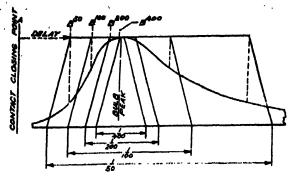


Fig. 9. Fixed delay shutter synchronized at 1/100 second showing all other speed settings more or less out of synchronization.

Series Versus Parallel Circuits

Since the time-to-peak is a function of the current and since all portions of a series circuit get the same current, they must all fire the same, and so the series circuit is preferable, particularly where multiple extensions are to be used. More voltage is needed, of course, to operate a series system, but B-C gives more voltage easily.

Another topic of general interest in connection with flash circuits is the question of the synchronization of strobe lights. While the details of the circuits used to control flash tubes may show infinite variety in detail, dictated by the specifications of the individual units, they all may be reduced to three basic circuits.

In the first type the shutter contacts control the current to the coil of a relay which in turn controls the power to either the self-energizing tube or the primary of the trigger coil of a "stand-off" tube. Such systems

TECHNICAL BOOKS **RECEIVED**

Color in Business, Science, and Industry by Deane B. Judd, John Wiley & Sons, Inc. New York 16, N. Y. (1952) 401 pages, \$6.50.

This is a practical book for the technical man to whom color problems are frequent occurrences but not his main concern. The physicist and the scientific worker in color will find it useful too.

Ready reference material on color characteristics, measurement, reproduction, standards, classification and terminology is provided in understandable language. Out of his 25 years experience in the U.S. Department of Commerce (National Bureau of Standards), Dr. Judd has completed a valuable desk companion for the Industrial Engineer, Printer, Designer, Photographer, Advertising Manager, Stylist, Illustrator, or the industrial technician concerned with production, product packaging, identification, and quality control. The book will be reviewed in detail later.

are capable of variable delay but not X-type synchronization. In general, these circuits are subject to day-to-day variation in synchronization caused by the relative instability of a relay under various operating conditions. In addition, the back e.m.f. or "kicker-coil" action of the relay when the circuit is broken may produce an arc between the shutter contacts. This causes heating and pitting of the contacts, early failure, and frequent shutter repairs.

The second type uses the shutter contacts to control the current to the primary of the trigger coil of the stand-off type tube. If the proper kind of coil is used, the back e.m.f. is considerably less than that developed by a relay and the danger of burning of the shutter contacts relatively slight. This system, however, is limited to

X-type synchronization.

In the third circuit the shutter contacts control the voltage applied to the grid of a thyratron or cold cathode tube.2 In such a circuit the plate current energizes the trigger coil. Note that here it is primarily voltage that is controlled, not current, and in a properly designed circuit the shutter contacts are not damaged at all. With simple auxiliary components, this type of control is capable of exact synchronization for all delays. This appears to be the most satisfactory circuit for strobe tube synchronization although it is slightly more expensive.

References

W. H. Fritz, "Battery-Capacitor Photoflash Synchronizer," PSA Journal, Vol. 14, No. 8, pp. 446-50, August 1948.
 H. E. Edgerton, U. S. Patent Re 22,611.

LETTER TO THE EDITOR

Dear Sir:

The Photographic Laboratory has experienced considerable difficulty in finding a means of captioning photographic prints. This is our problem: Most of our 8 x 10 industrial photographs and our 8½ x 11 laboratory report photographs must carry titles of explanation.

To date we have used two methods for making titles. First, by typing the written material on onion skin paper, and then contact printing this positive on Adtype paper, we produce negatives that are attached to the picture negative. Second, by cutting a stencil on Stenalith material which is cut into strips to fit the negative for contact printing.

The first method is time consuming because we have the extra processing of the title. The second method is better with respect to the time element, but the Stenalith material is fragile and the characters are not cut evenly by the type bars. Possibly you can tell us of another method, not involving photographic processing, that we can use to produce the titles.

PSA MEMBER

NOTE: The Editor will be glad to receive suggestions inspired by the above request for assistance on Tacantous for Professionals. Samples illustrating proposed methods should be enclosed, if they are satisfactory for reproduction. Recommended methods will be published in a forthcoming issue.

Properties of Developing Agents. I. Hydroquinones*

R. W. Henn

SUMMARY

The developing properties and rate of oxidation of hydroquinone, chlorhydroquinone, toluhydroquinone, methoxyhydroquinone, and sulfohydroquinone (hydroquinone monosulfonate) were investigated over the pH range of 7 to 13. The build-up of image density was found proportional to the logarithm of the developing time. The rate of increase of development with pH varied among the several agents, but in no case did it increase pronouncedly at pH values above 11.5. The rate of aerial oxidation did not necessarily parallel the developing rate and continued to increase progressively with pH, most of the developers losing activity more rapidly than they discolored. The agents produced increasing fog as the pH was raised and methoxyhydroquinone lost much of its selectivity. Some solubility measurements are included.

o comprehensive investigation of the simple developing agents has been made in recent years, since the great importance of the degree of alkalinity, or pH has been understood. Levenson has dealt with p-n-ethylaminophenol sulfate and hydroquinone over a limited pH range and James has investigated the paraphenylene-diamines over a wide pH range. The present investigation uses an approach similar to that of James in that developing rates are studied over a wide pH range, but a particularly wide range of developing times, and measurements of the rate of aerial oxidation and of solubility have also been included. It is hoped that the data gathered with these simple developing agents will contribute to the general field of photographic knowledge and to a better understanding of how the agents may best be adapted to a specific problem.

This paper is confined to a group of hydroquinones which are sketched in Table I. Considerable effort has been spent in their purification, and they probably represent much purer samples than the early investigators were able to obtain. The methoxyhydroquinone was prepared by Dr. C. F. H. Allen, of these Laboratories; the others, by the laboratories of the Tennessee

Eastman Company.

Experimental Conditions

The developing agents were employed at a moderately low concentration in a medium-sulfite, bromide-free developer, with buffer added to stabilize the pH in the desired range (see plot of buffer characteristics, Figure 1). Sodium hydroxide was added, as required, to peutralize the acidic effect of the phenolic groups, which is appreciable, even at a pH as low as 10.0. These data are given, together with the developer formula in Table I. The pH values were measured with a carefully standardized, high-pH, glass electrode.

This work has been confined to a simple positive emulsion of low fogging propensity (Kodak Fine Grain Positive Film). In addition to simplicity, this emulsion offers the advantages of considerable physical hardening and a very high maximum density. Following exposure to a step wedge, this film was cut into 1- × 10-cm strips and placed in test tubes containing 10 ml of developer.

*Communication No. 1464 from the Kodak Research Laboratories. Received 12 December 1951 These tubes were rotated in a water bath at 68 F (20 C) to produce a high rate of development and good uniformity.

It was found that the developing agents were not as well characterized by measurements of contrast or emulsion speed as by density for a fixed exposure, and it is the measurement of this value which was used in the plots of Figure 2. The exposure (the fourth step of the wedge employed) has been selected so that the density lies on the straight-line portion of the characteristic curve, and the development of this exposure to a density of 2.0 agrees with the degree of development normally employed for this product.

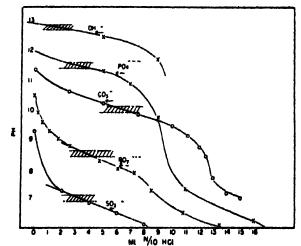


Fig. 1. Titration curves of buffers. These ions were employed to maintain the developers in the desired working range. (1) Sulfite, pH = 7.0 (2) pyrophosphate, pH = 8.5 (3) carbonate, pH = 10.0; (4) orthophosphate, pH = 11.5; and (5) hydroxyi, pH = 12.8. The shaded area indicates the buffering range employed, which is usually in the flat midpoint of the "pK" region, where the pH will be but little affected by slight variations in concentration.

The rate of oxidation was measured by exposing 50-ml. quantities in unstoppered 120-ml flasks, the level being restored when made necessary by evaporation. The photographic activity was determined by strips developed periodically in these solutions, the time selected being sufficient to give a density of about 2.0 in the fresh developer. Discoloration has been expressed

in terms of the transmission of a 1-cm. layer at 450 m μ ,

as measured on a suitable spectrophotometer.

The solubility of the developing agents was measured in a high salt solution, as being more characteristic of concentrated developers for which solubility values are usually required. This comprised sodium sulfite, 1.0 molar; sodium carbonate, 0.5 molar; sodium bicarbonate, 0.5 molar; sodium hydroxide was added as needed to keep the pH at 10.0. Increasing concentrations of the developing agent were tumbled in this solution until the saturation limit was reached.

Experimental Results

1. Activity. The image density (of the fourth step) is plotted against the logarithm of the developing time in Figure 2. Note the highly linear character of the resulting curves. This linearity does not seem to be translatable into any simple kinetic expression, however. In addition to the linear relationship, the curves are noteworthy in the strikingly similar slope, which varies only slightly from 3.3 density units per 1.0 log time unit. This value is not, however, as will be shown later, a general property of all developing agents. The steeper slope of the hydroquinone monosulfonate in Figure 2d is a characteristic of restrained development, and slopes of 4 to 5 density units per log time unit were also obtained with bromided developers of low activity, such as hydroquinone at a pH of 10, and chlorhydroquinone at a pH of 8.5.

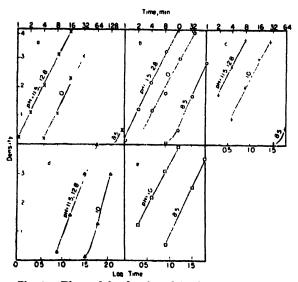


Fig. 2. Plots of the density of the fourth step against the log of the developing time. Figure a applies to hydroquinone, figure b to chlorhydroquinone, figure c to toluhydroquinone, figure d to hydroquinone monosulfonate, and figure c to methoxyhydroquinone.

Since, with the above exceptions, the density: log time curves are essentially parallel, the chief factor controlling the image formed at any time is the magnitude of the induction period, and this could be used as a measure of the activity. However, a more "practical" value, applicable also to curves of varying slope, is to make the measurement for some fixed degree of development. The image density of 2.0, as mentioned above, corre-

Table I
STRUCTURE OF HYDROQUINONES AND DEVELOPER
FORMULAS USED IN THESE TESTS

Mols

0.02

Basic Developer

Developing agent

Sulfohydroquinone (hy-

salt)

droquinone monosulfonate, sodium Grams per Liter

2.2-4.2

	Sodium sulfice Buffer Sodium hydroxide	0.2 25.2 0.q As needed to neutralize phenolic hydrogen (see below).				
	Agent	Formula .	NaC 10.0)HMc	ls at pl 12.8	i = 8.5
1.	Hydroquinone	OH	0.010	0,026	0.04	
2.	Chlorhydroquinone	OH	0.021	0.036	0.04	0.006
3.	Toluhydroquinone	OH CH ₃	0.007	0.023	0.04	
4.	Methoxyhydroquinone	OH OCH	0.010	0.025	0.04	

sponds to the degree of development normally obtained with this emulsion in practice, and it is the time required to reach this density value which is plotted against pH in Figure 3 and used as a basis for the activity figures of Table II.

SO₂Na 0.015 0.030 0.04

A study of the pH response curves (Figure 3) discloses other differences between the agents in addition to those of rate. Hydroquinone, toluhydroquinone, and the monosulfonate are all similarly dependent on pH, a change of 1.0 pH units in the range of 8.5 to 10.5 making a large change (10×) in developing time, while a similar pH change produces only about half of this effect with chlor- and methoxyhydroquinones.

However, all respond similarly at the high end of the pH range and none of the hydroquinones were any more active at a pH of 12.8 than at 11.5. This behavior is probably connected with the ionic character of the development mechanism of hydroquinone, ionization being completed in this range. The data of Reinders and Beukers also show this leveling off at high pH, although their values did not extend as high.

2. Fogging Proposity. The tendency of the agents to give increasing fog, or non-image development, as the

activity of the developer rises, is indicated in Figure 4, where the fog level is plotted against pH for constant image development, density = 2.0. This increase in fogging propensity becomes very important for methoxyhydroquinone, which loses much of its selectivity as the pH is raised. This might be connected with decomposition to hydroxyhydroquinone. In general, plots of fog:time were found to give a linear result as compared with the density:log time plots of Figure 2.

3. Contrast and Emulsion Speed. The contrast produced by the unrestrained developers was very similar, except where fog interfered, gamma values of 1.9 to 2.2 being measured for development to density = 2.0.

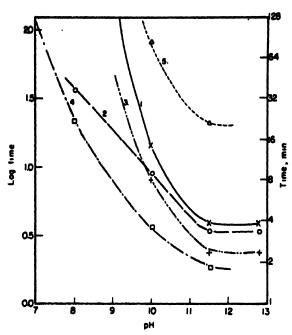


Fig. 3. Plot of activity against pH. Curve 1 applies to hydroquinone; (2) to chlorhydroquinone; (3) to toluhydroquinone; (4) to methoxyhydroquinone; and (5) to hydroquinonemonosulfonate. Note the tendency to level off at high pH and the variations in slope in the rest of the range.

However, higher contrast was obtained by restraint produced either by (1) lowering the pH so that the rate of development was very low, or (2) by the addition of bromide. Under these conditions, the contrast rose to the range of 2.5 to 3.0. The emulsion speeds produced by the several developers were also very similar, and in the absence of restraint ranged from 75 to 140% of an empirical "100" figure.

4. Bromide Effects. An 0.01 molar concentration of potassium bromide, or about 1.2 grams per liter, was added to the basic developer formula over most of the pH range. Density: log time slopes were similar to these given by the unbromided developer, although they were occasionally steeper, but displaced by about 0.3 log unit corresponding to an approximate doubling in developing time. The gamma-speed relationship was altered so that at equal fourth-step density the bromided developers produced more contrast (2.6 to 3.0) and about half the toe speed. The bromide effectively restrained the fogging propensity of the toluhydroquinone and somewhat reduced that of the methoxyhydroquinone.

Table II
RELATIVE ACTIVITY OF HYDROQUINONES

	Minuter		uity of 2.	.0 Activity
Agent	8.5	at pH= 10.0	11.5	liydroquinone
Hydroquinone Chlorhydroquinone Toluhydroquinone Methoxyhydroquinone Sulfohydroquinone * Based on D =		14.0 10 8 3.5 70	4.0 3.5 2.5 —	15×*, 1.4×, 1.14×, 4×*, 1.75×, 1.6×, 20×*, 4×, -, 1/5, 1/5

Rate of Oxidation

1. Loss of Activity. The rate of oxidation was found dependent on (1) the pH, and (2) the nature of the de-

veloping agent.

While both oxidation and activity increased with pH, the functions were not completely parallel, as shown in Fig. 5a, where the time of acration in which the activity is reduced by one-half (half the normal density produced) is plotted against the pH. It will be noticed that, where data are available, the acration life continues to decrease with increasing pH, although developing time was shown to reach a maximum.

The rate of oxidation of a given agent is not related directly to its developing activity. Thus, chlorohydroquinone is appreciably more active than hydroquinone over the pH range examined, yet it was oxidized at one-third to one-half its rate. Also, while toluhydroquinone and methoxyhydroquinone were active developers, their

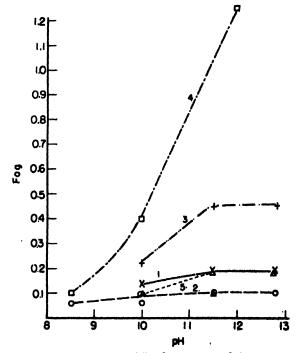


Fig. 4. Fog vs. pH. The fog, measured for a constant degree of image development, is seen to increase with pH, that is, the developers become less selective. However, like rate of development, fog formation does not increase above pH = 11.5. Curve 1, hydroquinone; 2, chlorhydroquinone; 3, toluhydroquinone; 4, methoxyhydroquinone; 5, hydroquinonemonosulfonate.

Table III

SOLUBILITY OF HYDROQUINONES (High Salt Developer, pH = 10.0)

2	Grams per Liter			
Agent	Not More Than:	Not Less Than:		
Hydroguinone	40	60		
Hydroquinone Chlorhydroquinone	300	400		
Toluhydroquinone		20		
Sulfohydroquinone	250	330		

rate of oxidation was disproportionally rapid. Developing activity was found frequently to decrease linearly with the time of aeration, but, characteristically, persistent residual traces of activity were noted, presumably due to the developing properties of the oxidation products, the hydroquinone sulfonates.

2. Discoloration. The developers, when freshly mixed, were essentially colorless and transmitted 90 to 95% as much light as distilled water. As they oxidized to yellow, these values fell to half and then through brown to values of the order of 1 and 2% transmission before oxidation was complete.

However, the hue of the solution did not indicate developing activity. Thus, hydroquinone solutions lost 80% of their activity while decreasing only 20% in transmission, that is, discoloring but slightly. On the other hand, the brown color of the oxidized methoxy-hydroquinone closely paralleled the decreased activity of this agent.

Solubility

The solubility of a developing agent is often of interest, particularly in the preparation of concentrated developers. In such cases, the salt content is likely to be particularly high, reducing the developing agent solubility to a minimum. The alkaline nature of the developer will, however, tend to increase the solubility, and it is a balance of these factors which is considered in Table III, where a high salt developer and a moderate pH (10.0) was employed. Note the wide range of solubilities of the several agents. While the high solubility of the sulfohydroquinone appears reasonable, it would have been difficult to predict the high solubility of the chloro- and methoxyhydroquinones by purely structural considerations.

Discussion

- 1. Direct Comparison. The developing agents might be compared on several bases, but a logical one is at equal degrees of activity, adjusting the pH as necessary. This comparison is shown in Table IV. It will be seen that, even when adjusted to equal activity, the oxidation rates and fogging propensities of the several agents differ considerably.
- 2. Theoretical Aspects. The linear relationship between density and log developing time does not appear to have received much attention in the literature, although such a relationship is shown for gamma by Elvegards and appears also to have been recognized in practical sensitometry, where a series of developing times is usually selected to progress in a more or less exponential

fashion. A logarithmic time plot has been used by at least one group of investigators to characterize developeremulsion combinations.

It has not been clearly pointed out previously that the developing activity of hydroquinone solutions reache; a maximum at a pH of about 11.5, corresponding possibly to complete ionization, and, while this property is apparently clearly shown for these agents under this one set of conditions, it will be checked with other emulsion-and-developer combinations. Also of interest from the theoretical viewpoint, although not previously unrealized, is the evident difference between the aerial oxidation and development (or silver halide oxidation) mechanisms. Thus changes in pH do not produce the same effect on oxidation as on development; also, the relative rates of oxidation and of development of the several agents show no correlation. Quite disappointing from the theoretical viewpoint is the apparent lack of relationship to one another of the degree of ionization or acidity (indicated in Table I), structure, activity, and solubility.

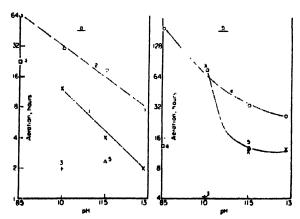


Fig. 5. Aeration properties. (a) Activity, (b) discoloration. (1) hydroquinone, (2) chlorhydroquinone, (3) toluhydroquinone, (4) methoxyhydroquinone, and (5) hydroquinonemonosulfonate. The time to lose (a) half of the activity as measured by the image density produced, or (b) to decrease 50% in light transmitted, has been plotted against pH. Note that the discoloration has, in general, proceeded more slowly than the drop in activity.

3. Practical Considerations. The indication of an upper useful pH limit for hydroquinone developers has practical implications, since no gain of activity is indicated beyond a pH of about 11.5, and higher values may decrease the aeration life.

It is also interesting to note how a given end may be frequently attained by alternate means. Thus, Table IV shows that the same level of activity may be obtained by employing hydroquinone at a pH of 10.5 or toluhydroquinone at a pH of 9.9. The hydroquinone developer would have the advantage of better keeping properties, but a much better buffered developer could be obtained with the common carbonate and borate alkalies at the lower pH value, and this factor would favor the selection of the toluhydroquinone.

Chlorhydroquinone appears to offer some advantages over the other hydroquinones examined, being quite active, very soluble, slow to oxidize, of low fogging

COMPARATIVE CHARACTERISTICS OF HYDROQUINONES AT EQUAL ACTIVITY D = 2.0 in 8 Minutes

Agent	pН	Gamma	Speed	Fog	Aeration Activity	Life Hue
Hydroquinone Chlorhydroquinone Toluhydroquinone Methoxyhydroquinone Salfohydroquinone	10.5 10.2 10.0 9.0	2.0 , 2.0 1.8 2.2	85 110 100 100 None	0.15 0.09 0.21 0.20 that active	8 hours 28 hours 2 hours	24 hours 60 hours 4 hours

propensity, and less sensitive to variations in pH. However, these results do not necessarily apply to the impure chlorhydroquinones which have frequently been marketed, some of these showing poor keeping properties. Specifically, solutions of one such commercial sample displayed only one-half of the aeration life of the pure chlorhydroquinone.

Also, the relative properties of the several hydroquinones examined here are greatly modified, as will be shown later, by the common practice of combining them with other developing agents, such as p-methylaminophenol. In such combinations many of the advantages of the chlorhydroquinone are lost.

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MICROFILM IN INDUSTRY

Fred F. Basom*

OUR WIDTHS of film are in general use as microfilm; 8mm, 16mm, 35mm, and a more or less newcomer to the field, 70mm. The 16mm film, because of its narrow width, is limited in use to the photographing of cards, checks and office records; things to which reference need not be made too often. It has a specific advantage in that it is inexpensive for work which would not often need to be reproduced again in the original size. Due to the narrowness of the 16mm film, the inherent curl caused by spooling is a detriment. Kinking, causing excessive breakage and damage to the film, frequently results.

The 35mm film covers a much larger field to more practical advantage than can be done with 16mm film. Books, both single and double spread, newspapers, music, courthouse data, legal papers, office records—all things from which it is likely that sometime in the future a client may possibly want a full-size reproduction -are satisfactorily photographed on 35mm film. For high quality reproduction 35mm microfilm is probably the most widely used size today.

Recently 70mm film has come to be used for microfilming. The 70mm film is ideal for engineering drawings,

* University Microfilms, Ann Arbor, Michigan. Presented at the PSA National Convention in Detroit, Michigan, 10 October 1951. Received 14 April 1952.

reproduction of artist paintings, maps, and larger size originals which would suffer greatly through loss of resolution by photographing on 35mm microfilm. It is entirely possible to reproduce an engineering drawing in full size from a 70mm microfilm negative. In certain cases, by proper selection of filters, it is even possible to improve the legibility of the originals.

Shrinkage

Microfilm requires a wet process and material when wet and dried again tends to shrink. In some cases it may shrink slightly in one direction and increase in size in the other direction. This is inevitable, although film manufacturers have made considerable progress in decreasing the amount of shrinkage in their negative and positive materials and are still working in that particular field.

Shrinkage actually is of very minor importance, Every engineering student is taught not to scale a drawing. All toolmakers and shopmen are taught nor to scale a drawing. If the drawing lacks dimensions it is sent back to engineering for correction. Consequently shrinkage is of little importance in a full-size reproduction of engineering drawings from a microfilm.

Acetate base motion picture film, which has completely replaced nitrate base films in this country, tends to swell

during processing, to shrink back again during drying, and continues to shrink at a decreasing rate throughout the life of the film. During the last few years improvements in the manufacture of film base have reduced these effects to about one half of their magnitude 10 or 15 years ago. Shrinkage is classified as "permanent," (irreversible) and "temporary" (reversible). Both types are largely dependent upon the nature of the film base, although the emulsion, since it is considerably more hygroscopic than the base, has a marked influence on reversible shrinkage. Permanent shrinkage occurs from loss of residual solvents, loss of plasticizer and also to a slight extent to the gradual climination of strains introduced during the manufacture or processing. Permanent shrinkage is accelerated to some extent by high humidity, probably because the diffusion of solvents is aided by the presence of moisture, and to a much greater degree by high temperatures. The relative humidity of the air in contact with the film is almost the sole factor in determining the moisture content and this in turn governs the amount of temporary shrink

Like most materials, photographic film expands with heat and contracts with cold. Film will expand about ^b/₁₀₀ths per cent in length for every 10 degrees Fahrenheit increase in temperature, at a constant moisture content. However, it generally happens that the relative humidity drops in cases where film is exposed to heat. Since the effect of humidity is greater than that of heat, the net result is usually shrinkage.

Microfilming Equipment

There are several microfilming cameras on the market that will handle both 16mm and 35mm and also 70mm film. Some cameras will handle 16mm and 35mm film, others are built to handle just one specific width of film. Processing equipment is something that is slightly less perfected at the moment than are the cameras. However, it is possible to purchase continuous processing equipment for the processing of microfilm in all three sizes.

Microfilm Readers

It was only in the last year or year and a half that a really satisfactory 35mm film reader was placed on the market. This reader of course is easily adaptable to the use of 16mm film. However, the reader for 70mm film is manufactured by only one company, is expensive, and I believe some improvements can be made in its design.

It is quite possible to purchase all of the necessary things with which to make the exposures, print the film, and do the completed job of processing both 16mm and 35mm film. This of course includes cameras, developing tanks, printers, rewinds, spools, and the entire complement of necessary material and equipment. However, 70mm film is an entirely different problem. One may purchase 70mm cameras, printers, processing tanks and there we have it. From here on we are on our own. We must in order to have rewinds rebuild standard 35mm equipment. Likewise we must do the same with splicers. I know of none on the market today.

The 70mm film presents little difficulty in processing due to the fact that we are able to purchase water-powered or electric-powered developing tanks. However, the problem of drying the film is troublesome. It is possible, however, to dry the film on large diameter drums. These of course take up plant space and they are necessarily slow. We have designed and built for our own use a drying cabinet with automatic controls which we are currently running at 3750 feet an hour. We have operated at 6,000 feet per hour.

Relative Sizes of Microfilms

It might be interesting to compare the relative sizes of 16mm, 35mm, 70mm microfilms. The 16mm frame is .058 square inches. It is \(^1/\)_{10}Td of the area of 35mm frame. The 35mm frame, in turn, is \(^1-^2/\)_8 square inches in area. The 70mm frame is 8.43 square inches. We find the 70mm frame 6-\(^1/\)_10th times the area of the 35mm frame. The 70mm film has an area 145 times greater than does 16mm film.

Microfilm in industry presents many economies. For example, if engineering drawings are stored in a frame building of the military barracks variety the insurance rate would be \$1 per \$100 valuation per year. If the same drawings are stored in a brick or fireproof building of modern construction the insurance would be 10 cents per \$100 per year. If we should take a hypothetical case of 25,000 drawings valued at one million dollars stored one year in a barracks type building, the insurance would be \$10,000. In a fireproof building the insurance would be \$1,000 per year. As many of you know, the actual value of such drawings may be little. The reproducing of these drawings by the manual method might cost in the vicinity of \$40 per drawing.

Something might be said about the amount of room consumed in the storage of engineering drawings. For example the standard D size sheet which is 24 by 36 inches would require for the storage of approximately 310 drawings 2 cubic area about 3 x 24 x 36 inches. The same number of drawings photographed on 70mm film, stored in individual acetate envelopes would occupy a cube 3 x 4 x 6 inches. The pile of original drawings would occupy 2592 cubic inches. The microfilm only

72 cubic inches of file space.

If 25,000 engineering drawings measuring 24 by 36 inches were stored in a cabinet of the 5 section variety, each section containing five drawers 2 inches deep, the 25 drawers holding 150 drawings per drawer, the entire cabinet would hold 3,750 drawings. A unit such as mentioned above lists on the market today as \$396.40. The above mentioned number of drawings would require 7 cabinets at a cost of \$396.40 each or a total of \$2,774.80 for cabinets alone. It would be entirely possible to place this entire file, if photographed on 70mm film and each drawing cut up and placed in an acetate envelope, in a fireproof microfilm file cabinet costing \$215. This cabinet provides 9 drawers divided into four sections totaling 874 lineal inches of storage space. One cabinet costing \$215 can easily accommodate 44,640 70mm negative in envelopes, thus saving \$2,489.80 on cabinets alone and still provide approximately 70 per cent additional room for further expansion of the original file.

PHOTOGRAPHY IN MEDICINE AND BIOLOGY

The following invited papers will be presented at the 1932 PSA National Convention at the Hotel New Yorker on August 12th. The symposium presents photography at work in the medical and biological fields. Emphasis is on the numerous ways in which general and specialized photographic techniques aid in advancing, documenting, and teaching these sciences. Some specific techniques are included for variety and for pointing up the technical skill needed in solving some of the problems. Nevertheless, the important role of routine, conventional methods is made obvious by the diversity of uses. Outstanding authorities in educational, medical, and photographic fields will not only present the material but will also be on hand for a discussion period.

The Changing Ideology of Medical Teaching Metion Pictures, David S. Ruhe, M.D., Medical Audio-Visual Institute of the Association of American Medical Colleges, Chicago, Illinois.

ABSTRACT. This field needs individuals who combine basic training in the medical sciences with talent for audio-visual communication and teaching. Thorough training and experience in the audio-visual skills are required to avoid the risks of haphazard apprenticeships. Discovery, training, and placement of such individuals require a well-conceived audio-visual program based on modern knowledge and vigorously applied. Educators will be convinced of the merit of medical teaching films as soon as medical motion pictures achieve acceptable quality and have been scientifically tested by integrated teaching programs in the classroom, the staffroom, and in the clinic. Good production will only result from good methods. New film patterns must be devised that are different from the present verbal-imitative ones.

Purposes of Photography in the General Biological Sciences, Wayne M. Hull, M.D., Omaha, Nebraska.

ABSTRACT. Various applications of photographic procedures employed in recording the technical features of biological specimens in educational and research activities. Various techniques in high magnification photomicrography by infrared, ultraviolet, and fluorescent illumination are demonstrated and the value of dark field, phase contrast, and polarized illumination, utilizing direct and transmitted lighting arrangements. Specialized equipment including the electron microscope and centrifuge microscope are described and a 16mm motion-picture film will be shown illustrating time-lapse photography of the vital processes. The use of photographs in the study of growth processes, cellular physiology, reproduction, genetics, and the effects of drugs, chemical agents, and environmental influences will be emphasized.

Photography in Medical Research, Merrill W. Chase, Ph.D., The Rockefeller Institute for Medical Research, New York, New York

ABSTRACT. The purpose of a medical research photograph may be for record or for illustration of experiments. Subjects include both lifeless and living specimens and the latter may be more valuable than film or the photographer's time. Special technical aspects include lighting problems, light source problems, time-sequence studies, seriatim views, etc. Specialized equipment may be required.

Applications of Photography in a General Hospital, Leonard A. Julin, FBPA, Mayo Clinic, Rochester, Minnesota.

ABSTRACT. In the popular mind, photography in a general hospital means "before and after" pictures of patients. There are many other applications, depending on the size of the hospital staff and the nature of its activities. Various applications of photography in a general hospital are explained: staff conferences, case histories, laboratory reports, progress records, scientific papers, exhibits, instruction, and public relations. A description of some special photographic equipment and technique is included.

Medern Photomicrography, Oscar W. Richards, Ph.D., FBPA, American Optical Company Research Laboratory, Stamford, Connecticut.

ABSTRACT. The nature of the specimen and the needs of the investigation determine the choice of the microscope. The camera adds a light-tight holder for the sensitive film and means for focusing. These may be simple or conveniently elaborate; of fixed or variable magnification. Assuming proper specimen preparation, illumination is fundamental to success. It is usually easier to use standard Kohler illumination than to approximate good lighting by trial and error. An ideal source should be uniform, of proper color temperature, readily magnifiable to fill the field and aperture of the microscope, and intense enough

for short exposures. Use of zirconium and electronic flash sources of illumination will be described. Problems of color and of special microscopes (polarizing, fluorescence, ultraviolet, infrared, and phase) will be discussed briefly.

The Place of Photography in Ophthalmelegs, Dan M. Gordon, M.D., Cornell School of Medicine, New York, New York

ABSTRACT. The camera has become one of the most important medical instruments of our day. Photographs are valuable as teaching aids and also as permanent records. It is becoming almost axiomatic that anywhere that the doctor can go visually the camera should be able to go photographically. The ophthalmologist can easily photograph the external eye with the still camera, the eye and its movements as well as eye surgery with the movie camera, and the internal eye with the fundus camera. With the aid of newer techniques, the structures which are accessible with the slit lamp microscope are now becoming accessible to the camera. It is the purpose of this paper to demonstrate the broad spectrum of photography within the fields of ophthalmic teaching and practice.

Elimination of Shadows in Macrophotography, Louis J. Dogin, Nutley, New Jersey.

ABSTRACT. One of the problems ever present in photographing bone and tissue sections of treated experimental mice is that of eliminating the shadows caused by the close-up flood lamps. Another problem is the evaporation of volatile liquids used as the media. By the use of a circular mirror, the center of which was cout and the lens of the camera inserted, it was possible to eliminate both problems. Color film slides will be shown of some of the work done with Cortisone and other research products used in arthritis and gout under the direction of Dr. Alexander B. Gutman, medical and research director of the Mt. Sinai and Goldwater Memorial Hospitals.

The Application of Color Photography to a Cloft Lip and Palete Research and Training Program, Frederick T. Sharp, Division of Services for Crippled Children, University of Illinois, Springfield, Illinois.

ABSTRACT. Several years ago, through a grant from the United States Children's Bureau, the University of Illinois set up the Cleft Palate Center of the Division of Services for Crippled Children. The role of photography in this program of education and training is an indispensable one. The technique of obtaining the photographic records with a one-shot camera and special lighting setup will be discussed.

Autoradiography, Patrick J. Fitzgerald, M.D., Sloan-Kettering Institute for Cancer Research, New York, New York.

ABSTRACT. The discussion covers practical applications of autoradiography in treating diseases. Radioautographs demonstrate radioactive iodine (1¹³¹) in diseases of the thyroid; radioactive gold (Au¹⁸³) in the study of patients with carcinomatoses; and radioactive phosphorus (P¹⁸³) in patients with leukemis. Supplemental studies have been made of nucleic acid in metabolism, using the C¹³ label in adenine, guanine, and 2-6 diamino purine, with yeast, paramecia, and animal tissue. Points of technique and other applications are sloodealt with.

Close-Up Photography in Insect Research, Roman Vishniac, New York, New York.

ABSTRACT. The photomacrography of insect phenomens, such as the metamorphosis of the cecropis recently described in Life magazine, requires a careful technique. The resolving power and depth of field at close working distances are critical. Setups and methods will be discussed.

Endescapic Photography, C. Graham Eddy, FBPA, U. S. Veterans Administration, Washington, D. C.

ABSTRACT. It is difficult enough to construct instruments for visualizing conditions inside the human body through various orifices. It is even more exacting to produce cameras with which to record such fields. Methods will be discussed and the value and applications of such photography described.

High-Speed Metion-Picture Photography and the Human Subject John H. Waddell, Wollensak Optical Co., Rochester, New York

ABSTRACT. A review will be given of high-speed photographic efforts in photographing and portraying the action of numerous organs. The techniques and results from the high-speed photographs of the larynx, cardrums, heart, and muscular actions will be discussed. A motion picture will be shown covering these typical subjects.

PSA TECHNICAL DIVISION SYMPOSIUM

PHOTOGRAPHY IN ENGINEERING AND SCIENCE

This symposium is a result of the success of the Symposium on Industrial Photography held at the 1951 Detroit PSA Convention. It will be given at the 1952 PSA Convention in New York City on August 13th in the Hotel New Yorker North Ballroom. In some respects an amplification of the 1951 meeting, the Symposium on Photography in Engineering and Science is broader in scope yet more specific in approach. Selected applications demonstrate the ability of photography to record physical phenomena so that they can be evaluated with the required degree of precision. Included are examples of the use of still and motion pictures as tools in doing instrumentation jobs which cannot be accomplished so efficiently, if at all, by other means. Other examples show the types of information derived from photographs, together with the role of photographs in disseminating such information.

Industrial Photography as a Tool For Engineers, G. H. Gustat, Eastman Kodak Company, Rochester, New York.

ABSTRACT. The limitations of the human eye in seeing the details of what is happening during a fast operation (either mechanical or chemical in nature) makes the use of photography a highly valuable tool. Training programs and instructional macerial become clearer and more effective if they are supplemented by still or motion pictures, or both. Ideas are easier to sell if pictures are used to implement the sales technique. The engineer, particularly to sell factual information, finds photography a convincing medium.

Photography in Steel Research, Robert A. Buchanan, United States Steel Company Research Laboratory, Kearny, N. J.

ABSTRACT. This paper deals primarily with the use of high-speed motion-picture photography in steel research. Several applications are mentioned and illustrated, but the major portion of the paper is devoted to the photographic study of the combustion zones of blast furnaces. This application is considered the most important, and it is one in which the author has made the first use of full color. The photographic problems encountered in filming blast furnaces are discussed, as well as the valuable technical data derived from the films.

Photography in the Taxtile Industry, Melvin Siegel, Jean Ribbon Mills, Inc., Paterson, New Jersey.

ABSTRACT. High-speed still and motion pictures, and time-lapse and other types of photography, have aided in the design of textile machinery, permitted the observation and recording of various phenomena otherwise impossible to study, and facilitated recording of all types of data. Research studies of various types have been aided materially by electron micrographs, x-ray diffraction, and fluorescence, ultraviolet, and infrared photographs. Examples of such applications are discussed and illustrated.

Photography in Electronics, H. P. Mansberg, Allen B. DuMont Laboratories, Inc., Clifton, New Jersey.

ABSTRACT. The electronics industry in its continuous advancement has made increasing use of photographic processes and techniques, both in the manufacture of electronic equipment and in the application of electronic devices. The marking of control panels, nameplates, and dials by photographic methods is a well-established field in itself. More recently, photography has made possible the printing of entire circuit wiring and even electrical components such as resistances, capacitances, and inductances. One of the most important applications of photography is its use in recording traces from cathode-ray tubes, not only for television but also for radar, telemetering of guided missiles, and recording of radioactivity and oscillographs.

The Photography of High-Speed Cathodo-Ray Oscilloscope Truces, Harold J. Peake, Naval Research Laboratory, Washington, D. C.

ABSTRACT. In the electronic art, the need is for means to record waveforms representing ever-faster rates of change of voltage or current. The best means of recording is photography of the trace pro-

duced on the screen of a cathode-ray tube. When the trace velocity is increased, increased sensitivity of the oscilloscopic recording system is required. To meet this need, a study has been made of camera lenses, film types, and processing methods, to determine the best combination. The camera developed as a result of this work is the Edgerton, Germeshausen, and Grier Type 3114, equipped with a Wray f/1.0, 2-inch lens. In all, about a thousand combinations of film types, developer composition, and development time were tried. By pre-exposing the film and developing it to a background density of 0.3 to 0.4 in DK-60a developer (about 25 minutes at 20C), it has been possible to show clearly changes in voltage which occur in one ten-billionth of a second—the time taken for a light ray to travel about 1 inch.

The Use of Photography in Tolevision, Herbert Barnett, General Precision Equipment Corporation, New York, New York.

ABSTRACT. The extensive uses of photography in television are described. Motion-picture photography is widely represented; applications include standard feature films, films made specifically for television, films carrying commercial messages, films for integration with live sequences, and films for background projection. Still photography is represented by slides and "opaques" (prints) for commercial messages, for titles, and for special effects, as well as scenic studies for the designer. Estimates are given of the volume of use of photographic materials.

Photography in Highway Research, Allie C. Peed, Jr., Commonwealth of Kentucky Highway Materials Research Laboratory, Lexington, Kentucky.

ABSTRACT. Many applications of photography contribute to the advancement of highway technology. Conventional applications such as aerial photography, photogrammetry, and map and plan reproduction make up the bulk of photographic use in highway engineering work. In highway research, however, unique photographic techniques make possible the advancement of studies that are well documented, clearly illustrated, and backed with permanent photographic records which can be easily interpreted. These records are often made in locations or at time intervals which are unavailable except through photography.

Metien-Picture and Flash Photography for Mechanics Research, Clifford C. Hauver, Naval Research Laboratory, Washington, D. C.

ABSTRACT. In the work of the Mechanics Division of the Naval Research Laboratory, the usual need has been for high-speed motion pictures by reflected light without significant loss in detail, to show, for example, the fracture of transparent plastics. On a few occasions, time-lapse motion pictures—the opposite of high-speed pictures—are desired to show, for example, the motions involved in the creeping advance of a crack in ductile metal foil under a tensile load. The important problems from a practical viewpoint are sharpness and depth of focus over the entire image, accurate sequence of events in time, and shorter time intervals between frames. The methods employed to reduce these difficulties, principally improved illumination, improved timing techniques, and certain new arrangements of equipment, are discussed.

Hand-Held Tracking Gamera, R. L. Kaplow and M. Beard, U. S. Naval Ordnance Laboratory, White Oak, Silver Spring, Maryland.

ABSTRACT. In the process of testing and evaluating new weapons, it became apparent that existing instrumentation methods were entirely inadequate to study the behavior of aircraft mines during launching and air flight. The Photographic Division of the Naval Ordnance Laboratory undertook the development of photographic equipment which would permit visual observation and evaluation of the various tests. A camera mount was finally evolved which permitted precision manual tracking of the missiles from release to water impact. The unit was designed for use with a 15-power telescopic lens and a slow-motion camera. The resulting films are evaluated by means of a standard motion-picture projector.

Photography Helps Develop Rockets and Guided Missiles, R. W. Herman, U. S. Naval Ordnance Test Station, Inyokern, China Lake, California.

ABSTRACT. Photography plays an important role in the testing of

rockers and guided missiles. The theory and history behind various data-gathering methods are described. The principal balliatic parameters are classified and basic techniques for measuring them are described, together with some of the problems involved in applying these techniques. This study forms the basis for a discussion of new and future developments in the field of measurement photography.

Photography in Rocket Research, Henry M. Cobb, Ballistics Research Laboratories, Aberdeen Proving Grounds, Aberdeen, Maryland.

ABSTRACT. Methods of obtaining ballistics data on guided missiles are reviewed with emphasis on recently developed equipment used to fulfill data requirements of guidance problems. The use of photographic techniques, the advantages and limitations of the photographic method, and the scope of the optical instrumentation program have had a considerable influence upon the guided missile test program carried out at White Sands Proving Ground in New Mexico.

PHOTOGRAPHIC SCIENCE AND TECHNIQUE

Technical papers in the field of photography scheduled for presentation at the 1952 Annual Convention of the PSA, Hotel New Yorker, New York City, August 12th to 16th.

Cold-Cathode Light Source Potentials in Photography, David B. Eisendrath, Jr., APSA, Brooklyn, New York.

ABSTRACT. The characteristics of cold-cathode light sources make them particularly applicable for photographic use. Factors which contribute to the increasing popularity of this illuminant are: accurate shaping of small-diameter tubing to any design and any length; control of color emission by variation of gas or phosphor, and selective filtering; constancy and evenues of illumination with continuous or intermittent use; and long life with minimum heat. Several examples of photographic applications will be shown.

Developments in Variable-Contrast Controls, W. J. Cannon, E. I. du Pont de Nemours & Company, Inc., New York, N. Y.

ABSTRACT. The history, current uses, and future possibilities of variable-contrast sensitized materials. Equipment and procedures developed for the progressive photographic use of such materials are described.

The Depth of Focus and Depth of Field of Photographic Optics, John D. Hayes, Bausch & Lomb Optical Co., Rochester, New York.

ABSTRACT. Two of the most frequently confused and misused terms in photography today are depth of focus and depth of field. This paper attempts to set forth in a nontechnical manner the correct differentiation between the terms, and at the same time illustrate their interdependence. Graphical rather than mathematical means of illustration are used, though formulas representing more rigorous interpretation of the phenomena are included for the benefit of those who wish to make calculations of their own. The meaning of circle of confusion as it applies to both depth of focus and depth of field is illustrated and explained. The effects of lens aperture, focal length, subject distance, and image magnification are also reviewed.

Resolution—Sharpness—Photographic Quality, Duncan E. Macdonald, Boston University Physical Research Laboratories, Boston, Massachusetts.

ABSTRACT. Focal settings for maximum resolution and minimum flare do not necessarily coincide. Previous work has shown that the setting for maximum image contrast is a function of the image station. This paper presents experimental results showing probability of detection (and recognition) of photographic detail as a function of focal setting for the case of a lens exhibiting spherical aberration. Various image sizes are treated to illustrate that neither a single resolution nor single sharpness criterion relates to the ability of the photographic system to detect random symbols in pictures. The results are employed in a re-examination of the objectives of technical photography.

Submarine Periscope Photography, J. C. Milligan, Kollmorgen Optical Corporation, Northampton, Massachusetts.

ABSTRACT. A brief description is given of the space in which a photographer must work when he is using the periscope as a camera. The problems of record and reconnaissance photography are discussed and the available externally mounted cameras are described. Exposure determination, focusing procedures, the use of ray filters, and the processing and printing of film aboard a submarine are discussed, illustrations showing equipment as well as examples of results accompany the text.

Evaluation of Photographic Lens Performance on the Basis of Laboratory Tests, Frank G. Back, APSA, The Zoomar Corporation, New York, New York.

ABSTRACT. In recent years, it has become apparent that the old methods of lens testing with resolution chart and optical beach do not give sufficient indications of the photographic performance of the objective. Since photographic tests involve the uncertainties of film emulsions and processing, it is desirable to have dependable testing methods that are purely optical. Reasons for the failure of the old methods will be discussed and practical supplementary methods for ascertaining lens performance without photographic tests will be described.

Simplified Calculation of Steres Interscular Distance, Samuel Kitrosser, Polaroid Corporation, Cambridge, Massachusetts.

ABSTRACT. A calculator, in the form of a circular slide rule, has been designed for determination of the proper distance between the two taking stations in stereo photography. The scales take into consideration various factors, such as the near and far subject-to-camera distances, the focal length of the taking lenses, the width of the negative images, and also the conditions under which the stereogram is to be viewed. The theory of the calculator and its practical application in still and motion-picture stereo photography will be discussed.

Kinetics of Development of Liquid Photographic Emulsions. Part II. Development by Hydroquinene, T. H. James and L. J. Fortmiller, Kodak Research Laboratories, Rochesser, N.Y.

ABSTRACT. The kinetics of development by hydroquinone in the pH range 9-13 have been studied by the liquid emulsion technique previously described. The course of development shows a marked induction period during which the slope of the density: time-of-development curve increases. The rate is approximately proportional to the concentration of hydroquinone and decreases to a minimum as the concentration of sulfite increases. The pH dependence of the reaction indicates that the bivalent ion is the effective developing agent in the later stages of the reaction. The univalent ion plays some part during the induction period, but the specific rate of development by she bivalent ion is greater by at least two orders of magnitude.

The Use of Presselytic Enzymes For the Removal of Geletin From Film Base, Eugene Gansel, Ansco Research Laboratories, Binghamton, New York.

ABSTRACT. In the reclamation of used film base, the process of separating the emulsion and noncurling gelatin layers from the plastic support must be controlled if the recovered material is to be re-usable. The most common methods of reclaiming film scrap have been evaluated. The use of proteolytic enzymes for the removal of gelatin layers from photographic films has been investigated. Economic use of these new "organic catalysts" and the need for satisfactory evaluation procedures and rigid process controls will be discussed.

Extension of the Vector Method for Sentitometric Evaluation of Color Film and Paper, S. A. Dolin and M. H. Sweet, APSA, Ansco Research Laboratories, Binghamton, New York.

ABSTRACT. Extended applications of the vector method (described earlier by one of the authors) to various phases of sensitometric evaluation have been investigated. The vector method has been found particularly suitable for daily plotting of large amounts of color test material. Quality-control limits can be set more satisfactorily than by the usual methods of plotting the integral density readings directly. Two transformation grids have been devised. One is used for obtaining analytical density data from the vector plot, the other to interpret the characteristics of a print material in terms of the color correction filters necessary for modifying the printing light to yield a balanced reproduction.

Materials of Construction For Photographic Processing Equipment, L. E. Muehler and J. I. Crabtree, FPSA, Kodak Research Laboratories, Rochester, New York.

ABSTRACT. The variety and number of materials of construction for photographic processing equipment have increased notably with advances in the development of stainless alloys and plastic and other nonmetallic materials. Materials can be selected by laboratory testing correlated with practical experience. Only a few single metals can be utilized, and these only for specific purposes. Alloys can be classified according to relative corrosion resistance and general photographic utility. Stainless alloys generally require special care to insure long usefulness. In fabricating stainless-steel equipment, proper welding is the preferred method of joining. Some suggestions and precautions about equipment and its use will be presented.

Persennel Identification Photography, T. T. Holden, APSA, Graflex, Inc., Rochester, New York.

ABSTRACT. The requirements for photographic identification of personnel and the types of equipment used in making the pictures will be reviewed. Different types of identification badges and passes will be discussed, as well as the various safety and tamper-proof features available.

Some Design Features of a Wide-Film Continuous Processing Machine, J. S. Goldhammer, Wright Air Development Center, Dayton, Ohio.

ABSTRACT. Design features of the Air Force Type A-9 Processing Machine are described and explained. This machine achieves high capacity and flexibility through the application of unusual design features combined with elements of conventional nature. The processing machine is 10 feet long, including the drier. However, aerial film can be immersion-processed at 20 feet per minute in normal D-1 Developer used at 85F and without added hardener.

A Persus-Platen Processor For Processing Photographic Materials in Reem Light, R. G. Rudd, Kodak Research Laboratories, Rochester, New York.

ABSTRACT. Simple equipment has been developed for processing Kodagraph Autopositive and Repro-Negative Papers in a business office in normal room illumination. It consists of a printer, applicator sponges, a porous processing platen, windshield-wiper squeegees, and blotters, all contained in one small file drawer. The two processing solutions are applied with the sponges while the paper is held in contact with the porous platen. A satisfactory porous platen can be made easily and inexpensively from plaster of Paris, and it can be used for processing a hundred or more prints.

Quality Color Prints Preduced in the Camera, John R. Kane, Ansco Division, Binghamton, New York.

ABSTRACT. High-quality color prints can be obtained by exposing Ansco Prints in the camers. Since no intermediate negative or transparency is used, the problem of effecting lateral reversal of the image is

involved. Exposure indexes double those of transparency color film (needed for practical portrait exposures) are made possible by proper adjustment of the exposure-development relationship. Color prints can be exposed by all light sources normally used in color photography.

Improved Lacquers Por Increased Life of Prints and Transparencies, Hubert O. Ranger, South Hadley Falls, Massachubetts.

ABSTRACT. The protective powers of lacquers have been investigated. By taking advantage of the unique characteristics of recently developed chemicals, including resins, it has been possible to formulate satisfactory lacquers. Commercially available chemicals have been found valuable in contributing to the life expectancy of photographs. The investigation demonstrates the usefulness of lacquers formulated specifically for color materials and the need for greater emphasis on the use of lacquers where permanency is desired.

Some Aspects of Two-Bath Fixation, J. I. Crabtree, FPSA, R. W. Henn, APSA, and R. F. Edgerton, Eastman Kodak Company, Rochester, New York.

ABSTRACT. The useful life of a print fixing bath it largely determined by the silver content. The accumulation of silver in the second of two fixing baths is dependent on the allver content of the emulsion and the amount of image developed, but is shown to vary greatly with the rate of carry-over from the first bath. It is customary to advance the relatively fresh second bath to replace the first at the end of each cycle. More silver is introduced into the system on succeeding cycles, but equilibrium is soon reached with possibly a one-third increase in the silver content of the second bath. The possible introduction of contaminants prevents indefinite replacement, and a limitation of five cycles is suggested. Nevertheless, the economy of two-bath fixation is considerable.

Procedural and Technical Details Important to the Expert Photographic Witness, R. C. Hakanson, Cleveland, Ohio.

ABSTRACT. Specific work methods are described which have proved effective in legal evidence photography. These include the identification of the photographs which the specialist has taken under the general rules of evidence and avoiding the pitfalls of ambiguity and obscurity which might result from technical phraseology. Easily understandable methods are described by which the photographer may identify his own work, from the stage of making an exposure up to the description in open court of the circumstances attending the exposure.

Uses of Kedalith Film in the Examination of Questioned Decuments, Joseph Tholl, Cleveland, Ohio.

ABSTRACT. Kodslith film has proved a valuable medium in the examination of questioned documents. When developing, lighting, and exposure are properly controlled, this film yields satisfactory results in document problems such as the photography and decipherment of paper textures, mechanical and chemical erasures, faint and illegible writing, pencil writing, embossed impressions, etc. Reasons for effectiveness are discussed, and special applications such as photomacrographs, ultraviolet photographs, bas-relief photographs, shadowgraphs, and test plates and graphs are described. Case examples and illustrations are included.

Expecure Meters in Action—A Survey of Practical Experience, Allen Stimson, APSA, General Electric Company, West Lynn, Massachusetts.

ABSTRACT. A controversial item of photographic equipment has been evaluated statistically. Individual experience and circumstantial tests have proved to be of little significance in prescribing the use of an exposure meter. Averaging the results of reading 24 different meters in making 1100 pictures of 300 scenes has clucidated the principles involved. A summary of these results obtained after four years of esting and analysis is given. The data show when to measure reflected light, when to measure incident light, where to point the meter, and how to interpret the reading.

New Medium and Process for Photoengraving, S. Donald Stookey, Corning Glass Works, Corning, New York.

ABSTRACT. A photoengraving procedure has been developed which utilizes acid etching but requires no acid-tesistant surface coating. The method consists of forming in a special type of photosensitive glass an acid-soluble three-dimensional photographic image, then etching the image to any required depth with dilute hydrofluoric acid. The rate of etching is up to 50 times faster in the exposed and developed image than in the unexposed glass. Possible advantages over photoengraving of copper and kinc for halftone reproduction and applications in letterpress and gravure printing will be discussed. Examples will be shown.

PSCI JOURNAL



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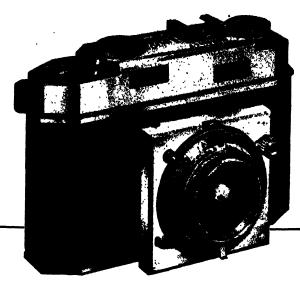
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The President Reports . .

With this issue, THE JOURNAL turns a new page and goes into a new chapter. There will be changes as you suggest them. After all, it is published solely for PSA members, and both the Publications Committee and the Editor have asked me to invite your suggestions and criticisms. Also, it is hoped that this will be the last - or nearly so of the 48-page issues, and that we can soon expand THE JOURNAL to include just about everything any member could want. Everyone concerned is eager to make THE JOUR-NAL serve PSA in every way possible which can be done only if all of the members express their ideas. Let's hear.

'Way up in the front is your combined invitation and registration blank for what looks like the busiest PSA Convention in history. A careful inspection of the tentative program indicates so many Division programs of intense interest that I think no member will be able to attend every lecture that sounds appealing to him. The scope of their material covers just about everything anybody could ask, and it covers a wide level of interest from that of the less advanced photographers to the specialties of the most advanced worker in every field. The exhibition end of the Convention is larger this year and includes special shows from several Divisions as well as invitational exhibits from professional associations.

The Friday evening "Special" and the Honors Dinner will have extra appeal for members who have always wanted to camera. Both of these evenings have that "special" quality.

Perhaps as important as these splendidly conceived instructional programs-to many members who have always wanted to photograph New York - are the scheduled trips to the city's most popular camera spots under the leadership of some of the PSA'ers who have built at least part of their reputations on city pictures. Some of these "guided tours" are planned for the days before the Convention itself and some for the following weekend.

The Committees are to be congratulated for what they have planned both educationally and on the social and fun side, and those who can not or just do not attend will be missing a real treat.

One of the most gratifying factors in the current picture is the intense interest in all the elements of the "grass roots" plan of PSA activity in every major center of photographic population. Tape recordings of meetings of enthusiastic members in the northeast, the far west, and the deep south all speak of the keen desire to have PSA doing things locally for the members and the community, and the mail keeps up the proof of the need and the want for such activity. When such a move and so important a program is discussed from the "we hope" standpoint by the Board and then suddenly is strongly alive in towns all over the continent, we have a "natural" that cannot be ignored and cannot fail.

But we can go into that at the Convention. See you there.

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_ By Jacob Deschin, APSA __

New Cameras

Not now, but sometime in the future, civilians may expect to get the first camera to use 70mm-width film, a designer's dream of a decade or more. The Army Signal Corps at Fort Monmouth, N. J., recently announced the completion of a development model of a so-called "combat camera" yielding fifty 21/4 x 31/4-inch pictures per loading and incorporating features characteristic of the top-bracket 35mm miniature camera. The camera was made by Graflex, Inc., under contract to the Signal Corps, and will be put into production as soon as O.K.'d by the military powers that be. If and when the camera does get rolling on the production line, civilians will get a chance to have some if any are available after the Signal Corps has fulfilled its needs.

Equipped with its normal 4-inch f/2.8 lens, the camera, which has a magnesium body and aluminum lens mount, weighs 5½ pounds. Fully equipped, with three lenses, the other two being the wide-angle 2½-inch f/4.5 and the long-focus 8-inch f/4 lenses, four cassettes, flashgun and miscellaneous accessories, in an aluminum carrying case, the weight is 22 pounds. Without lens, the camera measures 9½ inches long, 2½ inches thick and 5 inches high.

Other features include the taking of as many as ten pictures in five seconds with a single winding of the shutter spring; automatic film advance and shutter cocking: automatic exposure counter; a built-in knife for cutting off a few exposures at a time if required; and a combined viewfinder-rangefinder which adjusts automatically for the different lenses. Among other miniature camera features, the camera has a sports-type viewfinder adjustable for the fields of view covered by the different lenses; a red flag that pops into the viewfinder peop hole as a signal for reloading when the last film frame has been exposed; and 3x5-inch plastic note-taking slates that fit on the back of the camera.

A diminutive edition of the Kodak Retina 35mm camera, the Kodak Retinette recently announced by Eastman Kodak is a pocket-size version of the popular original and costs only \$59.50. Features include a Schneider Reomar 50mm f/4.5 coated three-element lens; a flash-synchronized shutter that yields speeds of one second to 1/300ths; flash synchronization permits the use of Class M or F flash lamps or speedlight equipment; delayed-action release; automatic film stop, exposure counter and double-exposure prevention; hinged camera back, and a die-cast aluminum alloy body, satin-finished chrome metal parts.

A new Edinex III 35mm camera, announced by Camera Specialty Co., Inc., 50 West 29th Street, New York, has a coupled rangefinder combined with the viewfinder in a single window; built-in flash synchronization; double exposure prevention, and other familiar features of this camera. With the f/2.8 Steinheil Casse coated lens in

Prontor-S shutter, speeds of one second to 1/300th, and built-in self timer, the new Edinex costs \$74.95. Other lens-shutter combinations at higher prices also are available.

An improved synchronized Model VX of the single-lens reflex Praktica is offered by the Sterling-Howard Corp., 561 East Tremont Ave., New York 57, at \$149.50 with coated 1/2 Zeiss Super Biotar lens, with pre-set diaphragm. The camera has built-in flash for regular and speedlight lamps, focal plane shutter speeds to 1/500th, automatic film transport and other automatic features, and convenient ground glass viewing and focusing.

A Zeiss Ikoflex Ia, with most of the features of the Ikoflex IIa, has been introduced by Carl Zeiss, Inc., 485 Fifth Avenue, New York 17. With a Tessar 1/3.5, the camera is \$152, with the Novar f/3.5, \$125, each with eveready case. The shutter in both cases is the Prontor-S with speeds to 1/300th, built-in flash and self-timer.

The Goerz Minicord 16mm still camera, made by C. P. Goerz in Vienna, has been brought to the American market with some features that are new in this classification. The camera is imported by King Photo Import Co., 1133 Broadway, New York 10, and costs \$149.50. Unusual features for 16mm still cameras is the Minicord's Helgor coated 25mm f/2 lens and ground glass focusing and viewing. The camera has a number of automatic features and loads daylight film cassettes containing forty exposures in a twin container (no rewinding necessary). The camera weighs 12 ounces and measures 3x3\\x1\\\4 inches. The metal focal plane shutter speeds are 1/10th to 1/400th, plus bulb.

In case you've been wondering, the Linhof 2½x3½ Super Technika is now available from time to time, but they go fast. As everybody now knows, the camera has everything besides amazingly good looks. According to Kling Photo Supply Corp., 235 Fourth Avenue, New York 3, the importers, the camera is sold as an outfit. With three Schneider coated lenses, the Xenar f/3.5 105mm, the Angulon f/6.8 65mm wide-angle and the Tele-Xenar f/5.5 180mm telephoto, each lens in a fully synchronized M-X Compur Rapid shutter—all for \$575.

Lighting

General Electric's lamp division announces a new photofiash blue lamp. The latest addition to its line is the No. 11B, for use with daylight type color positive and color negative film. According to the company, the new lamp, which sells for 19 cents, delivers about 820,000 peak lumens of light with a color temperature of 6,000 degrees Kelvin, the rating of daylight type color films.

A new Synchro-Sunlight Guide for efficiently combining daylight with flash lighting has been published by the Kalart Company, of Plainville, Conn. The guide gives



Take it easy

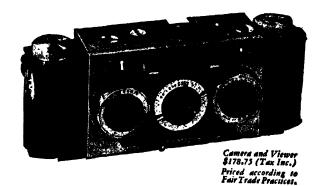
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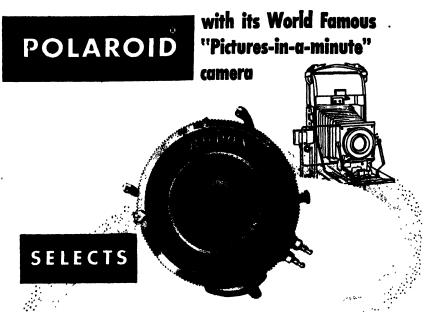
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at a glance the required shutter speed, disphragm opening and distance from flash lamp to subject for all conditions. Printed on heavy board, with varnish finish, the guide measures 3½x5 inches and costs 25 cents.

The Ansco Readyflash Camera announced last fall as part of an outfit may now be bought separately at \$6.30; flash unit \$2.75. The camera takes eight pictures 2½x3½ inches on 620 rollfilm and is made mostly of metal.

A new inexpensive boom light at \$6.95 is offered by Mayfair Manufacturing Co., 55 Eckford Street, Brooklyn 22, N. Y. The unit is adjustable a full 360 degrees for overhead spot and bounce light illumination. The boom fits any light stand.

Movies *

A dial-type Kodak IIome Movie Organizer, one of the most novel ideas in quite a while, is the principal feature of Kodak's newest pocket-sized reference guide. It is the Kodak Cine Photoguide (\$1.75), the same in size and format as the Master Kodaguide, measuring 4x4% inches, ring bound, and contains a group of well-indexed data cards that give information on exposure, story and lenses. The exposure section has dial-type calculators and useful charts. The story section, which contains the "story organizer", helps the moviemaker make better films. The organizer lists the where, the what, the who and the why of what is taking place in front of the camera, plus other helpful aids. The section on lenses offers practical help on close-ups, depth of field, etc.

Ansco has introduced an improved version of Ansco Hypan panchromatic movie film in 16mm rolls of 50 and 100 feet; Twin-8 rolls of 25 feet. Reported features of the new film arc A.S.A. rating of 40, medium brilliant gradation, clear whites and blue-black image tones.

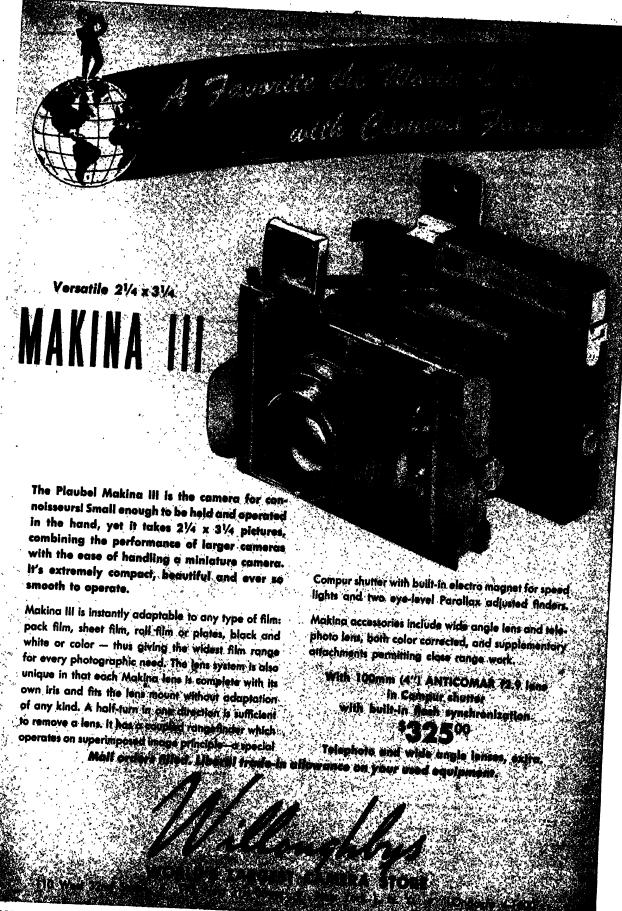
Clingtite Letters, pliable red plastic letters for titling slides and home movies, are announced by Clingtite Products, 4844 S. Ashland Avenue, Chicago. They stick without adhesive on glass, steel and other non-porous surfaces. A complete kit consisting of two 8x10-inch title boards and 157 1-inch letters, numerals, symbols and animated characters, costs \$2.95.

A new line of 16mm lenses made by Kinoptik Company, of Paris, France, has been introduced in this country by Victor Kayfetz, 130 East 56th Street, New York. In C focusing mounts, coated, the six-element lenses are available in focal lengths of 20mm, 25mm, 32mm, 50mm and 75mm. The lenses have T and f stops and a new system of aperture markings.

Radiant Manufacturing Corp., 2627 West Roosevelt Road, Chicago 8, offers the "Jiffy", a compact projection screen designed for use on tables or desks and costing only \$7.95 for a 36x36-inch size. Features include the company's new Perma-White Matte Surface with many durable qualities, collapsible supporting arm for quick opening and closing, rubber-tipped feet and six-pound weight.

Accessories

If you've been overburdening your coat with those camera gadgets, here's a helping hand from Jacob Finkelstein & Sons, of



Woonsocket, R. I., who have placed on the market a "Foto-Jac" expressly designed by "photo bugs" for "photo bugs". The jacket is made of satin twill with a durable water repellent finish. It has eight pockets, comes in three sizes—amall, medium and large; in four colors—gray, tan, skipper blue and green—and cosis \$9.95. The pockets are designed to hold such varied items as an exposure meter, filters and lens hood, extra lenses, flash lamps, film, film holders, etc. Six of the pockets have a zipper with grip for quick manipulation. The maker adds that either of the two bottom slash pockets can take a miniature camera, a reflex camera can be slung through shoulder epaulets.

A new eye-correction lens mount designed for spectacle wearers who use the Contessa 35, Contax IIa or IIIa, Super Ikonta B or BX cameras, permits the photographer to use the view-rangefinder eyepieces without glasses. The mounts are sold at \$1.80 without lenses; the lenses are obtained separately by the purchaser from his local optician or optometrist, who will grind the lenses to fit individual requirements.

A new type of reversal photographic paper that allows production of positive prints, without an intermediate negative and conventional equipment and processing, was introduced at a recent meeting by Frederic A. Tompkings, of Eastman Kodak. The new paper is now being supplied by Photostat

Corporation for use with Photostat equipment. Other uses may be found later.

The new paper emulsion differs from ordinary photographic paper in the way it reacts to light. When the reversal paper is exposed to light and developed in a fogging developer, the unexposed areas turn black, the exposed areas produce a positive image, the fogging action of the developer being inhibited in those areas. Because the reverse is true in the case of conventional paper, an intermediate negative is needed to produce a positive image.

EdnaLite Optical Co., Inc., 200 N. Water Street, Peekskill, N. Y., has a new line of universal filter kits for still cameras. The kits include the company's solid optical glass filters coated on both sides, adapter, dual-retainer, lens hood and plastic kit. The filters are medium yellow, medium red, Chrome Haze Skylight and Chroma Conversion. Kits are priced from \$13.50 to \$17.95 depending on the camera. The company will mail filter information on request.

Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21, N. Y. have fitted with adapter rings and combination lens hood and filter holders a total to date of thirty-nine different Schneider lenses from the 40mm Isogon to the 360mm Tele-Xenar. Thirty-three of the lens attachments screw into the Schneider lens mount. "Grip-On" attachments also may be had. Write the company for detailed data.

Audience To Help Determine What Makes Picture Pictorial

Doris Martha Weber, A.P.S.A., who is doing such an outstanding job in preparing the program to be presented by the Pictorial Division at the P.S.A. Convention (New York, August 12th to 16th), urges all members who plan to attend to really participate in the roundtable discussion on "What Makes a Picture Pictorial?"

AUDIENCE PARTICIPATION, in caps, is desired for lively discussion, debate, and argument, with a sound opinion here and there, will make the event one long to be remembered and one that will be most helpful to all who take part.

Miss Weber says to bring your pictures too. That will be fun and education all in one bundle. Print makers will get opinions from the expert print makers on hand—the Convention will teem with such. And you can say what you like about the other fellow's prints out loud if you have the urge.

P. H. Oelman, originally scheduled to be among the experts, will be unable to attend. This is to be regretted. However, on receipt of the news the others on the panel insisted that Miss Weber take the seat left vacant by Mr. Oelman. Not only take that seat but become the Moderator. This decision is to be applauded.

Others on the panel, as stated in earlier releases, are John R. Hogan, Hon. P.S.A., F.P.S.A., Arthur M. Underwood, F.P.S.A., J. Philip Wahlman, A.P.S.A., and Sewell Peaslee Wright, A.P.S.A.

Come ready to air your opinions and ask your questions from the floor, and don't forget to bring some prints for general discussion. Miss Weber writes that she is sorry she made an error when sending the original information. Seems she did not give the full title of the talk to be given by Boris Dobro. The talk was listed as "Techniques" whereas it should have been "Techniques of Creative Photography". That listens much better for there seems to be an enormous amount of interest in creative photography these days and without a doubt Mr. Dobro will have a packed house.

I also learn that Robert L. McFerren will be unable to take the part of the prosecutor on the mystery program called "Trial By Jury". Miss Weber promises this program will be terrific. She will not spoil its effect by giving out one single clue in advance. The part of the prosecutor will be taken by J. M. "Jake" Endres. As you have heard before, the other two characters will be J. Philip Wahlman, A.P.S.A., judge, and Dr. Carlton J. Marinus, A.P.S.A., defense attorney.

Last by but no means least, a most important substitution is the presenting of Dr. Francis Wu, F.R.P.S., F.P.S.A. of Hong Kong in place of the Pictorial Division General Meeting. Dr. Wu, whose work has graced many a salon in this Country, will speak on "Pictorial Photography from a Chinese Viewpoint". He will use his own beautiful pictures to illustrate his words.

So you don't forget the date and place—August 12 to 16 at the Hotel New Yorker in New York City. Have you made your reservation?

SAMUEL GRIERSON, A.R.P.S.

Look For This Badge



Look for the folks wearing the big round badges when you arrive on the mezzanine floor of the New Yorker Hotel next month to register your presence at the first vacation-time PSA convention.

They won't be hard to find because there are a lot of them, 48 to be exact. And chances are they will spot you before you do them. They are members of the convention reception committee, under the inspired leadership of Mrs. Olga Irish, all pledged to help you plan convention days full of pleasure and personal comfort and productive of new friendships.

"Regular convention goers may be self sufficient, even in this big metropolis," says Mrs. Irish. "But we want all to feel the warm pulse of this convention's spirit whether or not they need occasional help or advice. We'll be on hand to do more than greet you. Each of us will be happily at your service for the duration."

The Reception Committee membership is made up of some of the most famous people in photographic circles. They want to meet you. They want to help you meet other people you may want to meet. They know most everyone in the organization. They come from many different states.

Any time you have any question, any problem, look for a Reception Committee committee member, to be identified by the special big round badges they will be wearing. You'll get personal attention.

Serving with Mrs. Irish on the reception committee are: Dorothy Harkness, vice chairman; Franke Fassbender, secretary, and the following members:

Amy Close Catherine Dorr Harold Davidson Dorothy Eidlitz Adolph Fassbender Antoinette Gibbs Henry Goldsmith Barbara Green Eleanor Rost Chet Wheeler John Hogan Gottlieh Hampfler Hilda Hampfler Charles Heller Doris Heller Thomas Firth

(Continued on following page)





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The new revolutionary

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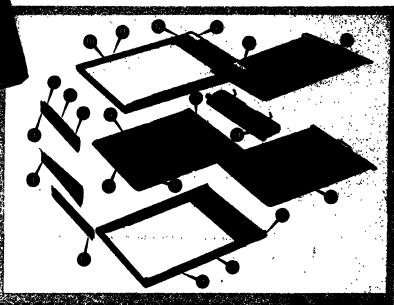
"We think they are excellent. In our tests, all were dropped on a concrete floor from a height of 6 ft. No damage resulted."

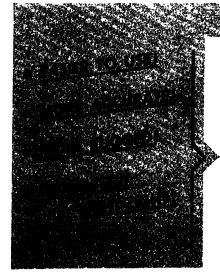
GEORGE DIXON, Boston Herald-Traveler

"We subjected it to severe breakage tests which it survived . . . also to 140° steam heat for 10 days without warping."

WILLIAM jÖHNSON, Daily Oklahoman

"The best holder anyone has manufactured up to this time."
WALLY DAVIS, Miami Daily News





Relition 1, rough 100, 1, referring a professional professional and the second an			
1. Thinner for faster loading less storage space	-		
2. Erasable tabs outside; provision for negative tabs inside	~		
3. Finger recess facilitates inserting and removing film	~		
4. Flap folds completely for easier loading, longer hinge life.	-		
5. Anti-slip flap prevents film from shifting	-		
6. Non-static dark slides, with visual and touch signals	1	-	~
7. Rigid aluminum core for perfect registration	V		
8. Bonding film sheaths assure absolute accuracy	-		
9. Formed septum rails hold film flat	~		
10. Tough outer material retains tolerances indefinitely			
11. Shock-resistant. Less vulnerable than wood or metal	-		
12. Welded in one piece. No rivets, joints or seams	V		
13. Multiple step flap positive light lock at hinged end	~		
14. Spring-fingered light trap pioneered by Graflex			
	<u> </u>		
15. External serrations prevent leakage of stray light			
16. Solid color right through			

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Leonard Sherman
Leonard Solomon
Lou Gibson
Mary Bing
Adelaide Bornmann
Louis Dogin

Caryl Firth
Constance Phelps
Eleanor Parke Custis
George Whetson
Homer Hilton
Amy Walker
John Walker
Irene Johnson
Ellen Black
Amelia McSheehy
Brenden McSheehy
Ernest Wildi
Joseph Costa
David Eisendrath
Norman Lipton

Arthur S. Mawhinney, FPSA, FRPS, has been named to supplant Dr. Roman Vishniac as a member of the board of judges for the Nature Section of the 1952 PSA International Photo Exhibit. Dr. Vishniac found it necessary to ask to be relieved because his photographic activity requires his presence in the Florida Gulfstream on the dates of the judging. He will return, however, in time to speak at the convention.



Will this sticker be on any of your prints? It could be, if you've sent them off already. Beautifully printed in blue on silver, this is one you'll want to have . . . or at least, try for.

Mystery Program

news through "first time" presentations by

By way of example, the Motion Picture Division will demonstrate "How Amateurs

Can Now Produce Stereo Movies" as easily

as flat stereos. Floyd A. Ramsdell will make

the demonstration and will accompany it with a showing of three dimensional movies

that have never been exhibited anywhere

The Color Division has expanded its pro-

gram in keeping with the vastly increased

interest in this field, featuring among other

things a much needed discussion of Color

Filters with special emphasis on the amateur's point of view, by Charles A. Kingsley. Two showings of the color slide exhibit

are being planned to insure everyone an

opportunity to view it. "Nature's High-

lights," a 16 mm film on photomacrography

and photomicrography, by John T. Fox,

also will be shown.

before.

the Motion Picture and Stereo Divisions.

The Pictorial Division has a mysterious program entitled "Trial by Jury," with which to surprise the convention. Advance details are secret. The division also is moving boldly in an effort to resolve the most argued subject in the field. A panel of experts will try to determine "What Makes a Picture a Pictorial." A standing-room-only attendance is confidently expected for this definition-making session.

Among other important firsts at the convention is a symposium on Photography in Medicine and Biology, an opening day event which already has stirred a great deal of interest among professional men.

The Photo Journalism Division is working on some sensational "firsts," among them one for presentation of an evening, so that everyone may attend, that will have you sitting on the edge of your seats.

Details of this featured event, however, will have to await formal government clearance, which has been assured, before the announcement can be released. We suggest you watch your daily newspapers for this one if you want to know about it before the next issue of the Journal.

The P-J division will furnish plenty of advice in its program, on how to make money out of your photography, which may help some of us to realize handsomely on our convention going investment.

convention going investment.

The magazine "Photography" is making a contribution along these lines by offering \$500 in prizes for the best picture story of the vacation-time convention.

Space limits a more extensive preview here of the sumptuous banquet of photographic fare that awaits you at the first vacation-time convention in PSA history. See other pages for more details.

But there is more than "meat and dessert" a cookin' for this unprecedented convention. There's fun and hospitality and entertainment and the opportunity to make new friends and a lot of exciting new pictures too. No one will be left to shift for himself.

P.S.—Tell your friends who are not yet members of PSA that they may attend the convention on payment of regular registration dues. Let's make them welcome too.

Convention Program To Be Best Yet; Trips, Salon, Meetings and Fun

The finishing touches are being put on the program for the first vacation time convention of the Photographic Society of America.

The convention, just for the sake of reminding you, is scheduled to start one day earlier than ever before, on Tuesday, August 12th, and continue through Saturday, August 16th, at the New Yorker Hotel in New York City.

A truly sumptuous banquet of photographic fare featuring a long and impressive array of fact-filled demonstrations and illustrated lectures, many based on first time revelations of the newest in photographic progress, is just about ready to be served, as "cooked up" by the separate divisions.

An enticing array of desserts, in the form of New York Harbor steamship cruises and Coney Island field trips; special personally-conducted picture-making safaris to any spot in this most photogenic area of the country; tours through glamorous studios and famous laboratories, also on the menu, help make this the most perfect photographic holiday anyone could imagine.

But before giving you a high spot preview of what has been programmed up to this writing, it is suggested that you heed the advice of Registration Chairman Richard Hunt, without further delay.

Register Now

Make your convention reservations in advance—today—if you haven't already

The distinction of having been the first to submit an entry in the 1952 PSA Photographic Exhibit, to be held in conjunction with the New York convention, goes to George C. Simmons, 506 Federal Building. Salt Lake City, Utah. Mr. Simmons entered several slides in the Color and Nature sections.

done so.

Dick Hunt has estimated, on the basis of the flow of registration blanks mailed back to pre-convention headquarters up to late in May, that attendance at this vacation time convention in photogenic New York, will run in excess of 2,000. This will mean an all time record.

It also means that everybody who is anybody in photography, is sure to be at the convention. And in addition it means that late comers may find the accommodations at the Hotel New Yorker taxed beyond capacity. Rooms will be found for them elsewhere if necessary.

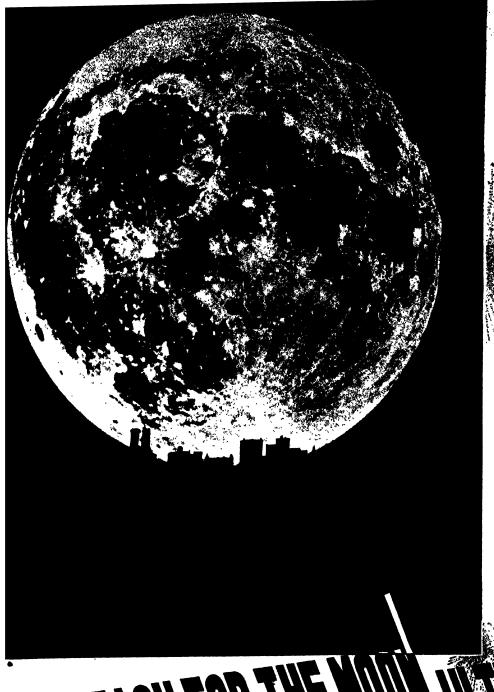
New York has achieved a new high record of popularity for conventions this summer. The Elks, among others, are coming to town just before the PSA convention. The American Legion is coming just after the PSA convention. Simultaneously with the PSA convention, many smaller ones are scheduled in the city.

Carl Sanchez, Jr., chairman of the annual PSA International Exhibit, which for the first time in its history will be conveniently housed under the same roof as the convention itself, issues a reminder that July 10th is the deadline for entries in all divisions. He urges you to act promptly to make sure your entries get in under the wire.

Divisional Offerings

By way of previewing some of the major main courses on the sumptuous six day banquet of photographic fare being readied for you, we direct your attention first to the double spread in this issue outlining and illustrating the fascinating schedule that has been set up by the Technical division.

And then—to move on— Three-dimensional photography will make



This film developer opens up the critical possibilities for a community open and the smallest detail, it is properly blow-up.

Personal Property Competers

Turn As legging Basy to use

Fust dissolve it in water. Long

Service life—lasts for 248x10's

per gallon in deep tank.

We have prepared for you a 9-page Data Unit X-206 with detailed information, tables and charts. May we send you a free copy?

Photo by Peter Winkler taken at the Planetarium in New York.

Camera: Rolleiflex with Zeiss

Tessar, Exposure: 1 minute. Lens

opening: 122. Film: Kodak XX.

Rather mix your own? Insist on uniformly pure and dependable Mallinckrodt photo chemicals for every darkroom process and effects.

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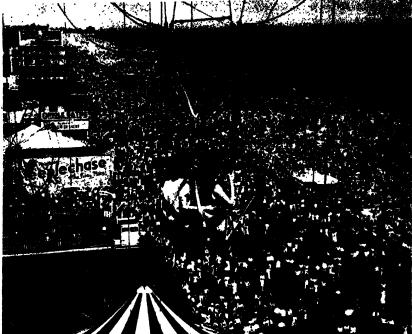
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Aerial Photography Without A Plane



On the Coney Island Field Trip you will get a chance to try your hand at aerial photography by riding the parachute jump. A smooth ride up, then you come sailing down. Take pictures while traveling in either direction! Take along plenty of film, you may be lucky enough to get stuck up there! It happened last week when a power failure blacked out most of Brooklyn. Steeplechase Park photo by Harold J. Nisnoff.

Coney Island Trip on Tuesday To Highlight Convention Fun Session

The "kick-off" event of the 1952 PSA Vacation Time Convention will be the Coney Island Field Trip. Nothing we can think of is more typically New York than this playground where rich and poor, young and old all gather for the express purpose of having fun. A trip to New York without a visit to this opulent oceanside resort is definitely incomplete.

Here's one field trip that really accentuates the negative, if you'll forgive the pun. Take it from one who has conducted many field trips to this Island of fun and frolic, there is more here on which to focus your camera than a hundred three-ring circuses. The picture possibilities are tremendous. Human interest material, architecture.

beaches, people at play with almost complete abandon, these and more you'll find at this ocean playground.

Although the date for this field trip was originally set for Saturday, the pressure from PSAers to make it earlier so that it would not be missed, has now pushed the date forward to TUESDAY, AUGUST 12TH, the opening day of the Convention. It seems everybody wants to shoot Coney Island and for good reason.

Buses provided

Buses will be ready to whisk you directly from Convention Headquarters, the Hotel New Yorker, in the heart of mid-town Manhattan at 1:30 P.M. Tuesday. The trip

FBI Talk Feature of P-J Session

There's a real photographic thriller awaiting everyone who attends the vacation time convention in New York, August 12 to 16th.

D. J. Parsons, Scientific Chief of the F. B. I. laboratory, has been scheduled by Robin F. Garland as the Photo Journalism Division's contribution to the long record of "firsts" to be featured at this convention.

Mr. Parsons will talk on "Photography Serves in Security and Crime Protection in the U. S. A."

The appearance of Mr. Parsons, who began his career with the Federal Bureau of Investigation as a Special Agent, back in 1934, was arranged by Bob Garland in direct negotiations with J. Edgar Hoover, from whom clearance was required.

down Manhattan Island will be a virtual sightseeing tour in itself. The string of buses will then wind their way thru the new Brooklyn-Battery Tunnel from the southernmost tip of the Manhattan on to a fast, smooth parkway directly to Coney Island. Inside of an hour you'll be transported from your Hotel to the playground more New Yorkers and visitors frequent than any other attraction.

Guides and models

Upon arrival, competent photographic guides will be ready to take you on a conducted tour of the most interesting and photogenic places which you'll find here in abundance. The high spot of the tour will be a long visit to Steeplechase, where you'll find a city of fun all under glass. For those who require the additional touch of a figure . . . and a very attractive figure . . . placed at just the right spot, your Committee has arranged for a group of models to be on hand. These models have been selected for their ability and willingness to pose under all conditions so you really get them in action doing the things one would expect to find at a place like Coney Island. "Nothing has been overlooked to make this field trip complete," says Ed Wilson, the Committee Chairman.

Shoot what you like, black and white, color and stereo. But because Coney Island is just teeming with opportunities for brilliant color shots your Committee recommends color film particularly.

Light is excellent at that time of the year and you'll be able to capture plenty of action with fast shutter speeds. Depend on the guides, who have had considerable experience, to help with any exposure problems that may develop and to direct you to the most desirable material to shoot. Flash, although it may not be necessary, might here and there for fill-in light or for capturing action in some dark or shaded corner. So, if you have flash, bring it along.

Pictures and fun

This will be one field trip where pictures alone is not all you'll get. Nothing has been said so far about visitors participation in the many breath-taking rides and thrills which you'll find at this playground. No distinction here between grownups and children. Everybody plays and has fun. You'll have an opportunity, perhaps for the first time in your life, to make an actual parachute jump. It's the same, safe device which has thrilled many thousands at the World's Fair in New York, now transported and reconstructed at Coney Island, the only one of its kind in the world. The drop is from a considerable height and you can take your camera along on the trip.

Side shows, hot dog vendors, barkers and novel refreshment offerings will compete for your attention. And people, perhaps more than you've ever seen before, crammed into a few hundred acres, will complete the picture. Small wonder that almost everybody who comes to New York, goes to Coney Island.

Fun and Pix



In the Fun House at Steeplechase Park the flash-bulb boys can have a field day. Maybe you won't get many salonworthy shots, but you certainly will get Young America in action. There will be models to pose, and guides to help.

Be sure to make your reservations early for the Coney Island Field Trip you can't afford to miss. Bring along the family as there is no better place for inexpensive fun for everybody. It will be a day you'll long remember and the \$2.00 cost for the bus trip will pay plenty of dividends in the large number of wonderful pix you're bound to take home with you.

Names Are News; Get Yours in Paper

Names are news. Editors of most hometown newspapers prefer items about people more than any other kind of news. You should be able to determine from your reading of your hometown paper whether this is true in your locality.

Your name in the paper in association with your photographic activities can mean favorable publicity for your camera club, for photography in general, and for P.S.A. as well as for yourself.

Since you are planning on coming to the vacation time convention in New York, you have a legitimate news item to offer to the city editor of your local newspaper, or to the camera club editor if the paper is big enough to have one.

Names Are News

If you are coming to the convention with a group of photographers, amateur or professional or both, from your locality, the news item that you can offer your local editor is so much the better. The more names the more he will like the item because this makes it possible for him to tell abent what is happening to more local people.

If someone from your hometown is taking an active part in the convention program as a speaker or a member of a committee, or is an officer or committee member of P.S.A., or otherwise distinguished photographically, the news item you have to offer your local paper increases in value as far as the local newspaper is concerned.

Just type out the information on a plain sheet of paper and send it to the city editor or camera club editor of your home town newspaper. Do this a full two weeks before you leave home for the convention. Be sure to sign your name. Give your address and telephone number.

The editor may want to assign a reporter to call you back for additional information.

If you are doubtful about how to put the facts on paper, telephone the city editor or the camera club editor and say you have some news to offer. They will be courteous and gracious about it if you will.

Make Pictures

Don't forget, when you do either of the above, that you are a photographer, and that you know just how to make a picture. Offer to make a picture of your group just before its departure for the convention, for publication in the paper. Home town newspapers like to publish pictures of people mentioned in their news items. Usually they want a 8 by 10 glossy print. Sometimes they prefer a 5 by 7 print. In either case they want it fast, while its still

Don't be modest. On the other hand, don't be too aggressive about it. Just do it.

Use this same formula for news about

East Meets East in West



Harry Shigeta, Hon. FPSA meets Hisakichi Kikuchi, PSA and President PSJ during the latter's visit to Chicago several months ago.

your local photographic activities—but don't overdo it—and you will cultivate a welcome from your hometown newspaper for more news about yourself, your photographic activities, your club and P.S.A.

When you come to the convention be sure to let the reception committee know you have arrived and where you are etaying. It is just possible that things you do, things that happen to you while you are at the convention, will make pleasant and happy news for publication in your hometown newspaper.

If so, the Publicity Committee will want to get in touch with you quickly in order to get the facts and send them back home to your hometown paper.



BRING YOUR CAMERAS -

Here's an Opportunity to Win Your Expenses

PHOTOGRAPHY Magazine Offers

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In Awards

PHOTO-JOURNALISTIC COVERAGE

OF THE

1952 PSA CONVENTION

The Awards:

1st				 • • • • • • •	\$200.
4 priz	es of	\$50 ea	ch	 	
•				Total	\$500

Plus certificates of honorable mention.
In the event of a tie duplicate prizes will be awarded.

RULES

- Open to all who attend the PSA Convention in New York. Competition opens August 12, 1952 and closes Sept. 10, 1952.
- Subject: The annual convention of the PSA as told in a SERIES of pictures and captions.
- 3. Prints to be no larger than 8×10 .
- Entries to be unmounted or in portfolios, all prints with captions attached and bearing the name and address of the maker.
- Entries to be judged for reportorial value with major emphasis on the use of the minimum number of prints to tell the story.
- Entries to be addressed to Photography Magazine Convention Awards, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.
- Closing date-all entries must be postmarked not later then September 10, 1952.
- Award winners to be announced in the November issue of the PSA Journal.
- Judges: Bruce Downes, Editor of PHOTOGRAPHY magazine; David Eisendrath, Chairman PJ Division, and David J. Marshall, Professor of Journalism at Fordham University.
- 10. Photography Magazine and the PSA Journal reserve reproduction rights on all prize-winning entries.

AND - - - The Photo Journalism Division

offers more cash awards

for the best SINGLE prints of the activities at the conventiom PHOTOGRAPHY magazine's competition is for sets of prints—

the P-J Awards are for SINGLE prints.

The single-print awards: 1st\$50.

Plus certificates of honorable mention. In the event of a tie duplicate prizes will be awarded.

Same dates, same judges, same rules, but SINGLE prints, and entries must be separate for each contest and in separate containers.

Address single-print entries to

THE P-J CONVENTION CONTEST, PSA HEADQUARTERS

2005 Walnut St., Philadelphia 3, Pa.

Thru-the-Lens Tours of High Sierras & Canada

Four "Thru the Lens" Vacation Tours of the High Sierras and eleven in the Canadian Rockies have been announced by Merle S. Ewell APSA, and Eric L. Ergenbright, both veteran exhibitors and experienced tour managers.

The Sierra tours are by pack train and will traverse the entire Sierra between Mineral King and Lone Pine. This region is famed for its towering granite-fanged peaks, tremendous canyons, flower-carpeted alpine meadows and gem-like lakes. Mineral King is an historic old mining camp situated at an elevation of 8000 feet.

The Canadian tours will start from Calgary and include two weeks of intensive picture making. Camera spots include Lake Louise, Yoho Pass, Paradise Valley, Ptarmigan Valley, Jasper National Park, Maligne Lake, Banff, Angel Glacier and other points of interest.

Most of the tours are hiking tours but transportation is provided on big jumps. Full information is available on request to Merle Ewell at 1422 W. 48th St., Los Angeles, Calif.

Wu Lecture Planned

A radiogram has just been received from Francis Wu, FPSA, FRPS, FIBP, Hon. MPS, Hon. SFF, Hon. TPS, etc. of Hong Kong, accepting the invitation from Barbara Green, Chairman of the National Lecture Program, to gi.e a limited number of lectures under NLP auspices following his appearances on the convention programs of PSA and PAA.

This will give some of those unable to attend the PSA Convention in New York an opportunity to hear the Chinese master, generally regarded as the foremost photographer in the Orient.

Although a professional in whose studio many personalities both European and Oriental have been photographed, he has a high reputation as a teacher and mentor of Chinese amateurs. He is an enthusiastic worker for PSA and serves the Society a-Honorary Representative for Hong Kong and China. His exotic pictures are widely known in this country and his recently published book, "Classical Chinese Beauties" has added to his laurels.

The NLP tour will begin in the Midwest early in September and will end on the Pacific Coast from which he will embark for his return journey late in the month. The charge for his appearances will be \$75 which includes transportation. Most of the limited dates will probably be booked by the time this announcement reaches print but some may still be open. Any organization interested in booking Mr. Wu should immediately wire or write air mail to Mrs. Barbara Green at 30 Willow St., Brooklyn 2, N. Y.



The Photographic Society of Japan (P.S.J.)

To: Mr. Norris W. Harkness, President of the Photographic Society of America

Message of President Kikuchi of the Photographic Society of Japan

O^N BEHALF of the Photographic Society of Japan (P.S.J.) formed by all influential organizations connected with photography in Japan, I feel it a great privilege to be able to transmit to you this message.

The Photographic Society of Japan comprises approximately fifty thousand members, and is composed of groups and organizations of people engaged in scientific study of photography, manufacture of cameras and photo-materials, sales thereof, professional photography, medical, typographical and press activities, and amateur photography.

It is no exaggeration to state that almost all Japanese have a passion for photographs and photography, and consequently, industries and technologies related thereto, as well as its artistic side, have in recent years made great strides. The aim of the Photographic Society of Japan, therefore, consists in a further improvement and development of photography and photographic activities in Japan, and in close co-operation with its sister societies throughout the world, so as to be enabled to contribute to the cause of peace. For the achievement of this objective, the Photographic Society of Japan is active in the following fields: collection of various materials concerning photography, preservation of documents and archives, publication of literature, awarding of honours in recognition of services; exchange of materials related to photography with foreign countries, maintenance of close contact with photographic organizations abroad; holding of study circles, photographic concourses, lectures, exhibitions large or small; annual functions on June 1, the Photography Day of Japan, inaugurated in commemoration of the taking of the first pictures in Japan in 1841, the day of the first page in the history of photography in Japan, when the daguerreotype was introduced. On June 1, 1951, the Photographic Society of Japan passed a resolution expressing gratitude to ten Western pioneers, including Daguerre and Niepce, and three Japanese pioneers. Also trees were planted in commemoration of the occasion and scientific lectures, exhibitions and the like were held in many places in Japan. Approximately twenty thousand people interested in photography participated in an unprecedentedly large concourse in Tokyo.

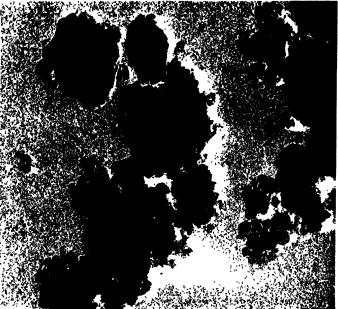
In view of the conclusion of the Peace Treaty and the prospects for its taking effect at an early date, Japan would shortly be accepted as an independent member of the community of nations, and a comprehensive plan for the coming Photography Day is now being drawn up for various colourful functions.

These are the activities of the Photographic Society of Japan, whose sincere desire it is to look for contact with you, and to set up close co-operation for the world-wide development of photography and the noble cause of peace.

Tokyo, March, 1952

(S) H. Kikuchi

Engineers of the Draper Corporation use high speed photography to find out exactly what happens in bobbin transfer. You'll hear about it in the T.D. symposium on industry and science.



Enlarged here about 20,000X, this electron microscope shot of a clay separation helps Kentucky highway engineers learn more about their materials.

Wham! goes the concrete test block and a microphone hears it, triggers a flash tube and the engineers see how it fractured. Another from the TD symposium on industry and science.



An Invitation



An open letter from Bill Swann,
Technical Division
Chairman, inviting you to partake of the
TD Convention
Program . . .

Dear PSA-ers:

For many months the Program Committee of Technical Division has been busy writing letters, placing phone calls, and paying visits to the country's leading experts on scientific photography and photographic science.

Now the results are in, T.D.'s program is all set, and I have to share with you my excitement over it.

On Tuesday—a major symposium on photography in medicine and biology. You will see and hear how time-lapse photography is uncovering new knowledge of growth processes, cell behavior, reproduction, and the effects of drugs. You will learn of the tremendous impact that motion picture techniques have had on the teaching methods of medical schools. There will be a representative of the University of Illinois to tell how they use color photography to help children suffering from cleft lips and palates. Roman Vishniac, the scientific photographer, will disclose his techniques for close up photography in insect research. You'll even be able to pick up some practical pointers on elimination of shadows from Louis J. Dogin, another scientific photographer specializing in macrophotography.

On Wednesday—an even dozen experts rounding up for you the latest developments on photography in engineering and science. They will include a textile man, a television man, a metallurgist from U. S. Steel Corporation, an electronics engineer from Allen B. Du Mont Laboratories, an industrial engineer from Eastman Kodak Company, a highway engineer from the Commonwealth of Kentucky, and photographic specialists from the Naval Research Laboratory, Aberdeen

Delicate traceries, enlarged about 250X by the bright contrast phase microscope of Oscar W. Richards, reveal data about the head of this Daphnia. Photo from American Optical Co.



to Learning

Proving Grounds, the U. S. Naval Ordnance Test Station at Inyokern, and the U. S Naval Ordnance Laboratory at White Oak.

On Thursday—a PSA clinic on equipment, materials, and processing, with the conversational ball being tossed back and forth between representatives of General Electric, duPont, Graflex, Ansco, and Kodak.

On Friday—another big PSA clinic on color techniques, materials, and procedures, led by Lloyd E. Varden. There will also be a group of papers in the mornings on photographic optics. Here a Bausch & Lomb man will bring you up to date on depth of focus, a physicist from Boston University will explain the relationship between resolution, sharpness, and photographic quality, an engineer from Kollmorgen Optical Corporation will show what's involved in submarine periscope photography, a stereo expert from Polaroid will show you a simplified way to calculate interocular distance, and the president of The Zoomar Corporation will discuss the evaluation of photographic lens performance on the basis of laboratory tests.

I am sure that for many, particularly for those who take a broad view of photography as an art, Friday night will mark the high spot of the convention. With the help of over 100 color slides which, in effect, do his talking for him, Ralph M. Evans of Kodak will show you how subtly and yet thoroughly the existence of photography has influenced the way man's brain ir.terprets for him what his eyes see. Mr. Evans does a terrific job along these lines and leads into some highly interesting speculations on future creative directions in color photography.

On Saturday we shall wind up with a revelation by Corning Glass Works of a new medium and process for photoengraving, a revelation of techniques by two experts on legal evidence photography, and helpful papers on techniques in various branches of photographic work.

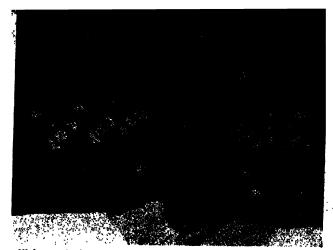
All of these important discussions will, of course, be open to everyone who is registered.

Cordially,
BILL SWANN
Chairman, PSA Technical Division

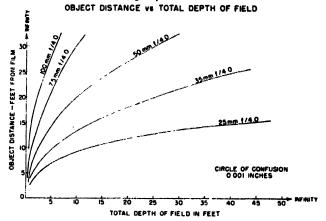
High speed cameras set-up in U. S. Steel Corp. lab in Kearny. N. J. Note use of flashbulbs in motor driven holders. This provides continuous high intensity light for the short exposures.

If these globes were one-fiftieth this size you might recognize them as the brilliant line on a highway at night! Reflectors beads or abstraction, take your choice.





High speed photography plays an important role in medical research as John Waddell will explain at the TD symposium on medical and biological photography. Photo courtesy Institute of Medical Research, Los Angeles, Calif.



Learn how to read simple but useful charts like this one at the Technical Division sessions during the Convention.

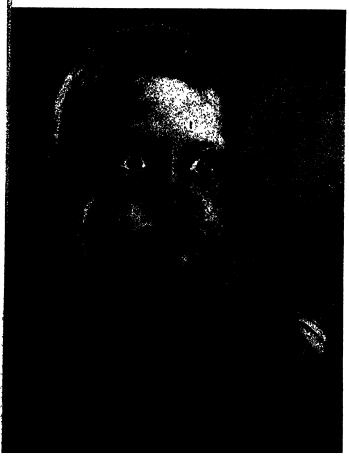


Not a lens, but a smoke box demonstration of light passing through a highway reflector bead. No wonder they shine so.



SALON JUDGE

TURBULENCE



HUMOR

and pictorial photography...

By Floyd C. Piper

H ow often have we heard critics condemn salons and photographers for their repetitious, trite and uninteresting work? After sitting for several hours watching hundreds of pictures pass through the viewing box, one comes to the conclusion that perhaps part of what they say is true. You see S curve landscapes by the dozens and baby and animal pictures by the hundreds. Then along comes a picture with real humor and interesting content and the whole atmosphere changes immediately.

The interest of the audience and judges alike is again aroused and the judging proceeds with new vigor. This in itself goes to prove that this type of work is greatly appreciated by all, and anyone who has taken pictures of humorous situations will tell you that their rate of acceptance in salons is usually high and for contest winners they are hard to beat. The work of the late Stuyvesant Peabody is a good example. Here was a man who could look upon and appreciate the lighter side of life and his work has been hung in almost every exhibition in the world and reproduced in all photographic magazines and annuals.

Regular salons average between 700 and 1500 prints. and a national prize contest may see 40 to 50 thousand pictures pass before the eye weary judges. Therefore it's easy to see why something different and fresh will get a favorable reaction. American people like to laugh; it's part of their physical makeup. And don't think it's only appreciated in this country. "Young In Heart" and "Turbulence", which accompany this article have hung in both Canada & South America, so you can readily see that humor has a universal appeal.

"How do I go about making such a picture?" you ask. The formula to follow for this type of work is rather hard to define. The message must be simple and direct and vet not have a tendency to the corny side. And most important it must never lean toward vulgarity. Any picture containing the latter will find its way into the discard pile in short order. and any esteem the photographer may have had will be jeopardized.

The first thing to do is think of a humorous situation or saying which you want to use. There are literally hundreds of ideas available. Just think back over many of the pranks you pulled or situations you got into as a boy. Follow the work of famous illustrators such as Norman Rockwell and you can get many suggestions. Don't, however, try to imitate work of others. These should just be used to stimulate your

Next decide upon the best method to get your point across as quickly as possible. Don't expect your title to carry the idea by itself; although a good title will help a good picture; and by all means don't be so subtle that the viewer must hunt to find your meaning. He will not be able to appreciate it when he finally does.

A few simple props help most of all in putting across the story in your picture. In "Young In Heart", the only things needed were the copy of Police Gazette and a pair of glasses, minus the glass. In "Turbulence" the only prop is the pipe, and in "Salon Judge", a piece of dime store ribbon for a tie, an old pair of glasses and my own suit jacket. The

(Continued on page 444)

Letter from the Editor

You won't get many of these . . . in fact, we'd much rather print letters from you . . . they make more interesting reading.

In his column "The President Reports. . . " Norris Harkness predicts changes in the JOURNAL. Don't look for all of them in this issue. Oh, there have been changes in type faces, but that's because we changed printers, and there have been some minor changes in the layout of the pages, but essentially, this is the same JOURNAL you have been getting right along.

The biggest change you will find is in the general make-up of the JOURNAL over a long period. As you have been told, each issue will be balanced to contain something for everyone. The special Divisional Issues must be foregone, for a while anyway, principally because of the cost. While the book remains at 48, pages, and, quite possibly, until it grows to 100 we will keep the balanced format.

I can't let the opportunity pass for words of praise for Fred Quellmalz. In turning over the job of Editor to the present holder of that title, Fred has been helpful in getting material transferred quickly from the old printer to the new, in making suggestions, and in offering to continue as a book reviewer. Thus his name does not disappear from the masthead.

While you are reading these words, your Editor will be busy working with the Division Editors in planning for the months ahead so that we can send you each month a JOURNAL packed with interest and with good pictures. Our plans include something for everyone, for the beginner, the salonist, the technician, the movie maker. We have a marvelous file of good manuscripts from which to choose, but we're always looking for more. Your Division Editor will always be glad to see an outline or an article.

One new feature we have already started, the "Maybe You'll Like" listings of features in next menth's photo mags. We've often missed a good article by not hearing of it until the issue was sold out. Now, through the cooperation of the Editors of these magazines, you have a preview of their contents in time to assure getting your own copy.

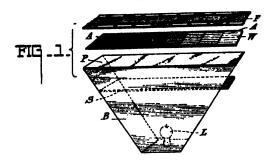
In closing, a word of credit to Jack Sullivan of Ansco for our new cover design. He submitted hundreds of sketches and this was chosen as best suiting our needs. There are several variations that we will also use from time to time. Thanks, Jack, for a swell job.

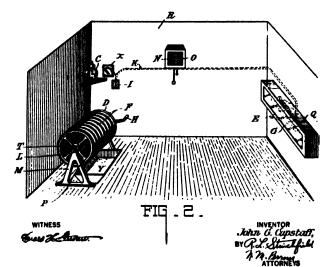
Let me hear from you.

don bennett,

Editor

J. G. CAPSTAFF
PHOTOGRAPHIC REVERSAL PROCESS
Filed March 2, 1921





THEN A reversal laboratory as visualized in the first patent application. Note the light control in Fig. 1, items A and W.

NOW The modern reversal laboratory looks somewhat different with thousands of rolls of film following one another through the tanks. Second exposure control is automatic.



The Father of

By Harris B. Tuttle, F.P.S.A. and

When you make home movies and see the wonderful results you get on the screen, do you ever stop and wonder about the man who started it and made it all possible? It's difficult sometimes to identify the man who starts an idea, but we can easily identify the man who is credited with being the real "Father of Home Movies."

He is a tall, lanky gentleman of British descent and known in the U. S. Patent Office as John George Capstaff; to the people in Kodak where he is employed in the Research Laboratories, as Mr. Capstaff; and to the fellows who have worked with him for the past forty years, as "Cappy."

Since we have been associated closely with Mr. Capstaff for a number of years, we will refer to him in this article as the endeared and intimate "Cappy."

Cappy was born in Cateshead-on-Tyne in Northern England on February 24th, 1897. After an education in the Heaton Science and Art School of Rutherford College, Newcastle, he studied at Armstrong College, specializing for the most part in subjects relating to physics and engineering. His family was connected with the shipbuilding industry, for which the Tyne is so famous, and he himself intended to study engineering, but as the shipbuilding industry was suffering from one of its periodical waves of depression. he started as a young man to work for a very famous photographer of Newcastle, Mr. Lyddell-Sawyer. There he took an interest in everything that was being done and seized every opportunity to learn different branches of the photographic art, and so got an excellent grounding in photography, finally specializing in the handcoloring of prints. His interests, however, were largely in mechanical devices, and after he started his own studio, he spent much of his spare time with a group of friends in the consideration of engineering problems, especially those relating to aeronautics, which was then beginning to appear as a fascinating field for the engineer.

Early Experiments

While he studied these mechanical problems, Cappy was also working on experimental photography and invented several modifications of photographic processes, some of which were later of use to him. One of these was of the same type as the now well-known Carbro process, by which prints in carbon tissue could be produced from bromide prints. Another was the production of photographs which were invisible until the paper had been exposed to light, thus forming an advertising novelty.

In 1912, Cappy became associated with Dr. C. E. K. Mees and the firm of Wratten and Wainwright in England and later went to the Kodak Research Laboratories in Rochester, New York, to start the Wratten filter department.

Cappy had not been long in the new research laboratory at Rochester before he began experimental work in several fields of photography. By 1914 he was working on processes

Home Movies

Glenn E. Matthews, F.P.S.A.

of color photography, and a two-color portrait process was worked out by him and exhibited at the World's Fair in San Francisco in 1915. This process was called the Kodachrome Process, however, it was related in name only to the present Kodachrome process and materials currently in use. Soon after this, experiments were started to adapt the process to motion picture photography, two-color separation negative images being printed in register from a master positive onto opposite sides of double-coated film by means of an optical printer, these being transformed into dye images by a process related to that on which Cappy had worked many years before for the production of carbon prints from bromides.

Reversal succeeds

In 1914 Cappy conceived the idea of applying a reversal process to the production of amateur motion pictures. Work on this progressed rapidly and in a letter which he wrote on April 17, 1917, he laid down the conditions which he believed necessary for the development of a practicable process or system of home motion picture photography. Work had already been done in this field by others, and much had been done from the standpoint of the design of apparatus, but what was necessary to make the whole thing a success was a simple and inexpensive method of producing the finished pictures, and this was supplied by Cappy's invention of a practical reversal process.

The process eventually used was based on a method previously proposed by Namais in 1909, in which the film exposed in the camera was developed to a negative, the developed image was next bleached with acid permanganate, the bleached image was then exposed to white light, finally the residual silver halide was redeveloped to a positive and after fixing, washing and drying, was ready for projection.

The difficulty with that process was its great sensitivity to the exact thickness of the emulsion coating. If the emulsion coating is too dense, there is too much silver halide for the second image. If it is too thin, there is too little. Its use required the adoption of a very thin emulsion having little latitude and necessitated very even coating, any streaks produced serious difficulty. The pictures were dependent upon the original exposure given; there was no means of correcting for errors in exposure.

Secret of success

These difficulies were overcome by Cappy by the use of a controlled second exposure, the exposure given after the bleaching of the original image being determined by the density of the silver halide remaining. Thus the lack of silver halide was compensated for, to some degree, by an increased second exposure, and, similarly, an excess of silver halide resulting from heavy coating or underexposure was compensated for by decreasing re-exposure.



John George Capstaff, Hon. FPSA

The results obtained by this improved reversal process were amazing compared to those which could be made without the control of the second exposure, and it was principally this factor which made the process a success. With this as a basis, Cappy worked on the design of the film itself, the camera loading method, the camera, the projector, and the processing equipment. A great deal of work on the subject, however, was done by his associates under Cappy's supervision.

The process was first announced and demonstrated publicly in January 1923 in lectures at Rochester and at the Franklin Institute in Philadelphia. Pictures were taken at the beginning of the lecture, processed in the building while the lecture was in progress, and shown at the conclusion.

The film, the camera and the projector were introduced in June 1923, and in addition to the apparatus made by the Kodak Company itself, other manufacturers also introduced equipment—cameras and projectors—before the close of the year.

Many improvements in the equipment used for exposing, processing, and projecting the film were later devised by Cappy. For example, the claw pull-down and curved gate used in the Model B Cine-Kodak represented useful refinements which improved the steadiness and uniformity of the picture. A daylight loading film magazine was designed. Much basic optical work was done on the projector and a friction-type panoramic tripod head was resigned which has displaced the gear type in professional as well as amateur tripods.

Several continuous types of 16mm film developing machines were designed and built, incorporating his inventions. One of the improvements used in these machines was the portable-type rack, permitting sections of the machine to be removed easily for threading, changes, and inspection.

Extensive investigations were conducted to improve the

quality of duplicate prints from 16mm positives. Cappy's suggestions resulted in a steady improvement until it was possible to make duplicates that were almost indistinguishable from the original. Printing equipment used for this work was designed in part by him. Improvements in the film emulsion used for duplicating purposes were also effected at his suggestion.

A new industry is usually the result of the integrated ideas of a large number of individuals, and this is also true in the case of the 16mm film system. However, it can be stated fairly that Cappy contributed the major portion of the fundamental elements.

During the past 25 years, many other cameras and projectors have been marketed. As a general rule, the cameras are driven by spring motors which are wound up between exposures. Such cameras for amateur use are made much more compact than the earlier ones. Projectors for 16mm sound films were introduced in 1932 and cameras in 1935.

8mm and color

The "Cine-8" film and apparatus were introduced in 1932, the pictures being one-quarter of the area of the 16mm picture. Much work was done by Cappy on several aspects of the 8mm picture program and in fact, during the early years of the 16mm process, Cappy made 8mm pictures. Motion pictures on film of this size remained one of his goals and improvements made in the speed and graininess of photographic emulsions in the late twenties made possible 8mm pictures of satisfactory quality. The Cine-8 program further reduced the cost of motion pictures for the amateur and increased greatly the popularity of home movies.

In 1925, the Eastman Kodak Company secured rights under a three-color additive process of color photography which had been developed in principle by French inventors. In this process, a black-and-white film is used. There are combined blue, green and red filters in front of both the camera and the projector lenses. The film is embossed with cylindrical lenticules that form images of these filters on the film during the taking in the camera. Cappy worked on the practical development of this process for use in the home movie field. By 1928, his work had progressed to the point that the process was ready for the market. In July of that year, George Eastman invited Thomas Edison, General John J. Pershing, Adolph Ochs and other noted persons to Rochester to witness the showing of the first amateur motion-picture films for color photography.

Research work on a 35mm lenticular process was carried on under Cappy's direction for several years. A number of improvements in the process resulted in pictures of high quality, a demonstration of which was given before the Society of Motion Picture Engineers in 1936.

Important discovery

While working on his two-color Kodachrome process, 1918 to 1925, Cappy found that the addition of a yellow dye to each emulsion of the double-coated film used in making the duplicate negatives represented a useful method of controlling the depth of the exposure and therefore preventing penetration of the light through the film. The addition of the dye also had the effect of increasing the resolving power of the emulsion by reducing irradiation or scattering, greatly extending the latitude and lowering the maximum contrast. The dye was water soluble and could be washed out during the developing process. Cappy realized that the use of a yellow dye would improve the films employed for the making of duplicate negatives and carried out much experimental work, which resulted in the introduction of special films for this purpose. In consequence, motion picture producers

established the present practice of duplicating their original negatives, a notable improvement in motion picture technique.

In 1927, Cappy established the formula of a developer especially suitable for the production of fine-grained images on negative film. This formula (D-76) met with ready acceptance and is used very widely by amateur and professional photographers for all classes of work.

It is generally acknowledged in the motion picture industry that the so-called "three-strip" method is one of the most important methods for taking professional color motion pictures. An objection to this method is that it requires the use of a special camera fitted with a beam-splitter prism.

Since 1940, Cappy has done considerable work on the development of a single multilayer negative film which can be used in any standard motion picture camera. After exposure and before development, the two upper layers are wet-stripped separately by means of a stripping machine into special transfer supports. After the three resulting films are developed to give three color separation negatives, they can be printed by any one of several processes including the embossed film type. This unique film and stripping machine were described by Cappy in an article published in the Journal of the Society of Motion Picture Engineers in April 1950.

Cappy's honors

Besides the Honorary Fellowship of the Photographic Society of America (1950), Cappy's work has been recognized by the Royal Photographic Society with the award of their highest honors, Honorary Fellowship (1944) and the Progress Medal (1946). For his key invention (controlled second exposure) which formed a basis of amateur movies, he received in 1940 a Modern Pioneers Award of the National Association of Manufacturers. His design of a processing machine incorporating several new principles drew him an honorable mention from the Academy of Motion Picture Arts and Sciences in 1943. The Society of Motion Picture and Television Engineers awarded him their Progress Medal in 1944.

Cappy is essentially an experimenter and loves to carry out his work with his own hands, but no account of that work would be complete without some mention of the training which he has given through the years to his associates and assistants. Many men in the organization of the Eastman Kodak Company are proud to acknowledge with gratitude their obligation to him. This feeling is shared also by many motion picture engineers throughout the industry, many of whom have been helped by his wide knowledge and ready invention.

This statement of his work and discussion of his principal inventions show that motion picture technique owes very much to Cappy. In the whole field of cinematography he has been a pioneer, and his work has always been distinguished by its accuracy and completeness.

Truillo Sponsors Cornerstone Membership

Dr. Rafael L. Trujillo Molina, President of the Dominican Republic, is sponsoring a Cornerstone Membership as first prize in the First International Salon of the Dominican Republic, according to word received from Juan Carcia, Secretary of our International Portfolios and a resident of Ciudad Trujillo.

This is the first time that a head of state has recognized the PSA as a factor in international friendship and the honors for bringing this about fall to Juan Garcia, PSA and Honorary President of the Dominican-American Photographic Society.



Judges take one off the wall for closer inspection in this different kind of judging.

REVOLT!

By George L. Kinkade, A.P.S.A.

Almost everyone talks about and condemns the weather; almost all photographers at one time or another damn the salons. It's obviously impossible to tamper much with winds, rain and storms; exhibitions, like all human institutions, can be altered if we wish!

We at the Northwest Salon of Photography, held each year at the Western Washington Fair at Puyallup, have been smelling rats for some time in conventional judging methods. Last year we took the bull by the horns in a do-or-dic experiment that we think all those who patronize the exhibitions should hear about. And should a Salon executive or two read these lines and acquire a few seeds of revolt then our labors will not have been in vain!

What we did was simply this: We hung all the pictures submitted and then on three different evenings strolled around taking down those not considered worthy of exhibition. Sounds simple. It was, but the implications were many.

Normally a salon judging goes something like this: The jury is plopped down in front of a viewing box early in the morning and a human conveyer belt starts an endless chain of pictures which will go maddeningly on until evening. Juries are usually composed of people whose judgment is sound, who know a good photograph when they see one and why. But the lads who engineered the inquisition could have learned a few things from exhibition judging on how to shatter moral, befuddle judgment and make one a saddist at heart!

We have witnessed a good many international salon judgings, and here's what we've seen too many times: The judges are in an expansive mood when the production line starts

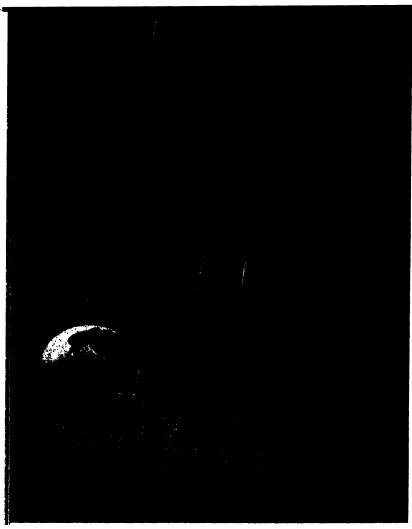
rolling and so almost everything that comes along is accepted or placed in the reconsider pile. This goes on for a while until the jury suddenly awakens to what they are doing or a salon official pokes his head from behind scenes and says: "Hey, you guys, we won't have enough room to hang all the junk you're accepting!"

So the judges get tough and out goes many a picture deserving better treatment. After an interval of toughness the judges come to again or are prompted by the fellow behind the curtain. About now it's time for lunch.

At the beginning of the afternoon session everyone's feeling good again, and this is when smart members of the salon committee try to run through their own prints, hoping to catch the judges off guard. Invariably soon after lunch the chairman of the committee suddenly discovers that there's still 500 or more prints to be run through the mill, and one of the judges has to catch the 5:15 train. From then on deterioration is marked and increases by geometric progression!

Almost always one judge gets his finger stuck on the reject button. This is either prompted by his discovering that the other two seem to be against him, or he's sick and tired of the mess and thinks this way will get it over quickly.

The great bulk of entries in any international salon are the middle-of-the-roaders. The quality of the show wouldn't be changed much whether they were hung or not. Most of them are fair pictures, certainly, but are the same old ideas, same old techniques. After waiting patiently for an outstanding picture to come along (most of them were accepted in the first round) cynicism is apt to color even the most unbiased



EGGSHELL ABSTRACTION II

JOHN F. BARNES

person's judgment. I already said the quality of the show would be affected little whether these prints hung or not; but the joker is that hidden in these ho-hum pictures is many a fine photograph that must be considered at length. They landed in the reconsider pile first time around because the judges thought they saw something and wanted another squint. But they won't have a chance in the afternoon because of conflicting emotions that have rendered the judges impotent.

After witnessing several judgings, both as judge and member of the committee, we have often observed that all that happened was the worst pictures were eliminated. It was our conviction that a salon committee which had worked together on a few international salons could do just as good a job, with less fanfare. The judgment of the jurors was not questioned; they were merely up against an unbeatable system!

Dr. R. C. Morse, superintendent of the Northwest Salon, with whom I have had the pleasure of working since 1946, had considered these iniquities of existing judging systems, and we spent many evenings together attempting to find a way out.

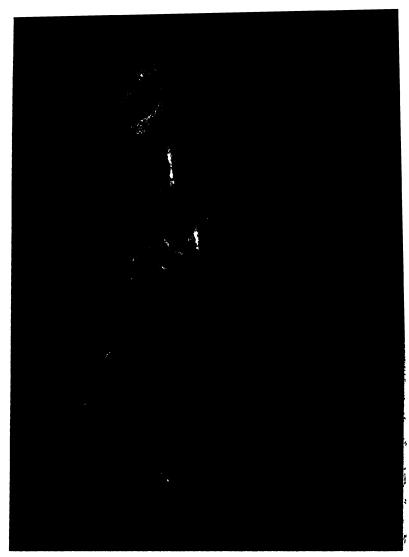
The underlying evil seemed to be in trying to jam through a thousand prints in one day. We were convinced that no human could look at that many pictures in eight hours with justice and fairness. Besides it was inhumane! The answer to that question was obvious: Do the job in evenings and use as many as necessary.

We believed greater justice could be done the submitted prints if examined in another way than the conventional viewing box. The public would see them on the gallery walls . . . so, what better place to judge them? This dovetailed with an unanswered problem to the first question: If we performed the job in installments, where could that be done? The place must be of ample size, and where the pictures could be left for an interval of a week or more. The Fair Association informed us the lights would be on in the exhibition gallery, that the doors could be locked and watchmen were on hand at all times.

At the time the entry blanks were sent out, six months before the exhibition, some of the problems were still to be threshed out, so we merely mentioned that a committee from the Washington Council of Camera Clubs would assist in selecting prints to be hung. We did a little sweating previous to the salon, apprehensive over whether our experiments would lead to disaster. The exhibitors seemed satisfied, however, for entries topped the previous year, with 1038 entered.

Northwest's capable secretary, Mrs. D. E. Hartung, unwraps and records prints as they are received, so two days

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BERNARD HART, ESQ.

H. ROY HUDSON

Uttarpass [albrid lin Library

after entries closed she had the entire lot, with exception of foreign pictures, on the gallery walls.

Mr. James R. Stanford, APSA, of Olympia, and Hale Van Scoy of Seattle, both with extensive judging experience, willingly consented to be accessories after the crime. This writer made a threesome, with Dr. Morse pointing a finger now and then.

The first evening we found it was no task at all to wander through the galleries and take down the R-ls, pictures that obviously were not up to salon calibre. Three days later we spent another evening. This time we got about half way around again and then sat down and reviewed foreign prints. Two days later another session saw us the rest of the way around the galleries, with time left for a final look at the foreigners and selection of prize prints and honorable mentions.

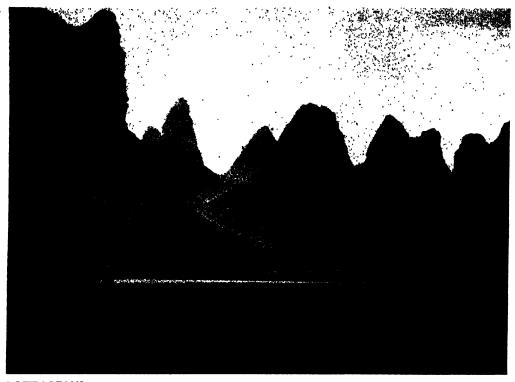
Total time elapsed for three evenings was about 10½ hours. We reached the interesting conclusion that not much more time was devoted than for a normal salon judging, but what a tremendous difference! Completely fresh on three occasions, our appetites for pictures were at no time jaded, and mental fatigue was completely lacking. Plenty of coffee, doughnuts and cookies, with sitting down spells to look at unmounted foreign pictures, obliterated any possibility of physical tiredness. In fact, we were all so enthusiastic over

the novel procedure, that time to leave always came as a shock and the doors were locked with a guilty feeling.

As the second and third sessions came, we became conscious of strange goings-on. Pictures with great initial impact, that under normal judging systems would be accepted first time around, began to pale on us. We saw them in their true light, not as works of art, but as photographic tricks calculated to win snap judgment. Copycat ideas began to irritate us.

On the other side of the ledger, quiet pictures, and those with deeper meanings, received every consideration, and many were discussed at length. Several pictures which we felt would have received no consideration in conventional judgings were left up because we felt that although they exhibited little artistic, they did contribute a sense of humor and drama the public would enjoy.

It often happens that along comes, say a picture of a whiskered gent. It isn't too bad and the judges accept it. By-and-by another whisker job pops up, and soon another and another. By this time just one small whisker on a fine portrait is assurance that that picture will be thrown out. So what happens? The first few whiskers accepted may be, and usually are, inferior to those rejected later, but that's the way it stands. (one reason we hear so many people say that they could pick another show from the rejects!) With



LOFTY PEAKS WING CHEUNG WONG

our system this is obviously impossible. If there are a great many pictures of one type entered, comparison on the walls soon establishes which show the greatest imagination, freshness of viewpoint and inspiration. There are no firsts, for it only takes a few seconds to refer to all others entered!

Voting of course was by voice only, and no picture was taken down unless by unanimous agreement. Several impassioned speeches were made when a juror went to bat for what he believed right.

In conventional systems there always seem to be a considerable number of pictures accepted whose quality is not quite up to the average. Even the jurors, on seeing the show hung, admit they would like to recover some prints from the reject pile, exchange them for a few on the walls. There always seems to be an air of frustration, of unfinished business.

Not so with our "Puyallup" system! On the third evening we all came to the simultaneous and unanimous decision that we were done. Nowhere could we spot a single picture that seemed inadequate. The feeling was akin to putting the finishing touches on a single composition, one master picture. We did not assume infallibility, but did feel we had created something to the best of our collective abilities!

Selection of honor prints, rather than automatically including prints unanimously accepted in the first round, was a labor of love. Many pictures had indelibly impressed themselves on our consciousness as we strolled about the galleries. It was a pleasure to make the round once more and point these out.

It is obvious that the adoption of the Puyallup system will play havoc with some old-established customs of salon judging. First is the selection of judges. The importation over great distances of "big names" would have to be discontinued if selection of pictures is extended over a week's time. This might be a hardship in some of the smaller isolated cities, but surely most metropolitan centers have their own talent close at hand.

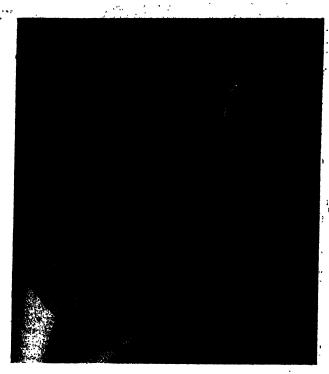
Another quaint custom that would have to be foregone is that of making a festival of judging. It must be apparent to all that an audience would be completely out of the question. We must reconcile ourselves to the notion that exhibition judging is a serious business and not an entertainment.

The only genuine hardship that may take a bit of doing to overcome is the selection of a spot to do the deed. We are fortunate to have large galleries used for no other purpose than the exhibition of photographs. Others, with less available room, may find it necessary to put up only a part of the entries at a time.

In summing up, it seems that our revolution has not been of great proportions, but we are firm in the belief it is a step in the right direction. It is our contention that the Puyallup system will encourage pictures with a fresh viewpoint, will unmask the tricks and dodges of hackneyed "salon type" pictures.

By breaking the judging down into several sessions, judges will retain their keen sense of proportion, free from distractions and fatigue. The informality of strolling around the galleries eliminates the mechanized sense so often experienced at conventional judgings. The exhibitor will benefit, in that greater justice is done his offerings. The public also gains in that they see a collection of pictures more nearly approaching the goal: "The world's best in contemporary photography!"





The Red Eye Effect

in flash color photography

By Oran E. Miller*

In color pictures taken by flash illumination the people photographed often exhibit what is sometimes called the "red-eye" effect. The pupils of a person's eyes may appear bright red or orange-colored, a weird and startling effect which is pictorially undesirable. By observing a few simple rules this may be avoided in practice, or at least minimized.

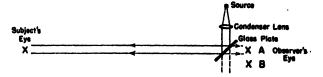
The red-eye effect occurs because light which enters the eye of the subject is reflected from the retina out through the pupils in a fairly narrow beam in much the same manner that light from automobile headlights is reflected by highway sign reflector buttons.

Nearly everyone has observed that the eyes of certain animals seem to shine in the dark. This is because the eyes of some mammals are equipped with a layer of flattened, highly reflecting cells located just behind the retina. Furthermore, the ocular pigmentation is much less in this area and hence, most of the incident light is reflected. In the human eye, however, almost the only reflecting substance in the retina is the mass of blood vessels associated with the retina. Light transmitted by the retina is mostly absorbed in the black pigment of the choroid. For this reason the reflection from the human eye is not as bright and is reddish in color. Such reflections from human eyes are seldom seen except under very special conditions. It is sometimes observed in children when a distant bright source such as a window is imaged on the retina but the face is shaded from nearer room lights.

One may well wonder why this reflection is not recorded in ordinary color photography, but only in flash pictures. The answer is not that the reflection is absent under ordinary circumstances, but that it is either not bright enough to photograph in comparison with the brightnesses of the other *Color Control Division, Eastman Kodak Company elements of the scene, or that the geometry of the lighting is such that the camera lens is not in a position to receive the reflected light, which is confined to a narrow beam in the immediate neighborhood of the principal light source. The brightness will be directly proportional to the amount of light entering the eye, which, in turn, is proportional to the square of the diameter of the pupil.

The effect is not often noticeable in black-and-white flash photography since red light does not contribute a major part of the exposure and hence the effect will, in general, be too faint to register. Only in the case of pictures made through a red filter would the effect become really serious. Figure 1 shows a portrait of a dark-adapted subject taken by flash through a Wratten #29 red filter on Eastman Super-XX negative panchromatic film. The first picture was made with the flash reflector touching the lens, and the second with the reflector displaced according to the rule given below.

In order to visualize more readily the optical phenomena involved, consider briefly a few simple schematic ray dis-



grams, the first of which (Figure 2) shows a very simple way of observing the red-eye effect. A sheet of glass is held between the eye of the subject and the eye of an observer at A. A collimated beam of light is partially reflected by the glass plate directly along the observer's line of sight

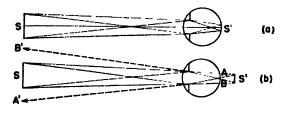
and into the eye of the subject. Since the observer looks directly along the incident beam of light, he is in position to see the reddish reflection from the pupil. However, when he moves his eye to position B, the reflection is lost and the pupil appears black.



Figure 3 illustrates a typical situation for flash photography. Light from the source, S, in a reflector of linear dimensions AB, is imaged by the eye lens of the subject on the retina at A'B'. At the same time, the camera lens L, is also imaged at L'. If the eye of the subject is perfectly accommodated for the distance of the camera and light source, the retinal images are sharp. The reddish illuminated spot on the retina becomes a new source from which red light passes out through the eye lens and is focused in exact coincidence with the original source. This is due to the wellknown principle of the reversibility of the path of light in optical systems. Likewise, the dark opening in the camera lens which is imaged on the retina at L' will be re-imaged back upon itself, and therefore, the pupil will photograph black. In this case no red-eye effect would be recorded in the picture.

Effect of Sharpness

In the foregoing illustration we have assumed perfect distance accommodation and have neglected the refractive errors of the eye. This need not greatly concern us in the present discussion since the chief effect will be to add slightly to the unsharpness of the image formed on the retina due to incorrect distance accommodation. Since the subject does not ordinarily look at the source, the eyes usually are accommodated for some other distance and the image of the source on the retina is not sharp. The eye lens projects this blurred image over an area larger than the source, which results in a small zone immediately around the source from which the observer may see the illuminated



pupils. Figure 4 shows two conditions of accommodation. In Figure 4a accommodation is exact and the image of the source, S, at S' is sharp. Figure 4b shows what happens when the subject's eye is accommodated for a greater distance. The image of the source falls behind the retina at S' and results in an unsharp circle of light on the retina at AB. This is projected by the eye lens to a larger diameter than the source, the boundaries of which are shown at A'B'. Anywhere within the circle A'B' the pupil will appear luminous. Its relative luminance will vary from point to point due to the penumbra effect of an unsharp image, being of least brightness at the extreme outer edge. If the subject is dark-adapted, a camera lens placed anywhere outside of S but inside the limits of A'B' will photograph the red-eye effect. A similar effect will be observed when the accommodation is for an object nearer than the source.

The red-eye effect is observed whether the subject is looking at the camera or to one side, although the brightness and color of the reflected light will vary somewhat due to the variations in color and reflectance of the different areas of the retina upon which the image of the light source falls. Reflections from the optic nerve may be nearly white, and from the macula the reflection usually has a characteristic amber color. The color and brightness also depend on the retinal pigmentation of the person. This is related to the iris color, people with blue eyes usually having less pigment in the retinal area also, and dark-eyed people having more. The effect is usually more pronounced for subjects with blue eyes. Also, since the ocular pigmentation increases with the age of the subject and the accommodation decreases, the red-eye effect will, in general, be more pronounced for very young children and correspondingly less for people in the older age groups.

Avoid "Red-eye" Effect in Flash

There are two general procedures whereby the "red-eye" effect may be avoided in flash color photography. One is to reduce the reflected pupil illumination to a low enough intensity so that it will not record photographically. This is accomplished by keeping the subject light-adapted as in ordinary photography. The other method is to maintain a sufficient separation between the flash lamp and the camera lens so that the reflected pupil illumination cannot enter the camera lens.

The first of these methods makes use of the familiar nerve reflex which regulates the size of the pupils of the eyes according to the prevailing level of illumination. If the subject is kept in relatively bright surroundings and the exposure is made by means of a synchronized flash, the diameter of the pupils will, in general, not be larger than normal, about 3mm. The red-eye effect usually will not be bright enough to record photographically with the pupils contracted to 3mm or less. On the other hand, if flash synchronization is not available and pictures must be made by the "open flash" technique in a darkened room, the pupils will dilate in many instances to 7 or 8mm in diameter. Since the brightness varies as the square of the diameter, the pupil may be 6 to 8 times as bright as when the subject is light-adapted. The red-eye effect then will be recorded if the camera lens is sufficiently close to the light source.

Even when synchronized flash is used, pictures sometimes may have to be exposed in a relatively dark environment. In such cases, it helps if the subject can look at a reasonably large area of relatively higher brightness. A luminance of five or ten foot lamberts is probably enough to keep the pupils from dilating appreciably.

Open Flash Technique

If the open flash technique must be used, or if pictures must be exposed under dimly lighted conditions in which dilation of the pupils cannot be avoided, then it is necessary to resort to the second method of avoiding the red-eye effect. By this method a minimum angle is maintained between the camera's line of sight and the direction of the illumination so that the reflected light from the pupil will not enter the camera lens. A simple calculation will show what this minimum angle should be. The normal range of visual accommodation in everyday experience requires a change in lens power sufficient to bring objects into sharp focus at any distance between ten inches and infinity. Since the equivalent focal length of the average normal eye is about 17mm, it can be calculated that when an object at 10 inches' distance is seen distinctly, the image of a distant object point is focused at a distance of about 1.15mm in front of the

(Continued on page 444)

Camera Club Manual

By H. J. Johnson, FPSA

Chapter IV Continued

9. Nature Photography Activity.

Nature subjects seem to have an almost universal appeal, and landscapes, flowers, clouds, etc., appear frequently in club competitions. In recognition of this interest, a special activity in nature photography can be organized.

The leader should have some knowledge of nature but need not be a naturalist. If he knows the names of common flowers, rock formations, etc., this may be sufficient. Or the leadership may be rotated if it is desired to have more qualified leaders in each field of natural science.

Since the subject is almost endless, the activity can continue through the year. Several sessions or trips may be devoted to flowers alone (wild and cultivated, indoor and outdoor). One meeting or trip might cover insects: where to find them: how to photograph them; etc. Similarly, other subjects may be covered.

The activity is especially gratifying to participants because two kinds of knowledge are obtained at the same time: photography and nature.

The group effort may produce a number of program features for club meetings, such as color slide stories of life cycles. or seasonal changes.

Of interest in connection with such a project is the fact that there is an exhibition field restricted to nature photography in which contributors may obtain the same sort of recognition as in the "pictorial" exhibitions.

10. Print Clinic Activity.

In effect, print clinics comprise instruction courses in photography for members. Hekl separately from regular meetings and directed by competent photographers capable of analyzing defects and shortcomings, and particularly of suggesting corrective measures, the Print Clinic Activity is particularly effective as a diplomatic method of improving the club's mass photographic ability. Print clinic sessions give each member personal attention, and a chance to correct personal shortcomings without public embarrassment.

For greater effectiveness, each participant in the activity should produce a corrected print at the session subsequent to that at which the original print was criticised. This becomes possible if made a fundamental requirement of participation, and if the regulation is religiously enforced.

Each participant should receive equal attention, and along the lines of obvious personal needs. Small groups being preferable to large, with 10 members the maximum, several clinics may be organized by larger clubs. If the spirit of team competition is introduced the activity becomes more interesting and the progress more rapid.

First session of the clinic may open with a discussion of the good and bad points of favorite negatives. East participant then is instructed to make a trial print for display and discussion at the next session. Study of the trial prints should reveal certain defects which may be corrected. A new print is made for a subsequent session.

Print clinic activities are excellent means of helping the more timid club members who dislike to ask questions or

to display faulty prints at open meetings of the club. Within

the security of the smaller group, there is less feeling of embarrassment, and greater personal encouragement to participate in discussions.

11. Judge-Training Group.

This is especially valuable to the larger clubs with members who have demonstrated their photographic ability but who have had no experience in judging. The purpose is to train them so that they may judge rationally (without prejudice or bias) and explain their selections concisely.

An experienced judge who has the respect of the members is required. He may be from within the club or may be an outsider. He will select the prints or slides to be used in the program so that they will illustrate the points to be made at each meeting of the group.

The size of the group must be restricted so that each member may receive personal attention. Perhaps ten should be the maximum. (Form additional groups if necessary.)

At the first meeting, ten slides would be projected, or ten prints passed thru the viewing box. Each member would decide for himself, silently, which he would consider the best of the ten pictures and indicate his choice on a slip of paper.

Each member then would be required to explain his selection. In the course of that explanation, the leader would note the weaknesses which would need attention, prejudices which would need control, etc.

About ten sessions should be scheduled. One should cover mechanics of judging (various methods of elmination such as voice vote, electrical voters, written scoring of each entry, etc.) Another should be devoted to methods for evaluating print or color quality. One should cover consideration of composition, with emphasis on avoiding decisions based on dogmatic composition. Two or three sessions might be required for considering subject material because this is where prejudices are most evident, and most in need of control.

Some place in the course should be a session on provincialism in judging, the feeling of some photographers that they can learn nothing from painters, etchers, etc.

At completion of the course, the club will have a number of judges who after trial assignments might go on to bring real credit to the club.

12. Community Projects.

Few projects are so profitable to a club as those in which it serves not only itself but also its community. Members profit photographically, the club gains publicity, and the community obtains the photographs (prints, slides, or movies) necded for its program.

The most common such project is the home town "documentation" of historical spots and buildings. Historical museums are much interested in these and appreciative of additions to their photographic files.

A variation of the same theme is the "pictorial" approach to home town subjects. See No. 2. The resulting pictures might be used by the local Chamber of Commerce in connection with vacation publicity.

Non-profit institutions such as hospitals occasionally need photographic help for major undertakings (for example, a campaign to obtain volunteer nurses.)

Community-fund drives, centennial celebrations, etc., are other events in which a camera club can be of great help. Some projects, such as documentation, can be initiated by

This Camera Club Manual is a tevision of the original manual prepared in 1945 by Victor H. Scales. It will be reprinted when publication is co distributed to member clubs.

the club and continue over a number of years. A standing committee might handle selection of subjects, preparation of albums or files, and contact with museums or other interested organizations.

Special committees would handle other projects.

Credit to the club is greater when it offers its cooperation rather than waiting to be asked, and once a year a club well might include in its business agenda the question: Where can we be of help to our community in the coming year?

13. Color Slide, or Stereo Slide Activity.

Many clubs are organized exclusively for planar color slides or for stereo slides, and most clubs which started as black-and-white clubs have added sections for slides.

However, in clubs in which the chief interest still is in monochrome it might be profitable to have a sub-division to organize contests or present programs in color, for those members whose interests might be shifting from monochrome.

Color camera clubs might have similar provisions for stereo.

14. Dark Room Activity.

Whether the club provides dark rooms for its members, and however well members may be equipped with private darkrooms, the organization of a regular or occasional Darkroom Activity can be helpful.

The fact that darkroom facilities usually are limited requires that the number of participants in the activity be small or that the activity be divided into groups which can make use of darkroom facilities at established times. Small groups may meet in home darkrooms.

Objective of the activity is to inform members as to darkroom design and construction, layout, equipment, use, and methods. A darkroom activity may become an interested group which builds and equips the club darkroom and controls its use, an obvious aid to club management. Darkroom demonstrations may provide club meeting program features.

Special Events

Many camera club undertakings, being temporary in nature, scope, and interest, lend themselves more to promotion as special events than as organized activities. Having aspects of novelty and entertainment, they are held only occasionally. Out of some of them, provided members indicate a sustained interest, can develop organized activities. Among such undertakings which clubs have found interesting are:

A. Scavenger Hunt. There are a number of variations of this, but the different versions basically are similar. Club members meet at an announced place and time, and either individually or in teams, draw folded slips of paper on which are typed photographic projects to be completed within a given time.

Every effort must be made to assure as fair an operating basis as possible so that no members or teams may have good reason to protest injustice, partiality, or discrimination.

Subjects can be simple or difficult, suggested plainly or in the form of riddles. Usually the scavenger hunt ends when prints are completed and exhibited for the award of prizes by competent judges.

This feature obviously must occupy considerable time. Sometimes it is called a "Dawn-to-Dusk" hunt. Winners may be either member or teammates first completing the assignment, or presenting the best picture or series of pictures.

The event tends to develop the ability of club members to find pictures, to take them, and to make satisfactory finished prints within a given time. Comparison of prints at the end of the hunt is educational. If the hunt occupies an entire day, a club picnic, luncheon, or evening party may be held in connection.

- B. Portrait-Matching. This event creates active interest in "informal" portraiture. Members of the club are divided into "odds" and "evens". Duplicate numbers then are mailed on postcards to pairs of members. For instance, one "odd" and one "even" each receives a card bearing the number 7. When the club meets, with each member instructed to bring equipment for informal portraits, the "odds" and the "evens" having similar numbers are paired, and each takes the other's portrait. This event is particularly helpful in completing a set of informal portraits of club members.
- C. Art Tours. Club members form a group which, through its leader, makes special arrangements with the director of the local art museum. At an appointed time, the group visits the museum, inspects the pictures, discusses with the director art features applicable to photography. Such tours are educational in composition, lighting, subject matter, and other features.
- D. Make-an-Ad-Contest. Slips identifying products to be advertised are drawn from a hat by participating members. Each participant then makes a photograph he regards as suitable, prepares a layout of the complete advertisement with picture and words. He photographs the layout, and exhibits the print at a stated meeting.
- E. Negative Exchange. Each member brings a good negative to a meeting. The negatives are put in blank envelopes, are taken up in a box, and then drawn by members. Those who draw their own negatives may trade. Each member drawing a negative then makes for exhibition at the next meeting, a print which embodies his own ideas of how the negative should be printed. This event develops the picture possibilities of negatives, since any method or control process may be used.
- F. Auction. An auction of members' surplus photographic equipment and supplies is a service to all members, a "variety" program for one meeting, and help to the club treasury (by a ten percent commission on sales, if it is wished).

Appoint a committee to establish rules and conditions of the auction (whether owners can bid, whether fixed starting bids can be set, etc.), to contact members so as to obtain a sufficient "stock" of material, and to select an auctioneer. The auctioneer not only should be able to move the items for sale, but also his methods and patter should contribute to the "entertainment" part of the program.

G. Exchange Set Night. Most clubs have found it profitable to include in their programs each season one or more print or slide sets prepared by other clubs. Not only do such sets enable members to see what other clubs are doing, but also through discussion of the pictures they learn more about photography.

Sets can be obtained by exchange with other clubs through contacts established directly or by listing in one of the P. S A. directories of clubs with sets for exchange.

Another method is to enter one of the club circuits sponsored by the P. S. A. Color Division (slides) or Pictorial Division (prints). Each club enters several slides or prints and in exchange receives the complete set composed of pictures from all of the participating clubs.

H. Prints-from-Slides Assignment. Sooner or later most slide makers want or need black-and-white prints from their slides. Thus a color club can serve its members by teaching them how to make prints by direct-positive papers or by intermediate black-and-white negatives.

A group leader might schedule several meetings for small groups in the homes of members who have darkrooms. The resulting prints may be exhibited and discussed at a subsequent club meeting.

To be Continued.

Joing Away

Give a thought to the beginners in your family...and your own



Personal Cameras

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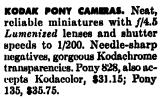
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KODAK DUAFLEX II CAMERAS. Popular, inexpensive, twin-lens reflex types—12 pictures, 2¼ x 2¼ to a 620 roll. Kodar f/8 Model, with simplified lens settings for hazy, bright, and brilliant conditions, \$22.30. Basic Kodet Model, \$14.50. Duaflex Flasholder, \$3.50.



Hic



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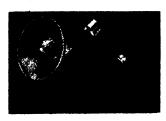


Set Clase. The vacation story demands close-ups for completeness

. . whether the subjects are nature specimens or commemorative inscriptions and historical plaques. Take along a complete phaques. Take along a complete set of Kodak Portra Lenses—the 1+, 2+, and 3+—and you're ready for subjects as small as 5 x 7 inches. These slip-on lenses fit Kodak Combination Lens Attachments . . . are priced from



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... you'll refer to it a hundred
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Kodak Master Photoguide includes fast action computers... contrast-viewing filters . . . data on flash, close-ups, filters, and every other basic need. \$1.75.



Bettled Sunshine. Take flash equipment along—you're ready for action anytime, anywhere, indoors and out. Superb Kodak Ektalux Flasholders-reliable, professional-quality battery-condenser units—are priced from \$29.75, depending on the camera bracket included. Standard Kodak Flasholder, with Flash-guard, \$12.35. Kodalite Flash-holder, for Brownie Hawkeye, \$3.39. Duaflex Flasholder, \$3.50.

Light Control. Take a Kodak K2 Filter, for all-around blackand-white use . . . an A, for dra-



matic dark skies . . . a Kodak Skylight Filter, for use with color film (it subdues the bluish haze in distant scenics, gives a warmer cast to shots in open shade and on overcast days) . . . a Kodak Lens Hood, for flare protection. Kodak G and X1 Filters, and a Kodak Pola-Screen, are also use ful aids. Protect them all and keep them ready-at-hand in a Kodak Combination Filter Case.



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Experts' Choices For Fine Prints

M. PHOTOG., PPSA

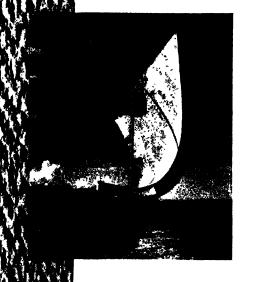
No. 5 of an informative series...how leading exhibitors choose papers to fit their salon aims

CARL MANSFIELD'S "Minnow Catching" is a much-traveled print—it has hung in eighty-eight salons, spanning the alphabet from Albany, N. Y., to Zaragoza, Spain. Like all his other exhibition prints (except glossies), it is on Kodak Opal Paper.

Mansfield writes: "In making prints for exhibition purposes, I like to retain as much of the original negative quality as possible, and still make a good snappy print that will stand out in competitions. It is also desirable to have a paper that will tone a color suitable to the mood of the picture. Kodak Opal Paper possesses both of these

qualifications, and also is available in a number of surfaces which can be suited to the type of picture. In Kodak Gold Toner T-21, it tones nicely to a rich brown, which is the tone I prefer for most of my salon prints; or it can be toned blue in gold thiocarbamide or Kodak Blue Toner, for marine and snow pictures. I use the G surface for most of my work, since it retains the fine detail that I like to see in pictures, yet its surface permits further manipulation and retouching on the print, which is sometimes necessary."

For more Opal Paper data, see below.



In variety of tint-and-surface combinations, Kodak Opal Paper excels all other Kodak enlarging papers. Where extra speed is needed in an Opal-type paper, Kodak Ektalure Paper G is a growing choice. And for high speed plus excellent "tonability" plus flexibility of contrast control plus a choice of several contrast grades all matched in speed -Kodak Medalist Paper. Bernard Silberstein's "Full Sail" (presented early in this series on Kodak Illustrators' Special) is here reproduced from a print on white, high-lustre Kodak Medalist Paper J.

Medalist's great flexibility and ease of control make it an especially good choice for anyone who desires to gain experience quickly and to refine his printing skill.

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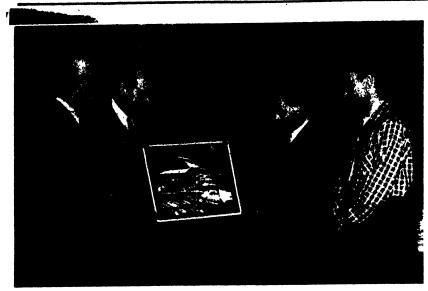




Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America





The Final Choice—First prize winner was made by judging club member, H. Ivan Bryden. Judges commend his work.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor
California clubs still in top positions

With results of only one competition to report this season, two California Camera Clubs, Oakland in Class A, and the Mission Pictorialists in Class B, retain their long established first place lead. An unusual situation developed in this competition, held at Owego, N. Y., in that there was a three-way tie for the first place club trophy in Class A between the Photo Guild of Detroit, the Science Museum Camera Club of Kenmore, N. Y., and the Lawson Camera Club of Chicago. The host club, Owego, was trophy winner in Class B.

In Class B, the Mission Pictorialists are 40 points shead of their nearest rival, Orleans Camera Club. In Class A, however, the race promises to be a close one, with the Photo Guild of Detroit, with a score of 304 points, close behind Oakland with 309. And not too far away from the leaders is Baltimore, with 300 points.

The three judges of the April competition are well known in photographic circles throughout the Finger Lake, and Southern



Kevin Brown

Buena Vista
Second Place

Tier sections of New York State. Rev. Boyd Little, of Homer, N. Y., is a high ranking salon exhibitor, having judged numerous exhibitions throughout the southern New York area, and including a previous Rochester International. A widely known lecturer and teacher of art in many forms, Professor Walter K. Long, of Auburn, N. Y., was included on the panel. Professor Long is director of the Cayuga Museum of History and Art in Auburn, and also a professor of Fine Arts at Nazareth College, Rochester, N. Y. Last but not least is Mr. James H. Thomas. APSA. ARPS, of Binghamton, N. Y.

An engineer by profession, Mr. Thomas is employed by the State of New York as an assistant district engineer. Mr. Thomas' outstanding work as a pictorialist gained him his associateships in The Photographic Society of America and the Royal Photographic Society. He is also a member of the Pictorial Photographers of America. His one man show of fifty prints was exhibited at the Smithsonian Institution and in museums throughout the country. A group of his prints circulated by PSA have appeared in camera clubs from coast to coast.

Ballots were used by the judges again this month, and were sent to the participating clubs right after the judging. Here's how it worked: The teller who passed the ballot to the judges read off the club number of the print; the man at the casel checked the number and called out the title of the print so that the judges could he sure they had the right ballot. The judge then checked his name on the ballot and checked the squares under the headings of interest, composition, and technique, whether excellent, good, or fair, and in some cases wrote comments. The scores were checked. and duplicate reports immediately sent to the participating clubs.

Individual winners were as follows:

First Place "The Old Mill" by H. Ivan Bryden, Owego Camera Club

Second Place "Buena Vista" by William Condon, Lawson Camera Club

Third Place "A Thousand Eyes Plus" by Tony Karnosh, Western Reserve Pictorialists

Third Place "Young Explorer" by Earle W. Brown, Detroit Photo Guild

The third place tie was broken by the judges in favor of "A Thousand Eyes Plus" on the basis of originality and imagination.

Next month we'll publish the complete rules for the coming 1952-53 competition, which starts in October. And following that, in the September PSA JOLENAL, the results of the final contest of the season, held at the Fort Dearborn-Chicago Camera Club in June.

Club Scores are as follows:

CLASS A

Club	Apr.	Cum.
Oakland Camera Club	62	309
Photo Guild of Detroit	77	304
Baltimore Camera Club	68	300
Science Museum (Kenmore, N. Y.)	77	290
Blackhawk Camera Club (lowa)	68	279
Lawson Camera Club (Chicago)	77	276
Western Reserve (Cleveland)	71	274
Tiro de Los Padres (Calif.)	60	263
Green Briar Camera Club (Chicago)	54	262
Delta Camera Club (New Orleans)	51	255
Oucen City (Cincinnati)	62	251
Academy of Science & Art (Pitts.)	50	250
Niagara Falla Camera Club	58	250
Grosse Pointe (Detroit)	49	248
Memphis Camera Club	61	245
Ft. Dearborn-Chicago	60	243
Berkeley Camera Club	55	210
Rock luland (Illinois)	47	231
Jackson Park (Chicago)	40	230
Shorewood (Milwaukee)	50	224
St. Louis Camera Club	39	219
Germantown (Philadelphia)	43	217
San Luis Obispo (Calif.)	30	189
Venango (Oil City, Pa.)		161
Niherika (India)	56	118
Photo Pictorialists of Milwaukee	51	104
Club Fotografico de Cuba		70
CLASS B		
Club	4	C

Club	Apr.	Cum.
Mission Pictorialists (Calif.)	78	311
Orleans Camera Club	82	271
Bartlesville (Okla.)	74	270
Owego Camera Club (N. Y.)	90	270
Albany Camera Club	72	252
Atascadero (California)	47	251
Oklahoma Camera Club	70	238
Hell Camera Club of Denver	52	237
Waterloo (Iowa)	57	233
Endicott (N. Y.)	47	232



The Old Mill

H. Ivan Bryden

First Place

Tripod Camera Club (Dayton)	49	231
Independence Camera Club (Mo.)	58	221
Independence Camera Club (Mo.)	58	221
Independence Camera Club (Mo.)	52	219
Erle Photographie Society (Pa.)	36	213
Balco (Rochester)	43	205
Balco (Rochester)	43	205
Bremerton (Washington)	40	204
Southern Ohio (Cincinnati)	61	203
Saskatono (Canada)	45	202
Falmouth (Mass.)	53	182
Mysore (India)	64	180
Mid South (Memphis)	42	179
Richmond View Finders	38	178
Central Florida Camera Club	43	177
Tascon (Lamera Club	39	177
Sioux Falle YMCA (S. D.)	41	173
Silver Bow (Montana)	24	173
Ogden Camera Club (Utah)	28	168
Lewis-Clark (Washington)	39	160
Maywood Camera Club (Michigan)	39	160
Maywood Camera Club (Michigan)	39	160
Maywood Camera Club (Ohio)	31	146
Plainfield (N. J.)	29	137
Fottand (Maine)	47	137
Keene Camera Club (N. H.)	40	116
Boulder City (Nevada)	33	105
Jackson Photo Soc. (Miss.)	41	101
Federal Reserve (Richmond)	52	157
Stillwater (Okla.)	33	105
Stillwater (Okla.)	32	33
Stillwater (Okla.)	33	305
Stillwater (Okla.)	32	33
Stillwater (Okla.)	33	305
Stillwater (Okla.)	33	305
Stillwater (Okla.)	32	33
Stillwater (Okla.)	33	305
Stillwater (Okla.)	33	305
Stillwater (Okla.)	33	305
Stillwater (Okla.)	34	
Stillwater (Okla.)	35	
Steep (Okla.)	36	
Steep (Okla.)	36	
Steep (Okla.)		



Judging the International. Judges are (L to R) Prof. Walter K. Long, Auburn, N. Y.; Rev. Boyd Little, Homer, N. Y.; James H. Thomas, Binghamton, N. Y. The gallery was furnished by the Owego CC where judging was held.



A. LYNNE PASCHALL, Associate Editor

Vacation Time

Most clubs take a recess during the summer months. The members close up their darkrooms and get out their traveling outfits, for the belief is common that summer is the time for accumulating a stock of fine negatives from which the prize-winning prints of next winter can be made. Maybe so, but many a roll of vacation-made shots never get beyond the hang up and dry stage, while the picture of the garbage man at the back gate is the one that goes to the salon.

But let us be of good cheer. Whether you are taking your vacation in Europe this summer, at the PSA Convention in New York, or just out to old Aunt Mary's, by all means take your camera along. When really looking for pictures you will find beautiful things in the most unexpected places.

We are all prone to overlook the things that are near at hand and go gallivanting over the country in search of wonders that never quite materialize. Perhaps, after all, it is the call of the open road that lures us on, and the camera is only an excuse. But no matter, let's take some pictures, because the more we take the more we see and that's the way to enjoy a vacation.

The vacation from which the sojourner returns without pictures is quickly forgotten, not only because he has failed to keep a record, but because he has overlooked so much. There is a type of traveler we all know (but do not wish to emulate) who lives only for the pleasures of the hour and returns from a lovely and inspiring jaunt remembering only what he had for dinner at Fisherman's Lodge, and how the hoot owls kept him awake at Lonely Hollow.

This summer promises to be the biggest season in the history of photography, so let's get into the game and collect some negatives with which to spellbind our camera clubs next winter.

Camera Club Print Circuits

Interest in Print Circuits, as well as some other camera club activities, seems to lag about mid-ummer. This is hard for us to understand, for it is the very time when program committees should be making plans for next year so that the program can be ready when the season opens in the fall.

You need not wait for prints from this summer's negatives. Take the three best ones from last year.

Mr. Hutchinson says that only a few clubs have been writing comments about the prints from their own members. Go ahead, he says, comment on all the prints; other clubs like to read what you have to say. In a recent circuit one of the clubs had this to say about one of its own entries:

"We like it enough to send it along in the Circuit. The maker is now in the process of remaking it a la Hogan . . . (John R. Hogan was the commentator). If everyone remade theirs according to the comments . . . What a show we could have! We're for it."

That is the spirit that makes any commentator happy. It shows that his work is not in vain and that some print makers are following his suggestions in an effort to make better prints.

Instruction Print Sets

Another activity has been inaugurated by the Pictorial Division as a service to photographers.

The Instruction Print Sets, under the directorship of Dr. John S. Anderson, are intended to bring top flight salon work to the smaller groups in the more remote or isolated sections of the country. In the past it has been brought home to us forcibly that this large segment of serious amateurs, while producing some remarkably fine photography, have been denied the privilege of viewing salon exhibits or attending the judging of salon submissions.

With this in mind the Pictorial Division has assembled sets of top flight 'one man shows,' and is making these sets available to PSA camera clubs throughout the coun-

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PORTRAIT PORTFOLIOS
Frederic Calvert, Director
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CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Memphis 3, Tennessee

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AWARD OF MERIT

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MEMBERSHIP .

H. Jack Jones, Director
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ORGANIZATION
John R. Hogan, Hop, PSA, PPSA, Director
1528 Walnut Street, Philadelphia 2, Penna,

try. Many of these sets are accompanied by comments by recognized experts so that the camera clubs may have not only the prints themselves but a running commentary as well to explain the finer points of the photographic arts.

Other sets are made up of prints which actually won recognition in nationwide print contests. Through the combination of these sets the small groups in isolated areas are given the opportunity to sit where the judges sat and hear what the judges had to say, and in that way to evaluate their own efforts. A test run on this activity during the past few months has proven that many of the folks who thought they were mediocre actually were doing salon work.

Recently reorganized, this activity now has distribution points in the North, South, East and West, and the sets themselves will be rotated so that all sections of the United States will derive the greatest service in the least time.

Watch this column for the announcement of Instruction Print Sets available to camera clubs in YOUR area.

PORTFOLIAN CLUBS

Sten Anderson reports that he has received several letters from prospective Portfolians in which it is evident that there are some mistaken ideas about the scope of the Portfolian activity, so he has written the following to clear these up.

Shortly after the start of the American Portfolios in 1945, it was noticed that a great number of PSA members enrolled in more than one Portfolio. These members, benefiting by participation in their first Portfolio, were eager for greater participation and thus enrolled in more Portfolios.

Sensing this desire led to the formation of the Portfolian activity, grouping PSAcrs in a city or community so they could collectively examine and comment on each other's Portfolios. To further coordinate the work and at the same time provide counsel, advice and criticism on member efforts, a Sponsor is assigned to each group.

The organized Portfolian Club has regular monthly meetings and may call extra or special meetings when necessary to accommodate the arrival of member Portfolios. If no Portfolios are on hand, the regular meetings are given over to demonstrations or other matters relative to Portfolio work or Salon presentation.

Due to the fact that the majority of the meetings may be held in the homes of the members, it has been found best to limit membership in any one group to 15 active members and declare the club closed when it has reached this quota. To supply replacement members, Associate members are permitted on a probationary period of 6 months.

Through the year the members may make prints on assigned subjects and after club criticism, these prints are sent to the Sponsor for individual criticism and evaluation. After return of prints from the Sponsor, they are worked over, resubmitted, and then may be sent to recognized Exhibitions.

During the year as the various Portfolios are evaluated by the group, certain prints may be selected by the Portfolian group as

meritorious and the Secretary instructed to make note of these so they may be borrowed at a later date for local showing.

With 10 members in a Portfolian Club, it is possible to view at least 20 Portfolios during the year, and with each containing on the average 30 prints, the group may evaluate and profit by the examination of some 600 prints.

At the conclusion of the Club year, the Annual Portfolian Club Salon is held. The purpose of this Salon is to give visible credit to the work of the members and at the same time publicize the local Portfolian Club. The showing comprises before and after prints, selected prints from the Portfolios viewed during the year and courtesy prints by the Sponsor. Thus a show of from 60 to 80 prints is made possible. The value of such a Salon to the community lies in the opportunity it gives to study and appraise individual characteristics of the members with established records, and at the same time develop their techniques and skills to meet the high standards set up by present day pictorial photography.

The Portfolian Club activity lends itself to many variations suitable to the particular locality and desire of its members. It provides a tried method for serious study and improvement in pictorial photography, as evidenced by the 15 Portfolian Clubnow operating from coast to coast.

To all interested groups or individuals we extend an invitation to inquire into the many advantages and benefits of this unique type of photographic club. Inquiries should be addressed to Sten T. Anderson, APSA, Director, whose address is in the masthead.

PORTRAIT PORTFOLIOS

Introducing A New Director

It is with deep regret that we announce the resignation of Paul J. Wolfe, APSA, as Director of the Portrait Portfolios, Increasing work in his own studio has made it impossible for Paul to continue to carry the heavy burden as Director of this activity. Our very best wishes go with you, Paul. May your studio continue to grow and prosper!

Replacing Paul at the head of this activity is Frederic Calvert of Chester, Pennsylvania. Many of you met Fred at the Baltimore and Detroit conventions. And probably many more of you will meet him next month at the New York Convention.

Fred writes us that he first became interested in photography in the early thirties, but didn't do too much with it as a hobby until late in that decade. Although he tried to get into photographic work in the Army during the war, he ended up in the Medics. After his return to civilian life, he was introduced to the benefits of PSA membership in 1947.

He first joined a Pictorial Portfolio, but since his bread-and-butter job is Real Estate, he can't get out on nice days as often as he would like to shoot pictures. Nice days, he writes us, he feels guilty if he goes out looking for pictures instead of trying to sell someone's house. And since

he can set up lights and take portraits regardless of the weather, his interest turned to this form of photographic expression.

He joined Portfolio #1 of the Portrait group. One time it was very late, so he wrote to ask where it was. Paul talked him into acting as secretary for that group. Later he also served as secretary for Portrait Portfolio #11.

Fred writes that he has been doing quite a little high key figure work, and has had prints accepted in several of the exhibitions both last year and this year. He was President of the Nether Providence Camera Club last year, and as news of his abilities spreads, he has been giving lectures and demonstrations on high key figure lighting.

The Portrait Portfolios enjoyed fine growth and expansion under the direction of Paul Wolfe—and we know that with someone as interested and enthusiastic as Fred Calvert at their head, they will progress to even greater heights of achievement and participation.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

This month you will find a deviation in the "Comments by Commentators" Section, which was written by *Dr. Carleton J. Marinus*, *APSA*, from the usual formalized copy that you are in the habit of reading.

reading.

"Doe" wrote giving me permission to take out what he called the "personal paragraphs", but I have purposely left them in. It is such a perfect example of the feeling of all Commentators toward their own personal "gang" they are to them their "children", their family,

Every single Commentator that I have talked with has impressed me with his feeling of responsibility and that special "fatherly" attitude not to mention, of course, their pride when they say, "MY Portfolio Gang". You know, too, that they are sincere; they have a proud lift to their heads and a smile that can mean only one thing—pride of accomplishment.

Yes, we are all very very proud of our Commentators, too. It is truly a wonderfully warm feeling to know that they feel this way about us. I'd like to take this opportunity to say—and I know that I speak for each and every one of you that belong to Portfolios—many many thanks to you, our Commentators, for your unceasing and untiring efforts in our behalf. May we prove worthy of your pride!

Remember, next month is the big PSA doin's in New York. Why not plan now to attend?

You will have an opportunity to meet in person many of your fellow Portfolio members, and your Commentator. It is the chance of a lifetime to become better acquainted. There is no thrill quite equal to that first meeting in person with someone that you have previously known only through correspondence. From that time on they become more than just a printed, or written, name on a page-they are "real folks" and your friends. Most of these meetings have resulted in lifelong friendships.

From my own personal experiences, I can fully guarantee that if this were ALL you got out of a PSA Convention, it would be well worth the time and expenditure for the trip. Of course, you know, as well as I, that that is not all you will get out of a PSA Convention attendance. So, you see, the trip is doubly worth while all the way rcund.

Plan now to attend, Will YOU be there?

Comments By Commentators

By Carleton J. Marinus, MD, APSA Commentator Portfolio #52

Dear Children:

The new grand-on is really a husky and doing fine. I have no snapshots as I do not use flash and floods are too much for a five month old baby.

Jack: Your picture along with that of Jim and the boss are in the notebook, at the end of my October '51 notes. Jack's snapshot of me is better than mine of him, although the idea is the same. He has used the light more expertly and my print is too light. I think I had a better model than he did, but didn't do as well by it.

Did you notice the poignant expression in Marion Perry's snapshot contest winner in the notebook? That's really getting it. And to think Mr. Eastman got that negative for five bucks. There's no justice.

In comparing the prints in the portfolio, I notice two things.

- 1) The very very gratifying improvement in the pictures of the great majority of the portfolio members.
- 2) Experiments in new techniques by some of the members that did not come up to their past performances with normal technique. Don't let that bother you, There was a time when they were making as bad or worse mistakes in handling normal techniques.

These observations point up one of the real values of the portfolio program. The beginner has trouble with the variables in normal technique. He puts in a print that is bad. He knows that it is bad, but does not know why or what to do about it.

Old '52 goes around. Everybody puts in his two cents worth. When it comes around again, the maker has fourteen comments, some about one fault, some about another. Each one offers his suggestion about an error-how to avoid it- how to correct it.

That is the meat of the portfolio. To say to a beginner that his print is not sharp, without telling him why it is un-sharp, is no help at all— as an example.

The same thing applies to the unsuccessful attempts of the advanced worker with a new technique. He knows that the print is not right; but he doesn't know why or

what to do about it. All the contributors, new or old in photography, make their comments. Out of fourteen opinions the maker will find a great deal of help in solving the problems.

I want to point out that you do not have to be an expert photographer yourself, to have a valid opinion about a print. The really good picture has to appeal to the great majority of all who see it. Joe Doakes has just as much weight as Ansel Adams or Steichen.

Maybe the newer photographer's suggestion as to improvement, does not help. So what? If you have fourteen suggestions, all different, some of them will be in the right direction, just by the law of averages. If you get four or five saying the same thingthey are right and you are wrong, so help

As an example--several in the last round. suggested cutting off most of the base of my print-eliminating the little girl's legs. I knew they were wrong and I was right; so I made another print to prove they were wrong. What happened? The new print was much better. Did I come down off my high horse?

To really get the most out of the portfolio, we must make it a point to re-make the print as suggested by the commentators. I did, and learned a real lesson. How many of you do? I know it is an effort. You worked with the first print and now you're tired of it. You don't want to ever see it again. But do it over, even if you think the portfolio is wrong. You will learn most about photography by trying to correct your mistakes.

Now about this business of experimenting. I would suggest that you stay with normal techniques until you have them licked, then go into the experimenting, one thing at a time until you have that licked.

We're all so happy that Marion's Charlie is on the mend. It will be slow. Marion, so don't get discouraged. Give our love to Judy. What a job you must have with that house-full of glorious humanity,

That word "humanity" suggests my final paragraph. Let's continue to express the warm, friendly feeling we have for each other. Unless we write it down, no one will know about it. The notebook is the place.

Let's all get to the convention in New

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios

PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios

PSA Star Exhibitor Portfolios (For PSA Award of Merit Winners) PSA Nature Portfolios

PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios. Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

York this August. I'll be here. Look me up; I want to know you better.

... "Doc" MARINUS

"Star Dust"

A monthly column devoted to the "Fit and Wisdom" of the Stars as taken from the Notebooks in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, General Secretary Star Exhibitor Portfolios

We had the privilege of browsing through Star Number Three the other day and found that it contained some very good examples of Pictorial Photography, also that in the relatively short time it has been traveling the members have made a place for their group among the "top" Portfolios.

It has been our experience generally that in those Portfolios with which we have come in contact, the ones which have an active Note Book are the ones which maintain the most consistent membership as well as provide the greatest continuing interest. This is again confirmed by the contents of the Note Book in Star Three which contains some timely comments and suggestions that we will try and pass along to you.

Early entries by several members are directed at stimulating interest in the Note Book and might well serve as a pattern for some of the less successful Portfolio groups.

Ray Tallinger, Pleasant Hill, Ohio writes as follows:

"To be perfectly frank, this Portfolio isn't all that I expected. If a person desires to make better pictures I think the Portfolio should contain his current work rather than represent his pictures of one or two years

"So far as the commenting is concerned, for the most part I think it is fair and well founded, and if the maker is really serious in wanting criticism, it should be very helpful."

Frank Heller, Bartlesville, Oklahoma, makes a bid for increased activity in the Note Book with the following comments:

"I think that the members of this group need to let their hair down. We are all too formal. Let's argue and make profound statements. I am in two Anglo-American Portfolios and we have several interesting arguments going on and it is very interesting as borne out by the fact that one seldom sees less than a three page notebook entry. Contrast that with the "duty-bound" short entries found here. If we do not start having fun the portfolio will surely fold."

H. J. Ensenberger, Bloomington, Illinois,

"It is my firm belief that pictures are made in the darkroom. Not being scientists or research experts we must rely on our spare time to appease this diversion. That seems to be the status of the great majority of amateurs and (according to the notebook) of most all the members of this portfolio. My darkroom work is confined principally to Fall and Winter at which time I work on the negatives that were exposed through the Spring and Summer.

"It would seem to me that prints which have all ready proven themselves in the Exhibitions are "excess baggage" in this kind of portfolio. However, the opinions from other exhibitors, on prints that did not "click" or on new ones of which we are in doubt, are surely most welcome and of real value.

"Making prints that we ourselves like, or prints that salons like (in most instances) are two different things. Our prints are something like our children. We see only the good points in them. But the "trial-by-jury" of fourteen other "parents" who are interested and experienced in raising pictorial "kids" of their own, can hand down a decision that will reassure the original parent and perhaps influence his approach in the right direction."

The Salons, always a timely topic among exhibitors, come in for a little evaluation by two of the members with the following comments:

Alfred Hyman, Rochester, New York:
"I dislike the expression 'Salon Print'. Let's make pictures for the pleasure of creating. Like the word 'Pictorial' let us aim for pictures with interesting subject matter, pleasing lines and good tone and mass arrangements. We have all had honor prints in one salon rejected in the next,

so why worry?"

Axel Bahnsen, Yellow Springs, Ohio:

"Salon exhibiting is a means by which I evaluate my ideas, I have no illusions about salons being art, or that hanging a number of prints every year will make one an artist, Heaven forbid, but it will make one a good craftsman."



STANLEY D. SOHL, Associate Editor

An International Vacation

Is it vacation time again at your house? Well at least it is that time of the year when all hearts, minds and pocket books start straining their eyes to look over the various fields of vacation pleasure. Where shall we go, how shall we get there and how much money shall we spend, are the big questions for this month. If you're really interested in a camera-shooting vacation, and who of us isn't, let me recommend a man who knows all about a place superb, a place just made for your requirements, Ed Palmer of Sioux City, lowa can give you all the inside dope on the best vacation land with the Americans-Mexico.

Photogenic Mexico

Members of the Mexican-U. S. International Portfolio are well aware of the photogenic attractions of Mexico. The thousands of tourists who cross the border every year are equally aware of her photographic charms and the infinite number of opportunities to use a camera. For those readers who haven't yet succumbed to the lute of Mexico the following suggestions are offered.

I don't know any convenient place where so much that is different, pleasant and beautiful can be found for such a modest expenditure of time and money. There is plenty of travel literature on Mexico and every tourist will accumulate a stock of it. I particularly recommend the tour book of the American Automobile Assn. entitled "Mexico By Motor." It is invaluable to motorists and extremely useful to those going by plane or train. It contains a wealth of information about climate, clothing, health and customs requirements as well as information about hotels, routes and points of interest. Another very helpful publication is the book "Photographing Mexico" by Cecil B. Atwater, FPSA, FRPS, published by The Camera, Baltimore, Md. It covers the photographic considerations, tells where to go and how to get back from your equipment. It is really a photographic guide-book.

As to what to take, it depends on the individual but I would suggest that gadgets be kept to a minimum. Take a tripod if you can, a K-2 or similar filter, sunshade, light-meter, and a sky-light filter for color. A changing bag is a must if you use cut film and may prove convenient if you have mechanical difficulties. Take a good supply of film with you, though fresh supplies are available in all the larger towns at prices equivalent to those in the States. You will be surprised how much you will want to shoot and you will be an exception if you don't underestimate your needs.

Mexico is colorful and color slides afford a most satisfactory personal record of your trip. By all means take a miniature camera for color and use it freely. Your slide collection will be a priceless souvenir. Moviemakers will find plenty of company and can use mileage rather than footage to measure their productions. The serious black-and-white worker will go mad over the numberless salon subjects he finds everywhere.

There is considerable controversy about the high actinic quality of the light in Mexico. A good deal of the average visitors travel will be at altitudes of 5000 feet or more. The air is clear, the sun is bright, and I believe you will be better off if you use about 1/2 stop smaller aperture than the meter indicates. One of the main problems is contrasty lighting with black shadows. This is particularly true at midday when the sun is directly overhead. Try to concentrate your shooting in the hours before 10 or after 2.

If you must shoot a contrasty subject then overexpose by one or two stops and cut development time to 1/2 or 2/3. I find that my own most common fault with my Mexican shots is over-development. If you find an occasional negative that needs more development it's easier to intensify them than it is to reduce the ones that are too contrasty. Local processors are about the same everywhere and developing your own B & W films is much to be preferred. However as you will be operating under new conditions it might be worthwhile to have a few samples finished to see how you are doing. Cloud effects are often spectacular in Mexico but heavy filters are rarely called for. If you are one of those who likes dramatic sky effects perhaps you will want a darker filter but for most workers

a K-2 will be ample. For ordinary scenes the lighting is usually so contrasty that no filter is needed. By the same token a good sunshade is essential as reflected light can cause plenty of trouble.

Club Activities In Mexico

The Club Fotografico de Mexico, centrally located at Ave. San Juan Letran No. 80 in Mexico City is an amazing lavout and well worth a call. The facilities of this super camera club are outstanding. The members make frequent field trips and if you are lucky you may be able to join one. It sponsors the Mexican end of the Mexican-U. S. International Portfolio. You are always invited to visit their setup and even use their facilities if you wish.

Beware

As to non-photographic suggestions: the biggest bane to the tourist is dysentery. You can avoid it by extreme care in what and where you eat and drink. Mexican beer is alright but if you don't like beer, tea is safe as it is made from boiled water. Bottled water is almost always available. Be suspicious of all tap water. Avoid uncooked vegetables and fruits except those you peel yourself. Pass up milk, butter, cheese and other dairy products. Avoid lettuce as you would the smallpox. I have made many trips to Mexico and have never had what is locally known as the "turista disease." It can be done if you will use these simple precautions.

If you go by car by all means carry a basket of picnic supplies with a few caus of food from the States and a supply of cheese, peanut butter, sardines, etc. so you can have lunch where you want. Delicious, fresh hard rolls can be bought at any village bakery panaderia, if you want to know what to look for--and bananas, oranges, tangerines, papayas and pineapples are sold for next to nothing in the public markets. Carry a thermos bottle of water and a gallon jug too. If you don't need it perhaps the radiator will.

The people are pleasant, courteous and helpful. They have been educated that the tourist dollar is a great natural resource and will do all they can to go more than halfway with you. You'll be amazed at how genuinely helpful they will be. Frequently a proffered tip will be refused but don't be afraid to offer it, and expect to pay a small fee if you ask people to pose for you.

Try to find places off the beaten path if you have time. Many of them are singularly rewarding. Every tourist has his favorites and experienced travellers will be glad to tell you of ones they know. My own dreamland is Hacienda San Miguel Regla, located about 80 miles NE of Mexico City. Reservations can be made through Wells Fargo. It is one place where you don't have to worry about food or water, and it is photogenic to the nth degree.

A knowledge of Spanish is helpful but far from essential. English is spoken in shops and hotels, and in its absence the sign language is a good substitute. Again the courtesy of the people is wonderful. They'll do much more than most of us would to help an ignorant foreigner.

Few visitors to Mexico fail to return

again and again. For the photographer it's a dream come true. Don't put it off but take the first chance to visit Mexico. You'll wonder why you waited so long. And remember it's delightful at any time of year. Good luck and good shooting!

Well, I highly recommend a try at Mexico this year but if you can't, for some reason or the other, start making plans for next year. As Ed said all you have to do is write and you'll get all the folders and information you'll want for such plans.

Have a good profitable camera shooting vacation and we will see you in New York come August and our convention.



George Green, Associate Editor

Summer Musings

When the bees start beeing and the day beckens to the wanderer, the doer, and the lethargic ones, that is the time when the pictorialists pick their ways through fields, streams, and byways to capture upon film the wonders of this living world.

It is the lethargic ones, though, of whom I m thinking. They are the ones, lucky souls, who have a faculty for achieving the ultimate because they are too lazy to do anything the "hard way". They are "lucky souls" because by a minimum of effort they find time to observe the beauty that surrounds us constantly. With leisurely eye they survey this kingdom of hurrying humans and drink in all which the quick is so prone to miss.

Not by any means does your humble Associate Editor cast a blemish upon those who are nimble of mind, fleet of foot and/or derisive of slowpokes. It's just that right now I'm beginning to see that a slower pace permits a greater enjoyment of life. If something has to be done within a certain time the one with the growing ulcers will take over the chore from the lethargic one. This impatient individual cannote stand by and wait for the slow-moving person to do the job. Because impatience is fed by impatience the flame burns so that the eyes are obscured.

AND THAT IS WHERE I COME TO THE MEAT OF THIS COLUMN.

Whether you are a Sunday Snapper or a Picky Pictorialist this applies to you. When your camera is loaded with film and you're out to get good pictures you must keep your eyes open and your wits keen so that you can see and recognize good picture material.

It is immaterial what your subject matter may be. It is of no consequence that the picture was taken with a Super Snazzeroo f2 lens in Palatable Shutter. It doesn't mean a hoot to the persons looking at your finished product how, with what, and when you made the shot. It's the results that count. Unfortunately, as in every walk of life, many aspire but few succeed whether it be greatness in art, business, or photography.

What is the measure of success? How does one know whether they have the stuff that leads to this goading task-master? And, most of all, how does one recognize it?

You all can undoubtedly answer these questions because we all aspire. Because we yearn, dream and want — we know what its measure is. But that is as far as it goes, Very few know what it takes to achieve and very, very few can recognize it in themselves.

All this beautiful white space taken up with many inked words to lead to one point! But then, what would you have done IF I had merely written: Do you want to be a success? I know how you can!! You would have immediately skipped to something more interesting and there I'd have been — without anyone to read the fruits of my love.

The majority of us mortals are darn lazy. We like nothing better than to have someone take over the work we are supposed to do. We're always willing to have someone make our lot a little easier. And, then . . we don't do a darn thing about it. So, if you're not too tuckered-out from reading this far and want to know what is wrong with you not hitting the bulls-eye with your photographic efforts just send an enlargement and contact print of your prize (to you but not others) print to J. Elwood Armstrong, Director of the Print Analysis Service, Tell him how you took the shot, why? and whatever other data you can recall. Send it to him by first class mail and enclose sufficient postage for first class mail return to you. You will find the address on the masthead.

And, before you hustle off to the print collection, may I close with this thought: Photography is what you make it -- not what it makes you. Keep shooting!

VIEWS AND REVIEWS

BY THE DICEST EDITOR

New Pictorial Division Officers

The 1952 Pictorial Division Nominating Committee consisting of Grant Duggins, FPSA, Sacramento, California; Mrs. Anne Pilger Dewey, Hon. PSA, APSA, Chicago, Illinois; Warlaw M. Hammond, Philadelphia, Penna.; and John R. Hogan, Hon. PSA, FPSA, Chairman; presented the following slate of officers for the 1952-54 term:

Chairman, Ray Miess, APSA, Milwau-kee

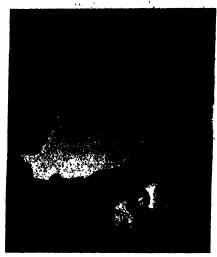
Vice-Chairman, Loren M. Root, APSA, Chicago

Secretary, Miss Stella Jenks, Columbus Treasurer, Robert J. Lauer, Wauwatosa

No further nominations having been received before the deadline, the Secretary was instructed to cast a unanimous ballot for the nominated officers, and they were declared elected.

These officers will assume their official duties at the time of the New York Convention.

STELLA JENKS, P.D. Secretary



A Thousand Eyes Plus

Third Place

Tony Karnosh

Lines For Someone Who Hasn't Quite Decided

You've read all the articles put out by New York Convention Committee extelling the glories of attending the convention. You've carefully looked over the program in the JOURNAL, and you agree that there are some mighty interesting speakers listed, speakers you'd like to hear. But still you are a little doubtful. You haven't participated in many of the PSA activities and you only know the names of the people you read about in these pages from month to month.

You are just an ordinary guy. You've never been to a PSA convention before, and you are just a bit dubious. What can YOU expect from your attendance at a PSA convention?

If you are anti-social, and don't want to talk to a soul, you can still get a lot from attendance at the convention. There are at least seven really good programs that the Pictorial Division has had a hand in planning for your instruction and information. You can attend these programs and find the solution for many of your problems.

The Exhibition held in connection with the convention will be at the Hotel New Yorker. If you want to study the pictures which are being accepted in the best of the photographic exhibitions, these pictures will be available to you for study and inspiration during the convention.

But if you are interested in making friends (and who isn't), you will find among those attending the convention at least fifty who can and will be better friends of yours after the convention's four days have ended.

There will be outstanding foreign personalities at the convention. Francis Wu is coming from far-off Hong Kong to be with us at convention time (and to make a Lecture Tour afterward). Manuel Ampudia will be up from Mexico, and there will be the usual large group from Canada.

And people who love photography from all over the United States will be there. California and Texas, Florida and Alabama, Missouri and Illinois, as well as Massachusetts and New York. Most of the Directors of the activities will be there, and they are all such friendly folk—all you have to do is to shake their hand and tell them your

name. It's as easy as that.

Many of our outstanding PD personalities will be on the program. And they are not the untouchable kind of folks. They are the friendly, neighborly people who will help you with your problems if they can.

You're still not sold, you say. Well—there is still one more type of photographic hound you will meet at the convention. He's the ordinary guy like yourself who isn't quite sure whether he is good enough to be in any of the activities, and he came to convention from somewhere in the Mid-West just to see what it is all about. You'll sit next to him at the programs, and you may share a table with him when everyone tries to get lunch at the same time in the corner drugstore or beanery. He'll be a little lonely too, and you will find that you have much in common. Together you may get up enough courage to see that I'm telling the truth when I tell you that the activity directors and the speakers and the other photographic personalities who will be there are just as friendly as the ordinary guy you sit next to at a program (and he may even turn out to be one of the speakers trying to pick up something new).

So you're still a bit dubious — but you think maybe you'll try it. Fine! Make your reservations, for sure, right now! Tell your boss you've just got to have your vacation from August 12th to 16th. And say "hello" to me when you get there. I'll be seeing

STELLA JENKS

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the inlowing programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA
No. 4. Still Life by Ann Pilger

Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York. For the SPECIAL please contact:

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

PSA COLOR DIVISION

George F. Johnson, APSA

Forestry Building, State College, Penna.

To Our New Members

It is most gratifying to note that approximately 225 new members joined the Color Division during the first quarter of 1952, making more than 1,000 new members during the past year. Most of these individuals and clubs have probably never been members of PSA and the Color Division before. The officers of your division are, therefore, especially anxious to have you take full advantage of all services provided by the Division and report your reaction and suggestions from time to time. If for any reason which you feel is within our control, you decide not to continue your membership beyond your first year, you will do us a great favor by reporting the reason to us.

You have received our welcome letter and our Service Folder. Keep the Service Folder handy and refer to it frequently. Within its four pages, you have the details of 14 special projects and 15 related services, all planned around the desires and needs of our individual and club memberships.

Bi-monthly, you receive the Color Division Bulletin. Read it carefully, and keep the issues on file. You will find many occasions to refer back to helpful suggestions and important facts published therein. You are invited to contribute material for this publication.

. We, the officers of the Division, are anxious that you enroll not later than next fall 'n at least one of the Color Division special projects. Many of the leading color slide exhibitors today, are "graduates" of these circuits, slide study groups, and bi-

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, V-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monoch.vme portions of salona listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

PSA (M,C,T,S,MP) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16. Data: Carl N. Senches, Jr., 62 Park Terrace West, New York 34, N. Y. Evansville (M) Closes July 19. Entry fee \$2.00. Exhibited August 3-17 at club. Data: Geo. Basker, 1456 Brookside Drive, Evansville, Ind.

Ill. State Fair (M,C) Closes July 28. Exhibited Aug. 8-17. Data: Evelyn Robbins, 2417 S. Eleventh St., Springfield Ill.

Springneid, III.

Ahmedabed (M,C) Clones Aug. 5. Exhibited in October. Data: T. F. Geti, Secy. Camera Pictorialists of Ahmedabad, Salapose Road, Ahmedabad, India.

Cleveland 2nd International (M,C) Closes August 15.

Exhibit in September. Information and forms from Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

Tokyo (M.T) Closes Aug. 31. No entry fee; entry form waived. Exhibited during October and November. Deta: Katsuo Takakuwa, 1984 Kichijoji,

Near Tokyo, Japan.
Northwest (M) Closes Sept. 5. Exhibited Sept. 13-21
at Western Washington Fair, Puyallup. Data: Geo.
Kiakade. Auburn. Washington.

monthly competition, in which active participation has been taken for the past five or more years. Remember all projects are free to Division members. You have paid for these services, why not take advantage of them!

G. F. J.

Et Tu, Judges?

The millenium is almost upon us. Three out of four Judges, heard recently, have preambled their comments with a serious plea for slide makers to "stop trying to make pictures to please Judges".

Not so long ago a cry was raised against Judges with personal prejudices and preferences. These Judges are beginning to take such criticisms to heart. And they now have presented a pretty good defense.

They realize what we should all consider, that human nature is bound by prejudice and preference. That it is practically impossible not to let it creep into "Judging".

So—they have faced facts and have decided that smart slide makers should be able to evaluate their own slides as to Composition and Technique and that if the maker likes the subject matter and if the slide completely satisfies him, that is all that is necessary.

Whether or not it is accepted by one Judge and perhaps rejected by another should not discourage the maker.

It then behooves the maker to be quite certain the slide is completely satisfactory to him in every detail before presenting it for Judging.

When this is accomplished, the slide's record of acceptances will undoubtedly outnumber its rejections. V. 1., F.

Chicago (M) Closes Sept. 27. Entry fee \$2.00. Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. La-Salle St. Room 1382, Chicago 4, Ill.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 5-28.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 5-28.
Data: Secretary, Sociedad Fotografica de Zaragoza,
Plaza de Ses 7. Bajos, Zaragoza, Spain.

Plaza de Ses 7, Bajos, Zaragoza, Spain.

Mexican (M) Closes Oct. 15. Exhibited Nov. 15 to
Dec. 15. Data: Ray Miess, 1800 N. Farwell Av.,

Milwaukee 2, Wis. or Club Fotografico de Mexico,
San Juan de Letran 80, Mexico 1, D.F., Mexico.

Coming Color Exhibitions

PSA (New York), August 13-17, deadline July 10. Four slides, any sise, \$1, or four color prints (any process), \$2. For. ". Amy Walker, 25 Monroe Pl., Brooklyn 2, N. Y.

SACRAMENTO, Aug. 28-5 rot. 7, deadline Aug. 7.
Four slides, \$1. Forms: Grant Duggins, PO Box 2036, Sacramento 9, Calif.

PITTSBURGH ALL COLOR, Oct. 5-13, deadline Sept. 23. Four slides, \$1. Four prints, \$1 p.'s postage. Forms: James Dixon, 219 Seventeenth Av., Homestead, Pa.

TULSA, Oct. 13-14, deadline Sept. 30. Four alides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa, Okla. CHICAGO, Nov. 3-16, deadline Oct. 18. Four alides (all sizes), \$1. Forms: Arthur Papke, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLEY, Nov. S-8, dendline Oct. 22.
Four slides, \$1. Forms: E. A. Tucker, 3625 Carter
Av., St. Louis 7, Me.

Leaders and Trailers for 35mm Color Film

Each roll of 35mm film contains a leader and a trailer. Between the two is an area intended for pictures, and this is of ample length for 20 (or 36) correctly positioned 24 x 36mm frames. The lengths of leader and trailer are not determined arbitrarily by the manufacturer, but by definite standards established by the American Standards Association.

On such specification is Z38-1.49-1948, and it is titled American Standard Dimensions for 35mm Magazine Film (For Miniature Cameras). According to this specification, the leader is defined as the part of the film that precedes the first picture. It is used for threading the camera and protecting the picture area from accidental exposure. The trailer is defined as the part of the film that extends beyond the last picture. It is used for fastening the film to the magazine core, and extends from the spool core to the picture aperature.

According to the specification, the leader, including the tapered tongue, is the first 8½ inches of leader include the equivalent of three 24 x 36mm frames ahead of the first exposure. It is in this area that we frequently get into trouble when we attempt to obtain an additional transparency or two beyond the indicated capacity of the roll. In terms of sprocket holes, the normal position for the first exposure is 44 perforations from the leading end of the film.

In the case of K135 film, 4 inches of leader, including the tapered tongue, is removed before processing. Of the remaining leader, % inch is used for splicing one roll to another, preparatory to continuous processing. Just inside this splice, the identification number for that roll is perforated.

A minimum length of 5 inches of leader is necessary for the cut-off, splice, and identification number, and the remaining 3 inches is provided to guard against accidental fogging of the usable film during loading and subsequent handling. While the length of leader may appear to allow for one or two additional exposures, there is no guarantee that the corresponding transparencies will be returned undamaged, since some tolerance is required for the film used.

Consequently, if exposures are made on the leader, it is entirely possible that these exposures may be perforated, fogged, or lost. Perhaps many of us have experienced these situations and we should guard against them accordingly.

Because cameras vary, we should follow the respective loading instructions for the camera involved, and should not deliberately attempt to use leader with the idea of obtaining an extra frame or two, since we will have no cause to complain if perforated or fogged transparencies are returned as a result.

With stereo cameras it is necessary to follow the loading instructions to the letter, and to use extreme care to prevent fogging the leader. Otherwise the first frame will be lost

With these thoughts in mind, and with some real Summer weather in the offing, load your cameras carefully, and go out and have fun.

W. K. RAXWORTHY.

Color at the Convention

Three days beginning Wednesday evening, August 13, will be filled with features of special interest to Color Photographers attending the PSA Convention in New York. Opening with the projection of the accepted slides in the PSA International Exhibition on Wednesday evening, the program contains an outstanding array of travelogues, slide clinics, field trips, luncheons and lectures on subjects of interest to both the beginner and the advanced worker in Color.

Paul J. Wolf, APSA, is serving as local Color Chairman, ably assisted by Mrs. Amy Mintel Walker for the Color Slide exhibition; Robert and Edna Goldman for the Color Division Luncheon; Al C. Klein for the Color Slide Clinic, and a host of enthusiastic and efficient local cooperators.

Look elsewhere in this issue of the PSA JOURNAL, as well as in the May and June issues, for complete details of the 1952 Convention.

Easy Road to Good Composition

What is Good Composition?

Are you convinced that "Good Composition" is an elusive quality that either just happens to the lucky photographer whose slide is rated high? Or, that it is a dreary, mechanical device dreamed up by art instructors to add to your list of worries when making a picture?

You can stop worrying about composition if you know how to use your camera and all its accessories. You, too, can learn good composition in one easy lesson.

What makes Good Composition?

If you were to read a dozen books about it or listen to a hundred instructors or judges talk about composition, you would discover that each had a set of dogmatic rules, which when applied are supposed to give you fool-proof composition.

Your brain would be filled with the terms, Hogarth Curve, Dynamic Symmetry, Linear Perspective, etc., etc., etc. You've been told time and again you must never place your object of interest in the center of your picture, that horizons must be either one-third up or one-third down—never in the middle, that the main object of interest should be placed thus and so, and a hundred other dogmas.

True, these rules were made by the famous artists and instructors of yester-year. They have been taught to students of the arts ever since. But if you will study the old masters, you will discover that not one of them actually followed these rules in all of his own most famous paintings.

What, then, makes their pictures continue to grow in both popularity and in value?

It is because their pictures are pleasing to the eye.

None of us who love good art ever notice whether the rules of composition have been followed. We instantly like a picture—or—we don't.

If we like it, we linger to look at it because it is pleasing to our senses. It is pleasing because no single part is out of harmony with the rest of the picture.

If we do not like it, some part, eitherlarge or infinitesimal, is in discord with the whole. It offends our senses.

Therefore, it follows that Good Composition is merely a Pleasing Arrangement of component parts, making a harmonious whole

In color we have two types of composition, both equally necessary to a pleasing picture—(1) A Pleasing arrangement of objects, and—(2) A pleasing arrangement of harmonious colors.

If we would take time to study each picture before we shoot it—check each detail, being sure it is in harmony with all others and that the whole is pleasingly arranged in our view-finder, we cannot help but have Good Composition.—VELLA L. FINNE.

What Size Masks?

It's time we unmask the mask question, says a leading exhibitor.

Upon additional questioning, we found that this exhibitor had his local printer make two different sizes of "telescoping" masks so that he could secure almost any size and shape of transparency he desired. Were they going in the exhibitions? Sure. We have some of the masks to try.

A few months ago, another exhibitor and experienced judge favored us with a special collection of his masks of three or four different sizes other than the standard 35mm mask. And to complete the supply we had purchased a collection of masks (ovals, round, square, etc.) from a commercial source several years ago. The result is: We have for the first time, a complete set of masks so that we can easily accomplish any variation from the standard 35 mm size we desire.

Does this special masking effort justify itself? Time will answer this more completely, but here is the record of the present writer so far: out of 56 pictorial and nature exhibition accepted slides, 36 are the full size standard mask, and the remaining 20 were masked smaller in one of several shapes.

Special points should be kept in mind when masking slides for exhibitions or public lectures. It is possible to get the pictures so small that size alone becomes an important factor in its loss of interest value or impact when projected along with slides of full 35 mm or bantam size.

Also, the masking should be accomplished in a neat, skillful manner with all corners of the transparency alike. Two round and two square corners are evidence of careless masking. Having all sides of the picture not properly "squared" is another disturbing element. By use of regularly prepared masks, many of the common objections to masking can be avoided.

Look over your collection of slides with the idea of judicious masking. Perhaps, you have some exhibition pictures via the masking route. One of our better exhibition slides, remained in the file for almost two years before we hit upon the right shape and size of mask to "bring out" its maximum pictorial quality. Perhaps, you have some of these unhonored slides, also.

G. F. J.

PSA NATURE DIVISION

HARRY R. REICH, APSA 286 Schenck St., No. Tonawanda, New York

The Trend Is Towards Nature Photography

The time was when the Nature Photographer wended his way to some secluded back woods lot being very careful that none took note of his entry with camera and tripod. He spent a glorious day photographing his favorite subjects and then, after tedious hours in his dark-room emerged with a handful of pocket sized prints pocket sized so that they might be carried about without attracting attention) to be displayed only to a select few similarly afflicted souls and then, only in some secluded corner where no one would be likely to peck over a shoulder and get a glimpse of this contraband.

This condition persisted until some stuffy old museum had the temerity to sponsor a nature exhibition which prompted some of the bolder of the clan to submit prints with a certain degree of uncertainty as to how they would be received. The success of this first exhibition coupled with the knowledge that there were others with a leaning towards nature work bolstered his courage to the point that he actually placed his name on his best efforts and braved the storm of derision which he was certain would follow.

Things have a habit of changing, however, and in the past fifteen years nature photography has taken its place in the sun as is evident by the number of Nature Camera Clubs now in existence, the number of Camera Clubs that have organized nature sections, the organization of the Nature Division of PSA which now has an enrollment of well over six hundred members, and the increase in the number of recognized nature exhibitions, which brings us to the topic of this article.

We have been hinting at developments in the way of additional nature exhibitions and feel that probably this is the time to let you in on these developments. In a previous column we mentioned a possible nature exhibition in Bangalore, India. At this writing we feel that this exhibition is probably a reality as the Nature Division was asked to draw up minimum requirements for this show and the master mailing list of the division was requested, and has been furnished for the mailing of entry forms.

The Channel City Camera Club of Santa Barbara, California through its president Al Stewart has advised that it is prepared to form a Salon Committee for the purpose of conducting a Nature Exhibition in possibly October or November and has asked for advice and assistance and a mailing list all of which have been made available to them for the purpose.

The writer has been negotiating for some time with the Photographers Exhibit Society of Cleveland for the inclusion of a nature section in the Cleveland Photographic Exhibition and in a recent note from the secretary of that society was advised that the 1953 exhibit would include a nature section.

This all mounts up to the fact that we may look forward to at least three new nature shows in 1953. Two of them probably becoming realities during 1952. Yes, the trend is towards Nature Photography.

April Nature Color Slide Contest

The judging of the Nature Division Color Slide Contest was held at the home of the Co-chairman of the Nature Division on April 19. Forty nine contestants submitted 193 slides to this contest. The judges were: Mr. Jack Remde, President of Green Briar Camera Club; Al Suter, Chicago Color and Chicago Nature camera clubs; and Dr. Frank E. Rice, APSA, Chicago Color, Chicago Nature, Chicago Stereo and Fort Dearborn camera clubs. The awards were as follows:

MEDAL AWARDS

Irma Louise Carter, Manhattan Beach, Cal. "Begonia Blossoms". W. T. Davidson, Warren, Pa. "Chippy".

W. T. Davidson, Warren, Pa. "Chippy". Clifford Matte-on. William-ville, N. Y. "Mating Call".

HONORABLE MENTIONS

W. L. Coleman, San Bernardino, Cal., "Red Spines".

Irene M. Heffner, Albany, N. Y., "Vacation Land".

Edward A. Hill, Flectwood, Pa., "Fan Tail".

Norman E. Rocker, Balboa Heights, Canal Zone, "Oriole Hangout".

W. H. Savary, Plainfield, N. J., "Male Cardinal".

John H. Stanley, Columbus, Ohio. "Waiting for Lunch".

Rev. Joseph R. Swain, Middletown, Conn., "Red Winged Blackbird".

Hubert J. Thelen, Brooklyn, N. Y., "Mother's Darlings".

It is very apparent that the contestants appreciate the criticism service that these contests offer, since all but three of the forty nine contestants requested criticism of their slides.

May Nature Print Contest

The second 1952 Nature Print Contest was judged as a feature program of the Kodak Camera Club at Kodak Park in Rochester, New York on May 20th. There were 52 prints submitted, most of them being 11 x 14 on 16 x 20 mounts. The quality of the prints was above average. All but five entries called for criticism. There were entries from two non-members of the division who submitted prints.

The Judges were:

H. Lou Gibson, Kodak Office, E. K. Co. Dr. Grant Haist, Research, E. K. Co. Ralph Bacon, Bausch & Lomb Optical Co. Kodak Camera Club employs a system of scoring allowing a possible 27 points to a print. The scores and criticisms are taped to the back of the prints when they are returned.

MEDAL WINNERS

Points

- 27 Wan Tho Loke, Singapore, "White-Bellied Sea Eagle".
- 27 Clifford Matterson, Williamsville, N. Y., "Dragon Flies".
- 27 W. Arthur Young, Webster. N. Y., "Full Moon".

HONORABLE MENTIONS

- 23 Eugenia Buxton, Memphis, Tenn., "Sunbath for Skinky".
- 23 Albert H. Clarke, Syracuse, N. Y., "Alert".
- 25 Robert C. Hermes, Buffalo, N. Y., "Mischief Moot".
- 18 Jacques Legare, Quebec, Canada, "Paconia Mlokosievitchii".
- 22 Otto Litzel, New York, N. Y., "The Rock".
- 26 Wan Tho Loke, Singapore, "White-Bellied Sea Eagle".
- 26 Clifford Matteson, Williamsville, N. Y., "Grasshopper".
- 22 George Munz, Bergenfield, N. J., "American Prince".

Meet The Figworts

For the amateur botanist or the Nature Photographer who is intrigued by the study of flower families and their distinguishing characteristics, the FIGWORT FAMILY has much to claim his interest. The wide variety of form and color exhibited by its various members would provide a fertile field for a series of pictorial flower studies.

It would be difficult to make many generalizations in regard to this family because of the diversity of the characteristics of its various members. For example, Speedwell has a creeping stem, the dainty Blue Eyed Mary grows four to six inches high, the spike of Giant Mullein towers six to eight feet, and Paulownia is a full sized tree. The leaves vary in form, size and arrangement. In Toadflax and Gerardia they are linear, in Mullein ovate, in Pentstemon lance shaped, and in Wood Betony and Fern Leaved False Foxglove pinnate. In Pantstemon and Monkey Flower they are opposite, in Wood Betony and Mullein alternate, and in Culvers Root in whorls of three to nine. The only feature in which all the leaves agree is in not having stipules. The flowers are mostly in terminal clusters of some form or other.

The one feature which is a distinguishing family trait is the irregular corolla. This is characteristically two-lipped, and in some respects resembles the "labiate" corolla which is the trade mark of its near neighbor the Mint family. Probably the commonest example of this trait is the cultivated Snapdragon. Some of these corollas seem to have been designed to admit only the species of insect which will properly pollinate the flower. For example, in the Snap-dragon and Turtle Head, the lower lip serves as a landing place for the bee, and as she pries her way within the stamens dust her with pollen in just the proper place to fertilize the flower she visits next. Most species have four fertile stamens in two unequal pairs, and the fifth either sterile or abortive. In the genus of Pentstemen

or Beard Tongue, this fifth stamen, althosterile, is densely bearded and very conspicuous, thus giving the genus its name.

The forms assumed by the corolla of the various Figworts are many and varied. Monkey Flower presents the face of a grinning ape, and Turtle Head a good imitation of that reptile. Butter and Eggs features a cornucopia shaped flower having the colors of these two edibles, and Foxgloves are fairy finger cots or "folksgloves". Scarlet Painted Cup or Indian Paint Brush almost conceals its little yellow flowers in a tuft of flaming scarlet floral bracts. The true Figwort, which gives the family its name, grows tall and rank, four to six feet high, with inconspicuous flowers in a loose terminal panicle. The flowers themselves, about a quarter of an inch long, are shaped like a tiny sugar scoop, and colored with lurid hues of purple and green. Blue Eyed Mary, a rare and delicate inhabitant of the open woods, might be mistaken for a violet at first sight, but a closer look reveals that half of the corolla is white and the other half blue. In the dense dome-like cluster of Lousewort or Wood Betony, the upper lip of each corolla is strongly curved into an overhanging hook. Its near relative, the Elephant Flower of the Rockies, has a corolla shaped like the head and trunk of a tiny pink elephant. The little white flowers of Culvers Root are arranged in tall steeple-like terminal spikes.

Some of the Figworts are bitter, some are narcotic, and some, such as Digitalis, have definite medical properties. The botanical name of the family, "Scrophulariaceae" refers to the reputed property of Figwort to cure scrophula.

So, as you search the woods and fields this summer for flower oddities, whether to photograph or merely to make their acquaintance, you will find much of interest among the Figworts, and you will have to agree that they are a family well worth knowing.

W. H. FARR

TECHNICAL DIVISION

Nominations

The Nominating Committee was appointed by the Chairman at the executive committee meeting held in Rochester, New York on February 23, 1952. After consultation by telephone and by letter, the committee has reported the following slate of nomination-for elective offices of the Technical Division for the term starting with the Annual Meeting, August 15, 1952.

Chairman: Dr. E. P. Wightman
Vice-Chairman: Mr. W. H. Fritz
Secretary: Mr. H. A. MacDonough

In accordance with the By-Laws, the above candidates were consulted by the Nominating Committee and they have agreed to serve in these offices if elected. Also, in accordance with the By-Laws of the Division, this report is being published

in the PSA Journal at least 30 days before the election.

No nominations by petition, signed by ten or more members of the Division, have been received by the Nominating Committee between the date of the February 23rd meeting and the date of this report, May 1. 1952.

H. H. DUERR, Chairman, Nominating Committee PSA Technical Division

New York Section

One of the outstanding features of the 2nd Annual Banquet of the N. Y. Section,

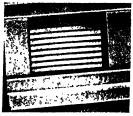
Technical Division was the presentation of the PSA Service Medal to Jane H. Waters of Pavelle Laboratories and Secretary of the Section. The presentation was made by David Eisendrath Jr., in the absence of Pres. Harkness.

The citation reads:

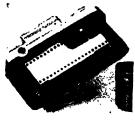
"For outstanding service to photographers, for service to the New York and Binghamton Sections, Technical Division, and for efforts benefiting the Photographic Society of America, The Biological Photographic Association and other organizations. the Photographic Society of America presents its Service Award to Jane H. Waters."

Dr. H. Clyde Carlton APSA, was Toastmaster and speakers included Victor Keppler, Irving Desfors and Weegee.

Good reasons for choosing CONTAX



1. Durable and climate-proof all-metal vertical focal-plane shutter with speeds to 1/1250 sec.. T and B.



2. Rewinding film after exposure unnecessary (by using two cassettes). No danger of scratching film.



3. Bayonet mount permits its Zeiss lenses to be interchanged in rapid succession and assures accurate seating.



4. Long base, swivel type range-finder of prismatic construction for more accurate focus and ruggedness.



5. Range-finder and view-finder combined in a single window. Middle finger focuses lens: index finger releases shutter.



6. Removable camera back permits accurate film loading — avoids film jamming. Easy accessibility for cleaning.



See the superb new Contax II-A and III-A (made in the American Zone of Germany) at your dealer's, and learn of the many other significant features that make Contax today's most desired camera,

• Write for new Contax booklet.

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PSA STEREO DIVISION

DON BENNETT .

28 Leonard St., Stamford, Conn.

At first we thought the column wouldn't be very long this month, what with the column conductor filling the larger shoes of Editor of the whole blooming Journal. Then along came Frank Rice with some essays on stereo subjects that are as apt as anything we've seen, and lo, the column is filled without much effort on our part.

If you SD members will stop reading for just half a mo', I'd like to address words of wisdom to non-members of the Stereo Division.

Frank Rice is really making this Division roll. The members have already received Stereo Bulletins that are packed with information. If you are even slightly interested in stereo you should join the Division and get this added info and help that is not available to non-members. Just send a dollar to Frank at 228 N. LaSalle St., Chicago 1, Ill., or to Headquarters, with your name and address and say: "Enroll me in the Stereo Division."

• •

Because it is the hottest news there is, here is the line-up for stereo activities at the PSA Convention:

Two travel shows by Paul J. Wolfe, APSA, one on "Mexico", the other "The Colorful West".

Two showings of the PSA International Stereo Salon, two, so everyone can get a chance to see it.

At least two clinics, one on "Stereo Materials and Equipment" and one on "Mounting Stereo Slides for Projection." Both clinics staffed by real experts.

The top feature, if there can be only one, looks like the demonstration by Douglas Winnek of Trivision, Inc. Mr. Winnek will make a grid stereo, one that can be seen without wearing glasses. You will see the actual making and assembly of the stereo.

Next to top, and only because they are not solely ours, are the joint demonstrations with the Motion Picture Division, one by veteran stereoist Floyd Ramsdell of Worcester Film Co., on the making and showing of stereo movies; the other a clinic and demonstration of equipment and movies made with amateur stereo movie equipment.

Last but not least . . . the salon postmortem, a showing and discussion of rejected slides, with the judges giving their reasons, and perhaps other judges standing by to check up.

So, if you're anywhere near New York in mid-August, the Hotel New Yorker is the place to be.

Now for the results of the Stereo Slide Individual Competition for May:

Seventeen stereo enthusiasts submitted 68 slides to the final competition of the season. Selecting the award winners were Robert L. McIntyre, camera editor of the Chicago Tribune, Dr. Frank E. Rice, APSA, Chairman of the Stereo Division; and George W.

Rlaha, APSA, Chairman of the Lighthouse Exhibition of Stereo Photography.

The winners are as follows:

1st (Medal Award)—North Branch Chicago River —Fred T. Wiggins, Jr., Park Ridge, Ill.

2nd—Ghost Town R. Howard, Bloomfield, New Jersey

3rd-Filling the Mold-Victor Pagel, Milwaukee, Wis.

4th-Third Alarm-James R. Young, Lansing, Mich.

Honorable Mentions

Sunrise in Yosemite-A. C. Sunde, Glendale, Calif.

The Thundering Pacific—A. C. Sunde, Glendale, Calif.

Flowers at St. Marys--Julius Wolf, Chicago, III.

Sky Bridge--W. J. Rosenheimer, Milwaukee, Wis.

Pouring Forth Light—Earl Krause, Chicago, Ill.

The Weaver Henry C. Crowell, Winnetka, III.

George W. Blaha, APSA, who has had charge of the competition and the writing of criticisms of the slides this past year, wrote to each person who entered slides as follows: "The comments on your photographs — though brief — are intended to help improve your technique, composition, and enjoyment of stereo photography. If you are interested in entering the various competitions and exhibitions, it is hoped that the comments have given you an insight to the type of material which might have a chance of being accepted."

The competitions will be resumed in the fall. Write to the Stereo Division Chairman for entry forms. Dr. Frank E. Rice, 228 N. LaSalle Street, Chicago 1, Illinois.

Camera Motion

The use of a tripod in stereo photography whenever possible makes composition of a scene much easier and assures razor sharpness of subject matter. A "fuzzy" stereo slide is practically worthless and many pictures taken in hard-to-reach places with a hand-held camera may be found to be blurred. The heart breaking part of it is that the combination of circumstances that made the shot may never occur again.

A stereo composition should be seen stereoscopically, that is with both eyes. The viewing aperture will give you a miniature scene and it is difficult to see the faults that must be cut out of the picture. This aperture should be used only to define the limits of the scene while actual composing is done with both eyes. After everything is set, it is also easier to watch for motion of trees, etc. and wait for an opportune moment to snap the shutter.

CONRAD HODNIK

How to Get Out That Last Slide

Stereo Group News of the Jackson Park CC, Chicago, includes the following under the head of "projection hints":

"Have you ever struggled trying to get the last slide out of the carrier of the TDC machine? Make a 'slide pusher' out of heavy cardboard and keep it beside the projector. Dimensions should be 1\%" x 7\%". It can be inserted in either the stereo or 2" slide channel of the carrier and is long enough to grab hold of as it pokes out the left side.

"Have you ever accidentally pushed slides out onto the table or floor? Prevent glass breakage by putting a cardboard box under the OUT end of the carrier and upholstering it with a hankie.

"If you are projecting mixed mounts other than the new projection mounts better make it a two-man operation. One man to handle the slides and one to handle the controls and focusing. Beware of too much adjusting of the screen images—the man who handles this should practice his art thoroughly the ends of his fingers are on the cychalls and brains of everyone in the audience."

Good Stereo Doesn't Change

The present day stereo fan can learn a lot about taking stereo pictures by studying the old cardboard mounted stereograms of our grandparents' day. Get a couple of dozen of these old time cards of varied subjects and view them through an old Holmes type viewer. Separate those having the most outstanding stereo depth from those having the least. Then try to discern why the first group shows the best depth.

Views looking through foliage usually brings ah's of admiration from the beholder. The picture that has "something in the way" shows the best sterco. The gorgeous spread of Yosemite Valley may have grandeur but it might as well be a single picture as far as stereo is concerned unless there is a tree, rock or person in the near foreground to give depth to the scene.

Many of the early stereo photographers did not realize this and went on making thousands of "stereo" pictures of distant scenes like the White Mountains and Niagara Falls without any perceptible depth at all. Don't waste precious color film taking shots like these for stereo effect unless you include some object in the foreground for relief. Even a few leaves hanging into the top of the picture make the difference. Any succession of objects that gives a tunnel effect makes an excellent stereo picture.

There were a few of the 1870 school of photographers who knew and took advantage of this effect. They made scenes looking endwise through rallway cuts, down into gorges and chasms, along roads arched over with tree branches or Spanish moss and shots under long grape arbors. These often make you feel like climbing right into the picture. So study the old time prints carefully and they will show you what to avoid and what to take to get the best stereo effect in your pictures.

JULIAN WARNER

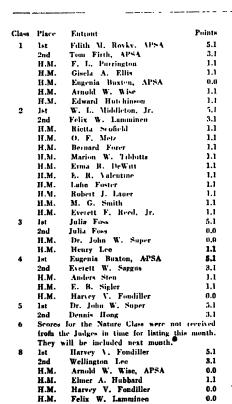
PICTURE OF THE MONTH, APRIL



"Ay-Ay-Ay"

Eugenia Buxton, APSA, ARPS

First -Class 4, Open Portrait





Shadow Dolls Felix W. Lamminen
Second—Class 2, Advanced Pictorial

Judges

Pictorial
Miss Doris Martha Weber, APSA, Gleveland, O.
A. R. Karnosh, Shaker Heights, O.
John O. Hav, Cleveland, O.
Pottuit
Charles H. Tipple, Oneonta, N. Y.

Charles H. Tipple, Onconta, N. Y.
Mauroe H. Louis, APSA, New York, N. Y.
Nature
Henry M. Mayer, FPSA, Cleveland, O.

Abstractions
Dr. C. F. Cochran, APSA, Chicago, Ill.

Cumulative Scores of Leaders Through April, 1952

		Individual	•		
Fondiller	20.4	Brown	6.3	Ensenberger	5.1
Buxton	16.4	Tibbitts	6.2	McLaughlin	5.1
Super	16.4	Friedman	5.1	Middleton	5.1
DeWitt	10.4	Hall	5.3	Potamianos	5.1
Fors	9.1	Hubburd	5.3	Royky	5.1
Lamminen	9.4	W.	5.3	Stewart	5,1
Scotield	7.3	Eisenhauer	5.2		
Filis	6.1	Carpenter	5.1		

Leading States

New York	53.2	Illinois	6.1
Michigan	31.0	New Jersey	5.6
Connecticut	27.3	Arizona	5.3
California	22.0	lowa	5.1
Tennessee	16.0	Oklahoma	5.1
D. C.	10.7	T'tah	5.1
Ma sachusetts	6.8	Washington	5.1
Pennsylvania	6.4		

Leading Portfolios

Pictorial	Pictorial	Portrait
7 - 17.1	19 8.5	1 11.5
41 15.1	13 7.3	8 5.8
2 - 10.1	3 6.8	2 - 3.3
55 - 9.1	10 6.6	15 3.3
31 - 8.6	39 6.5	9 - 3.1

REMARKS

If I had the money I would buy some stock in the Scotch Tape Company, I betcha, the stuff seems to be as habit forming as photography, so it must be a good investment! Every month I tell you we can't mount your point winning prints in the Exhibition Books when there are labels stuck on the back, and we can't remove the labels stuck on the back, and we can't remove the labels and tape without damaging the prints, but what's the use, nobody seems to pay any attention to me. Folks, if you would read the Rules, and follow them, you would get your prints back a day or two sooner each month and make it easier for everybody. How about it, huh?

John R. Hocan, Chairman.



Modern Ballet Dennis Hong
Second Class 5, Beginner Portrait



Child Portrait Edith M. Royky
First-Class 1, Open Pictorial



Reticulation Wellington Lee

retina. If the diameter of the pupil is 8mm, the blur circle on the retina from the distant object point is approximately 0.54mm in diameter. Within this blur circle, light is reflected by the retina and the reflected light emerges from the observer's eye as a circular cone of light with a spread of about 1.8 degrees. At a distance of 15 feet the diameter of this circular cone is about 6 inches. Thus, in the extreme case, there is a zone about 3 inches wide around the photo-flash reflector within which the camera lens might intercept reflected light from the eyes of the subject. In other words, to avoid photographing the effect, the nearest edge of the reflector must not be less than 3 inches from the nearest part of the lens aperture, at a camera distance of 15 feet.

However, the blurred image on the retina may be somewhat larger than we have calculated due to the spherical and chromatic aberrations of the normal eye, and additional refractive defects which are found in the eyes of many subjects. It seems wise, therefore, to allow a minimum safety factor of two. According to this, the reflector should not be placed closer than 6 inches to the camera lens at a subject distance of 15 feet. For other camera distances, the minimum safe angle is the same and may be expressed as the ratio of the two distances. Thus, the lateral separation of light source and camera lens should be not less than 1/30 of the distance from camera to subject.

It must be borne in mind that the value 1/30 is arrived at somewhat arbitrarily, although in the author's experience it seems to work quite well. Exceptional subjects may be encountered that give the red-eye effect even with the 1/30 separation. Therefore, an extra margin of safety might be desirable whenever a greater separation of the camera and

flash unit is feasible.

The rules for avoiding the red-eye effect may be summarized briefly as follows:

1. If possible, use flash synchronization with the subject adapted to a luminance level of at least ten footlamberts. If the whole environment cannot be lighted, at least provide a fairly large bright area for the subject to look at.

2. If pictures must be made under dimly lighted conditions or by the open flash technique, see that the lateral separation of the flash source and the camera lens is at least 1/30 of the camera-subject distance. Provide an even greater separation if possible.

3. If the environment is not totally dark but is poorly lighted, have the subject accommodate on some object at the same distance as the source. This alone will not eliminate the effect but will often greatly reduce its intensity.

Humor (from p. 416)

model in the latter picture is a member of our own camera

Speaking of models; it is very important that the one you select for your picture actually fits in every way, the plot of your story. In each of the illustrations shown, I conceived the idea for the picture and obtained the props before I found the right model. Jot down your ideas and keep a list of them with your props in your camera case. Then, during a club shooting session or wherever you may be, when you find the person or persons you are looking for, you will be all ready to shoot.

The old fellow in "Young In Heart" lives on a farm near our town and is a Sunday School teacher. He was obtained for a club shooting session. The boy, I found for "Turbulence" was buying groceries for his mother in the neighborhood grocery. Although he had never before had his picture taken, he proved to be a very capable model. Most children don't have affectations and usually enjoy posing for you.

I am still trying to find the right person to fit an idea I have been carrying around for the past for years. I feel that just the right model is so necessary in this case that I think the long wait will have been justified when the final picture materializes.

Think your ideas out very thoroughly; select the necessary props; find the best model possible for your story; light and compose carefully and you will, I am sure, create something that will not only be a great pleasure to yourself, but to all who see it.

Hypo Splashes

About 20 minutes after putting one of those "Don't forget your camera" cartoons into the dummy, your Editor dashed off to New York by train, sans camera. Twenty minutes after the train left Stamford, the electric locomotive caught fire and blazed merrily, tying up the main line for two hours. News photogs didn't arrive for nearly an hour. No pix. Red-faced Editor.

While the train was stalled we picked up a copy of Collier's and thumbed through it. Found a nice color story about camera clubs, or one club in particular, the Village Camera Club of New York's Greenwich Village. Meeting five nights a week, with open house on Sundays for the camera widows, this club has 120 members, features noted speakers at meetings, fosters individual expression among its members. In the Collier's story, our own Jack Deschin is shown giving a lecture.

Did you know there is a limit on Cornerstone Membership, and that the limit has nearly been reached? It's a fact! There can be only 200 of them and Joe Perry has been sparking a drive to get those last 24. Better get yours in while there is still a chance.



Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the August, 1952 mags represented. The list will grow...

PHOTOGRAPHY Dan Weiner's pictures of Nova Scotia, sea and people . . . 20 ways to pose your glamour girl by Peter Howland . . . "Synchro-Sun", all you need to know about flash fill-in outdoors . . . "Lens Stops and Shutter Speeds" a down-to earth explanation of exposure and depth of field . . . Weegce's clastic lens, something new . . . around the world with Margaret Bourke-White . . . two kid features, one by Jerry Cooke on "Summer Camp" and one by Henri Leighton on kids watching a parade.

modern PHOTOGRAPHY Sunsets in color . . . "Stereo portraits outdoors" another of Bart Brooks' stereo features . . . "Filters for color film" by John Wolbarst, tells which filter to use, effects, etc. . . . seven pictures of a tree, all different . . . how to make sailing pictures, about a man who has been doing it for 60 years, Beken of Cowes . . . how to make a camera dolly for less than \$10 . . pictures in the shade . . . Pat Hall, model, and her dream job, posing for the camera

camera Camerette on picture story production by Rita Connolly . . . "Close-ups" by Joseph Folder, with any camera . . . The Baltimore Salon, pictures and story of the judging which was done by artists and not by photographers Cy LaTour's "The Outdoors Is My Studio" . . . "Can You Pick the Camera" by Mildred Cantrell.

Note: Each magazine listed here contains far more features and departments than we have space to list.

Statement of Policy The PSA Journal

The Board of Directors and the Publications Committee have ordered the publication of the following Statement of Policy:

"The PSA Journal is an official publication of The Photographic Society of America. It is intended to report the business and the accomplishments of the Society and to serve the membership and photography through the publication of authoritative articles of lasting value and the reproduction of outstanding photographs. The Journal is issued to PSA members as part of their membership, It is also obtainable through the Society by subscription to schools, libraries and technical organizations.

All articles submitted for publication, including those concerning commercial products, are subject to the approval of the Publications Committee. While the Journal cannot be responsible for the statements and opinions of authors, the Publication- Committee will pass upon the accuracy and fairness of all statements pertaining to the industry or commercial products.

The business policy of the Journal shall be determined by the Publications Committee, with approval of the Board of Directors, and administered through the appointed committeeman. The advertising shall be under the supervision of the Publications Committee or its approved representatives, who shall accept or reject advertising copy within broad policies laid down by the Publications Committee.

Material for the Society's technical publication, "Photographic Science and Technique." shall be under the control of the Editor of that publication and in accordance with the general policy established by the Board of Directors and the Publications Committee."

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

Rolleidoscope, stereo rollfilm camera; metched Tessars 1/4.5 in Compound shutter, speeds 1 to 1/300, T&B. Camera is reflex type, uses 120 roll, gives 5 stereo pairs and a single. Also leather case and matched optical glass filters. All in good condition, like new. Write Milton Reich, PSA, 741 Sackman St., Brooklyn 12, N.Y.



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HO CAN BE A PSA MEMBER? CAN BE A PSA SPONSOR?

SALONISTS TECHNICIANS STEREOISTS NATURALISTS JOURNALISTS MOVIE MAKERS COLOR ENTHUSIASTS

YOU . . . you can be a PSA member if you have a genuine interest in photography . . . no matter what your degree of skill . . . no matter what your own photographic interest . . . You can be a member by filling out the application on the next page. One Division membership is included free, each additional Division is \$1.00.

YOU, if now a member, can sponsor your friends . . . if not a member, you can become a sponsor as soon as your application is accepted.

If you have no sponsor, the Membership Committee will pass on your application.

Cornerstone Members

The following enrolled during the month of May, 1952:

> Don Bennett Norman R. Brown C. Jerry Derbes D. W. Grant Robert McCaffery Owen K. Taylor Carl A. Williams

NEW MEMBERS

May Members

-
New Member Sponson Miss Mary Abele, Evanston, Ill. CW. E. Parke Herbert O. Akers, Los Angeles, Calif. CPJW. C W. E. Alexander, Shreveport, Le. PH. O. Wisema Frank I. Allen, Dayton, Ohio
Harold C. Baits, Buffalo, N. Y. NTL. M. Bowerma Chas. S. Barr, Shreveport, La. P
Leverett Bradley, Falmouth, Mass. P.Mrs. K. Lawrene Floyd Brown, Lansing, Mich. CNSMJ
Ingvard Eide, Missoula, Mont. CMJF. Quellmalz, Ju

.....R. Atchison, Jr.



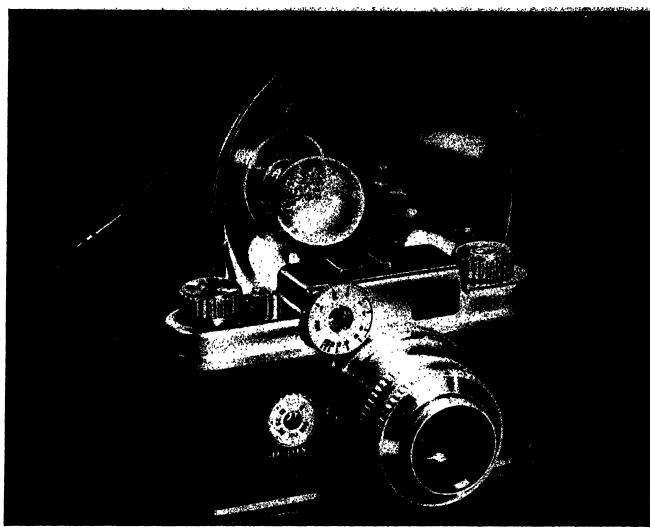
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ed on the application			Date	Please enroll me as an active Member of the PSA at \$10 (U. S. & Canada only) for a one division I have checked. Also enroll me in the additional divisions circled below at \$1 Please enroll us as a Family Member of the PSA at \$15 (U. S. & Canada only) for a full divisions we have checked. Also enroll us in the additional divisions circled below at \$1 Color Motion Picture Nature Photo-Journalism Pictorial Stere Total enclosed	full year, including leach per year. year, including two each per year.
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Camera \$99.50 Flash \$10.00 Case \$7.50

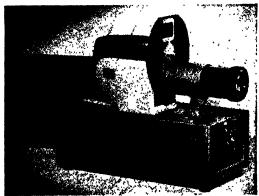
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No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f:2.8 Cintar coated lens—a truly great lens—to give you beautifully defined pictures in color and black-and-white—even in failing light!

Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Superaccurate shutter...1/10 to 1/200 second—perfect complement to the critically sharp lens. Built-in flash synchronizer. See the versatile Argus C4 at your dealer's!

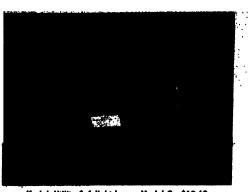


(b) 1952 Argus Cameral, Inc., Ann Arbor, Mich. All prices include Federal Excise Tax where applicable, and are subject to change without notice.

America's Fevorite way to look at color slides—Argus 200 Watt blower-cooled projector. See your highly-prized color slides in true, brilliant color. The "right-side-up" rotary slide carrier prevents upside-down pictures. Silent power blower protects valuable slides. It's the perfect companion for any 35 mm camera! An unmatched value at \$49.50.

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From enlarger footswitch to complete enlarger, the things you need to make your work more efficient are available from your Kodak dealer. Now is the time to check your operations and your photographic needs. Go over the list with your Kodak dealer. Learn how little it will cost to provide the things you need to bring your work to the peak of efficiency.

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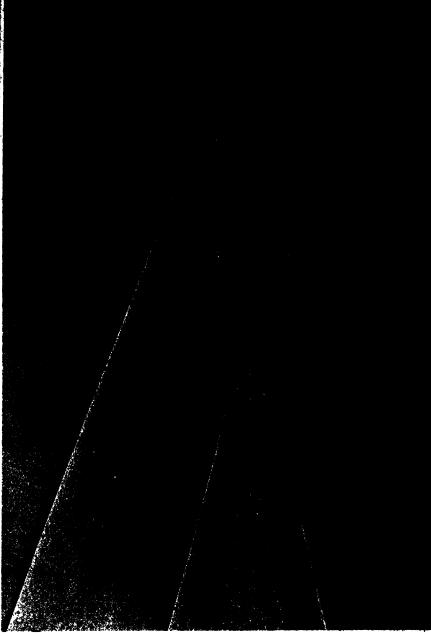


\$14.00 to \$49.90









OPERATION MACH 3

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CALIMETE A NUMBERS A AUGUST, 1952

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F AMMINION



This camera gives you

YOUR PICNIC PICTURES...ALL FINISHED...IN 60 SECONDS

All of summer's good times are better times when there's a camera handy to snap the high spots. But the most fun of all is showing the pictures right away! Only one camera in the world will give you that thrill . . . the Polaroid® Land Camera. It delivers a finished black-and-white print just one minute after you snap the shutter.

And what a camera for your vacation trip! Your travel record grows as you go ... every picture ready to enjoy, to pass around among admiring friends ... to mail home the very day (or minute!) you take it. What a convenience to jot down those easily forgotten names, dates and places ... to be sure that a difficult,

once-in-a-lifetime picture comes out exactly right—because you see results immediately and can shoot again if you're not satisfied.

The Polaroid Camera is so simple to operate that even a beginner is soon making beautiful pictures. Easy "drop-in" loading; easy to focus; easy to set the single dial controlling lens opening and shutter speed; easy to remove the brilliant $3\frac{1}{4}$ " x $4\frac{1}{4}$ " finished print. Extra prints are quick and inexpensive... and enlargements, too!

To understand the real thrill of 60-second photography, you have to try it. Your photo dealer will gladly demonstrate. Why not see him today?

YOU'LL WONDER WHY YOU EVER WAITED !

POLAROID Land CAMERA

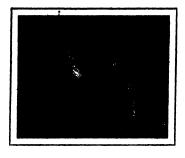
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60 SECOND PHOTOGRAPHY IN BUSINESS

Businessmen everywhere are using the Polaroid Camera to speed sales reports and appraisals, to solve purchasing and many other problems. To learn how others in your business are saving time and money with one-minute pictures, write for free literature. Address Polaroid Corporation, Dept. PS-11, Cambridge 39, Massachusetts.



From there...

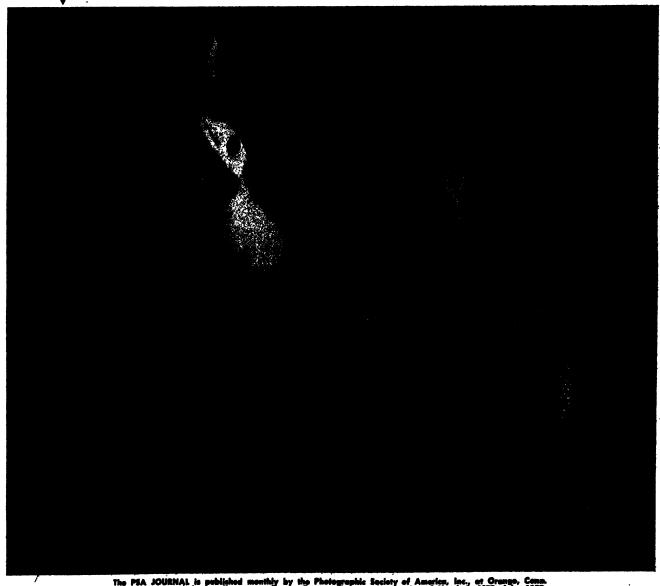


to

• What photographer wouldn't thank his lucky states for a shot like this . . . on Ansco Supreme Rilm! Why be fussy about the kind of film, you ask? Because you'd need the extremely fine grain structure of Ansco Supreme Film to let you make really big enlargements that retain the lovely texture and wiresharp detail of the original, right down to that last silken whisker!

Ansco Supreme also gives you the advantage of ample emulsion speed (ASA 50 in daylight), and full panchromatic color sensitivity. You'll find it at your dealer's in rolls, film packs and 35mm magazines. For fine enlarging quality in small negatives, keep your camera loaded with Ansco Supreme! ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."

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Correspondence releting to editorial matters should be sent to the Editorial Office or to your Division Editor. Change of address hotices should be sent to Headquarters, giving both old and new addresses. PSA JOURNAL is sent to all member clubs and affiliated organizations. It is for the use of the entire club and not solely for the individual in whose care it is bent.

News frems about Division activities should be sent to the Division Editor whose name appears above, or at the head of the Division news section. Manuscripts of Articles of a divisional nature should be submitted through the Division Editor concerned and manuscripts of a general nature should be exhaulted through the Division Editor.

NAL does not pay for articles or pictures; all func-tions of the Society are based on voluntary activity. Manuscript paper for the JOURNAL will be sup-plied free on request. Glossy photographs are pre-ferred but good reproductions can be made from any picture of suitable contrast. Submission of an outline of a proposed article will result in a

an outline of a proposed armere was a prompt editorial opinion of its suitabilit Copyright 1962 by the Photographic America, Inc. Reproduction or use of terial contained herein without permissi Editor is forbidden. Views expressed in the PSA JOURNAL, are those of the authors and do not secretarily represent the views of the Seciety.

The President Reports . . .

It's a grand and glorious feeling. The Convention with all its details seems to be running along just about perfectly and the program looks like one of the best PSA has ever staged. Several problems that have puzzled and bothered me are working themselves out, and there are several most promising volunteers for "any job in which I can help". But the highspot of the day is the simple fact that, for the first time in far too long, there is not one unanswered letter on my desk! It's a grand and glorious feeling!

Going back to the Convention for a moment, this issue of your Journal will reach most of you before you start for New York, and when you get to the New-Yorker, you'll find another copy waiting for you. May I ask that you read carefully the piece on the plans for what PSA should do in the future: and then think about it enough to be ready to perfect those plans and suggest improvements or ways in which they can be put into immediate effect. Or maybe you will come up with entirely new ideas much better than those already suggested. I hope so.

When you read those two pages, remember that the suggestions and ideas are not mine: they are the result of so many long discussions with so many PSA'ers that by now their parentage would be most difficult to establish. Bits of each one have been added by dozens of the members and parts of several different ideas have been grafted onto each other to produce something new and better.

Be ready, please, to add your bit at the Membership Meeting where all this will be discussed by everyone interested enough to take part. But, in order to make sure that nothing is missed, will you put the outline of your idea or suggestion on paper and let me have it either at that meeting or earlier in the Convention?

PSA has a wonderful future of vastly improved and increased service to its members and to photography, but that full future can be realized only if all of us give our best possible thought and then put our energies into carrying out the plans we have developed together.

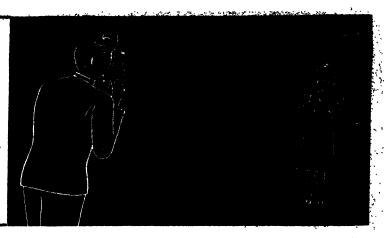
Without changing the subject at all, there is one thing that demands immediate attention—the fact that PSA asks far too much of too few. We overload a comparatively small number of workers to the point where they finally begin to wonder where the fun of photography has gone.

It comes about perfectly naturally. The officer who must appoint someone to a job or the Nominating Committee who must produce a working and workable list knows that Mr. A will do the job assigned to him. They also know that the job in question is important and must be done. Without any chance of being equally sure of some other members ability and/or willingness, the appointment is made, and soon the handful are doing all the work.

Some member of PSA will come up with the solution to this problem—at the 1952 Convention and at the Membership Meeting, I hope. Will it be you, or will you add the touch of perfection to some other member's suggestion? I hope so. See you there.

NORRIS HARKNESS

Q = What is the fastest way to get sharp focus with an AUTOMATIC ROLLEIFLEX in dim light or total darkness?



A-ADD A KALART RANGEFINDER-FOCUSPOT

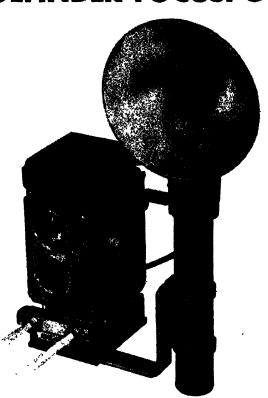
To all the wonderful features built into the Automatic Rolleiflex, Kalart now adds another—the new Range-finder-Focuspot. With this simple-to-use attachment, precision focusing in dim light or total darkness becomes as fast and certain as daylight focusing.

What is the Kalart Rangefinder-Focuspot? A rangefinder mechanism similar to the famous Kalart Rangefinder used on press cameras—a miniature lamp and 3 batteries—all mounted in a metal case that attaches to the tripod socket at bottom of camera.

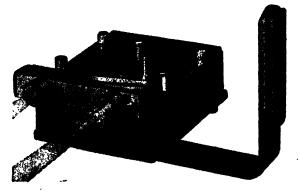
How do you use it? Press lamp switch, which causes twin circles of light to be projected from the two Focuspot lenses. Turn: focusing knob of camera until the twin circles merge into a single circle... and you're in focus. Indicates accurate focus as close as 3 feet. Beams can be projected over 30 feet.

A Kalart Rangefinder-Focuspot makes it easy to use the eye-level finder in dim light. You can focus and frame your picture at the same time. A wonderful way to get "steal" shots. Another valuable use is as a "watch-the-birdie" gadget in photographing children and animals. The light attracts their attention and helps you get a natural, interested expression.

Twin circles of light are projected from the two Focuspot lenses. Flash unit illustrated is famous Kalart Master.



\$29.95 complete with 3 batteries and bracket for attaching flash unit



Single large screw fastens Focuspot firmly to bottom of camera. No holes to drill. No wires to connect. Case finished in satin chrome and black crinkle.

Send for FREE Leaflet

The Kalart Company Inc. Plainville, Conn.

Dept. PJe

Please send full information on Kalart Rangefinder-Focuspot for Automatic Rolleifler.

Print name and address

KALART



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New effective solution for your print flattening and conditioning problems.

- MAKES PRINTS LIE FLAT
- ELIMINATES CRAZING
- IMPROVES GLOSS



NO MORE HYPO STAIN

BFi No. 30 frees prints and films from hypo faster, more completely, and with less water. Saves up to 80% time and water.

Assures permanence of record prints.

Aids successful toning.

At your dealer, or write:



NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, APSA

News about three major new products have hit this desk since last month's column. One will interest the twin-lens reflex fan; another the 8mm moviemaker, and the third, anybody who has been thinking about climbing aboard the speedlight band wagon.

New French Reflex

The first item is the Rex Reflex, a French twin-lens reflex sporting interchangeable lens boards, the first camera of this type to reach the market. The importer is Biber Foto Corp., 153 West 23rd Street, New York; the designer, Andre Grange, president of Photorex, St. Etienne, France, the makers.

Unveiled at a reception by the commercial attache at the French Embassy in New York, the 2½x2½ camera, costs \$298.50 for the camera and two interchangeable lens pairs with taking lenses of 75mm and 150mm focal length. Accessories, such as ever ready case, filters, proxar lenses, etc., are extra.

Each lens pair, together with Prontor V-S synchronized shutter (set and release) is mounted on a metal lens board which is fixed rigidly in place on the camera front by four machined bronze studs and by locking with two small levers. Unfortunately, the film is exposed, therefore fogged, when the lens boards are interchanged. Undoubtedly, this fault will be corrected in the near future. The closest working distance with the 75mm lens is 4 feet, with the 150mm, 9 feet. For closer work, proxars are available for the 150mm lens for near views of 3 and 4½ feet.

The lenses are the Berthiot or Angenieux 75mm f/3.5 with 70mm f/2.9 viewing lens, and the Berthiot 150mm f/5.5 taking and 100mm f/3.5 viewing lens. Coincidence of the upper and lower lens fields is provided by coupling the lenses to move at different rates. Focusing is by turning knurled rings on the lens barrels.

The 120 film roll the camera takes for twelve 2½x2½ pictures is wound automatically by lever after the first exposure has been brought into position by sighting through a red window. The film winding mechanism also operates an exposure counter and controls shutter cocking to avoid or permit double exposures as desired.

Novel features of the camera are a new type of film pressure-plate that assures parallelism with the lens board, and a camera back locking ring that springs back if it has not been fully engaged.

Synchro-Tape

The second big news item is Revere's new Synchro-Tape, which makes it possible for any 8mm or 16mm moviemaker to get synchronized sound as easily as making a home recording. He uses any ordinary movie projector and a tape recorder, adds Synchro-Tape, follows instructions, and he's in.

The tape costs only \$7.85 for a 600-foot roll, which covers a half hour's running time.

There is no other expense. If you don't already own a tape recorder and don't know where you can borrow one baving the required tape speed of 3% inches per second—it may interest you to know that tape recorders may be purchased for anywhere from \$100 to \$200.

The sound is added to the tape as the film is projected, then played back on the recorder in full synchronization with the running film. To make the recording, a tape recorder threaded with Synchro-Tape is positioned in front of and slightly below the lens of the projector. A small reflector is clamped on the lens barrel and adjusted to permit some of the projected light to spill onto the reflector and bounce toward the moving ribbon of tape. When the movement of the tape and the film have become synchronized, the tape appears to be standing still. Recording is then started by speaking, playing or sounding off into a microphone. Tape and film are marked at the start just to make sure both will move in synchronization. Synchro-Tape works on the strobo-scopic principle by intermittent revelation of a moving body. The tape is imprinted on the back with a repetitive pattern of narrow vertical, alternately light and dark stripes which move at exactly the same speed as the lights and darks being flashed on the screen.

Battery Speedlight

Our third star this month is the Sun-Lite Portable Speed Flash, the first portable unit to employ the "powerhouse" dry-battery pack based on the new high-efficiency "supercircuit" introduced some months ago by National Carbon Co. The new speedlight unit, which weighs 4½ pounds, delivers 1,000 flashes from one battery, 10,000 from one bulb, and costs \$79.50, is made by Hershey Manufacturing Co., of Chicago. When the battery is used up, \$7.95 will get you another. A Sun-Lite AC Adaptor, a smallish unit. costs \$16.50.

The effective flash duration is about 1/1,000th second, color temperature 6500 Kelvin, alchemized reflector and Kemlite Sunflash Jamp. Oscillating ready light shows the condition of the battery.

B-C Flash

In the B-C flash field, announcements have come in from Jen Products Sales Company, 419 West 42nd Street, New York 36, and from Kalart Company, Inc., Plainville, Conn. The first describes the Jen Rollei B-C Pocket Flash, which is attached to Rolleiflex and Rolleicord cameras by means of a new-type vertical anti-twist bracket. It costs \$15.65. The new gun may also be used on other cameras with built-in flash by changing the mounting bracket or adding a Jen shoe and changing the cable. The Rollei bracket, which may be purchased separately at \$1.95, weighs only one ounce. The gun is placed high above and to the side of the lens. The



You'll get more sparkle in all your summertime picture with Du Pont VARIGAM



The print at the left is on a regular No. 2 contrast grade of paper. It lacks snap. Clouds are chalky . . . there's little detail and the "burning up" effect of intense sunlight makes it a truly disappointing picture.

Study the sparkling print at the right made on Du Pont "Varigam" variable contrast projection paper. You can see the difference immediately. It's typical of results you can-get every time from difficult negatives with this versatile paper.

The contrast of "Varigam" is easily varied with filters that slip over the lens of your enlarger. Each of ten filters produces a separate contrast and you can print more than one contrast in a single print. For example, in the picture above (right), the clouds were softened and detailed by printing through a No. 3 filter. A short exposure through the No. 8 filter added contrast without loss of detail in the water and shadow side of the boat. That gave two different contrasts in one paper. So whether your negative is soft, normal or hard..."Varigam" gives you the exact grade of contrast you need for a perfect print every time.

Try "Varigam." It's the one paper that meets every contrast need... saves bother and fuss, time and money. Ask your dealer for Du Pont "Varigam" today. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: consult your photographic dealer or Canadian Industries, Ltd., Montreal.

*REG U S PAT. OFF.



USE SHEET FILM?

You'll appreciate the speed of Du Pont High Speed Pan Type 428. ASA: daylight 160; tungsten 125. Try it. Du Pont Photographic Products

ILE OOD AMARINARAMEN

complete unit, weighing eight ounces, folds into a compact case that fits in a pocket.

Kalart has B-C flash units for the Argus C3 and C4 35mm cameras. The C3 unit is supplied with a rubber-cushioned bracket for placing the gun on either side of the camera. The gun for the C4 has on its base an "electric" shoe which makes an electrical connection as the unit slips into the camera's flash slide. The guns are \$14.30 each.

Magnetic 16mm

Eastman Kodak has announced a magnetic sound track striping service, Kodak Sonotrack Coating, for single-perforated processed Kodak 16mm film, Kodachrome or black-andwhite. The charge is 3½ cents per foot, minimum order charge \$10. Double-perforated film must be duplicated on single-perforated film to use the service. The new coating can be applied to film taken at either sound or silent camera speeds.

New Cine Raptars

Wollensak Optical Company, Rochester, N. Y., announce two extras for free along with news about some new lenses. The free items are: a new lens mount design to take a drop-in filter that fits in back of the lens hood without a retaining ring; and a haze filter, now supplied with each lens at no charge.

The lenses are seven new additions to the Wollensak Cine Raptar line. The two 8mm lenses are the 6.5mm f/2.5 wide-angle in fixed-focus mount, at \$44.24; and the 38mm f/1.5 telephoto in focusing mount, at \$67.50.

The five 16mm lenses, all in focusing mount, are the ½-inch f/1.5 wide-angle at \$99.68; the 3-inch f/2.8 telephoto at \$68.50; 2-inch f/2.5 telephoto at \$69.50; 2½-inch f/2.5 telephoto at \$77.50; and 17mm f/2.5 wide-angle at \$75.60.

New Kinax Models

New French cameras are the Kinax folding jobs, of which the Ardennes and Normandy models take interchangeably, with the aid of masks, three different picture sizes on 620 rollfilm; $2\frac{1}{2}x3\frac{1}{4}$, $2\frac{1}{4}x2\frac{1}{4}$ and $1\frac{1}{2}x2\frac{1}{4}$ inches. The Normandy (\$76), has a coated Bellor f/3.5 lens, built-in flash, self-timer and shutter speeds to 1/350th. Other Kinax models, at \$22.50 to \$76, are the Riviera, Provence, Alsace and Baby.

Miscellany

Harvey Photochemicals, Inc., Newton, N.J., makers of 777 Panthermic Finegrain Developer, have placed new sizes of this popular developer on the market. In dry form, it may now be purchased in 3½-gallon, 25-gallon and 48-gallon sizes; liquid developer in 1-gallon sizes as well as paints and quarts.

New filter kits have been placed on the market by EdnaLite Optical Co., Inc., of Peekskill, N.Y., as follows:

For the Argus C3 camera, a complete filter kit, for black-and-white and color photography, at \$9.95; for moviemakers, a variety of kits each costing \$8.25. The latter includes Series 1 lens hood and adapter, retaining ring, three Kodschrome filters, haze filter and two color conversion filters.

Enteco filter kits in Series V and VI ames now come in compartment cases with a leather loop for carrying on the camera shoulder strap, according to Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn 21. N.Y.

A line of metal cable releases in sizes from 6 to 120 inches long to fit all popular types of domestic and imported shutters, is being marketed by Benard Sales Co., 150 Nassau St., New York City. Prices range from 85 cents to \$9. A feature is smooth, positive action. The lower plunger of the longer lengths has a swivel tip for easy attaching.

Alphabet Soup

An item in Maurice Louis' "Portrait Pointers" leads us to wonder how good you are at photography's own brand of alphabet soup. By now you are familiar with Washington's MSA, CCC, NATO, JCS, WSB and the rest of the hundred.

But did you realize we photographers are as guilty of shorthand? Every member knows he is entitled to use PSA after his name to denote his membership, and APSA if he is an Associate, or FPSA if he is a Fellow. Then we have the awards to those who have served the PSA and photography, the Hon. PSA and Hon. FPSA.

But outside our own circle, do you recognize P.A.A., SMPTE, NAPM, MPDFA, ASC, FACL, M. Photog., and N.P.P.A.?

P.A.A. stands for the Photographers Association of America, the professionals group to which many of our own PSA'ers belong. They award the M.Photog. or Master Photographer degree to members who earn it by dint of hard work, service to the profession and the respect of other members who are familiar with their work and their ethical conduct. According to Maurice, only 167 degrees have been awarded since 1937!

SMPTE stands for the Society of Motion Picture and Television Engineers, founded in 1916 and whose members are responsible for many of the technical gains the movies have made in the intervening years.

NAPM is the National Association of Photographic Manufacturers, formed to promote photography and provide coordination within the industry.

MPDFA is the Master Photo Dealer's and Finisher's Association, formed by the consolidation of the MPFA and the National Photo Dealer's Association. Your local dealer is probably a member and may attend the annual trade shows at which new products are unveiled.

ASC is the American Society of Cinematographers, the guild of the Hollywood Directors of Photography, every one an acc cameraman and entitled to put ASC after his name. To get that right he must have at least five pictures released on which he was responsible for the photography.

FACL is the amateur equivalent, meaning Fellow of the Amateur Cinema League, a degree which also must be earned.

N.P.P.A. is the National Press Photographers Association as all members of our P-J Division well know since their membership in P-J carries with it a subscription to the National Press Photographer.



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CANADIANA

News and Views from the Canadian Zone

REX FROST

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P.S.A. Reorganisation in Canada

Following a visit of President Norris Harkness to Toronto, Ontario, recently, an extension and broadening of P.S.A. services in Canada will go into effect this year. This reorganization will mean that Canadian P.S.A.'ers and Member Camera Clubs will enjoy all the privileges and services now available in the United States, and any extension thereof.

Canada, as a recognised, fully-fledged zone will regulate its own affairs as an autonomous unit, within the overall policies and procedure of the P.S.A. as a whole.

For the time being Canada will have one director on the American Board of P.S.A. Nominated for the Canadian zone directorship is Rex Frost of Toronto, subject to confirmation by acclamation, or if other nominations are received, by ballot of the members.

Each Province of Canada will have one representative on the Canadian Board.

Oliver W. R. Smith of Toronto has volunteered to become Supervisor of all P.S.A. Services in Canada, with the objective of setting up an organisation capable of assuring adequate distribution of the Society's services the Country wide.

Ted Tozer of Oshawa has assumed the role of Canadian General Secretary of the International Portfolios, and charged with the responsibility of extending these services.

Frank Pogue of Toronto has assumed the post for Canada in securing and distributing recorded programs to Camera Clubs, in furtherance of P.S.A.'s educational and entertainment policies.

Dorothy Burgess of Toronto will act as Canadian Treasurer. A sum of money sufficient to finance P.S.A. services in Canada will be transferred to a bank in this country.

Dr. Allan Chantler of New Toronto will undertake direction of P.S.A.'s Colour Slide Clinic activities, Canada-wide.

Canada is to have its own Honours Committee, to act as an advisory medium to the main P.S.A. Honors Committee.

The institution of a new service of all-Canadian exchange portfolios between Clubs and individual members is now under consideration.

There is every probability that the P.S.A. will hold an Eastern Regional Convention in Canada during the fall of 1953, likely in Toronto. By bringing some 500-600 Canadian and American members together, it is hoped the interests of photography in general and P.S.A. in particular will be greatly stimulated in Canada. Organization is now under way to set up a Convention Committee comprised of Camera Club executives in Southern Ontario, to put the project into opera-

For the expansion and reorganization of P.S.A. services in Canada it will be noted that executive direction is being concentrated in the Toronto zone. This is a temporary set-up to enable a more rapid extension of the Society's activities. An ultimate aim will be to broaden the scope of official responsibility to embrace adequate representation on working committees from coast to coast.

Promotion of Salon Circuits

By 1953 it is hoped to organize two International Salon Circuits in Canada. One to comprehend Salons in Eastern Canada. The other, to include western Canadian Salons. The eventual objective of such a scheme is to make possible coverage of every Salon in Canada, in succession, by one set of prints or slides. These will circulate automatically from city to city across the country, according to the sequence of Salon dates. By this means, it is hoped to encourage larger entries, particularly from the United States. P.S.A. er Jim McVie (Victoria B.C. Ca-

P.S.A. er Jim McVie (Victoria B.C. Camera Club) is a prime mover in this idea. Already he has organised a Pacific North West circuit comprehending Puyallup, Victoria and Vancouver Internationals.

To enable smoother running of Salon circuits, certain modification of present, somewhat onerous Canadian customs regulations are considered necessary. To this purpose Walter (Wally) Wood. President of Montreal Camera Club, in cooperation with Salon Secretaries across the Country, has been making active representations to the powers-that-be in Ottawa. With, we hear, some success.

Novel Communication

Norris Harkness has received from Ezra Parsons a tupe recording which resulted from a meeting of seven of Nova Scotia's eleven P.S.A. members. Norris replied, also by tape recording, suggesting that they form the first of the Regional organizations.

The Feminine Influence

Miss Evelyn Andrus has become President of Toronto Camera Club, first member of the fair sex ever to assume the gavel at Canada's oldest (65 years) and largest (300 members) Camera Club. At one time T.C.C. was exclusively a men's organisation.

In The Public Eye

In addition to running a full scale International Salon, Victoria, B. C. Camera Club put up an exhibit at the B. C. Products Fair. The "Little Salon" was viewed by over 14,000 visitors. Nice publicity!

Date In New York August 12 to 16

How to Get Lost in New York

Getting lost in New York is not difficult in the least, according to the annual report of the Society for Locating, Recrienting and Guiding Lost Convention Goers, just issued.

The average convention goer does it by "just taking a short walk from the hotel." A few camera stores or dress shops later he discovers the street signs have been changed while he was looking in the windows.

Changing street signs is a hobby of New York administrations. Fourth Avenue was too easy to find so they renamed it Park Avenue starting at 32nd Street. On one side of 32nd it is Fourth, walk across the street

and you're on Park!

Now after Fourth comes Fifth (that's the street you can't tell your wife how to find . . . it's the one they have the dress shops on) and after Fifth comes Sixth. That's what you think! Between Fifth and Seventh there is a street called "Avenue of the Americas". Fiorella La Guardia stuck us with that one. If you ask a New Yorker where it is he'll say, "Oh, you want Sixth Avenue". Be careful, they may change the signs back to Sixth while you're here, but don't say we didn't warn you.

While we're on the subject of avenues, let's bring up Madison and Lexington. They are very nice streets. They have camera stores on them, several stores. Madison sneaked in between Fifth and Park and Lexington is like 3½ Ave., it's between Third and Park. Confused yet? Stick around

awhile.

Cross streets are numbered, too. The hotel is at 34th and Eighth. That means 34th Street and Eighth Avenue. Keep your wife off 34th, too. It leads right towards Macy and Cimbels. Let her get lost. Go by way of 32nd St. That is Camera Row, or take her that way so there'll be no money left for Messrs. M&G.

There are a lot of camera stores around Grand Central, too, but not so close together. You'll find another group downtown in the Wall Street district. You take the subway to get there. (You take it, we'll walk.)

If you want to spend a pleasant and confusing week, try the Shuttle from Grand Central to Times Square. It has red and green lights on the ceiling. The green lights do not lead to a police station. New Yorkers get lost too, and all a guy has to remember is which color he follows morning and night. Everybody who lives on the East Side works on the West Side and vice versa. They have the Shuttle to get them transposed properly. East Siders follow the green light to work and the red light back home. And vice versa.

Contrary to popular belief, a passport is not necessary if you want to get to Brooklyn. Used to be you could get there for a nickel. Now it costs a dime on the subway. (Make more sense if you went there for a nickel, it's worth a dime to get back.)

New York taxis play a constant game with pedestrians. If you look like a permanent pedestrian, they'll beat you to a light change every time. That clears the aldewalks for potential taxi passengers. If you don't want a cab, 23 will hail you in the first half block. If you need one they all

have their families out for a ride. Rainy days they take the neighbors, too. Taxis are cheep. The first ten steps are a quarter. After that it is a nickel for each fifth, of a mile, that is. You can ride from the tip of Brooklyn to Yonkers for a dime on the subway but don't try it by cab. Ten bucks, voof!

If you're not lost and want to prove it, ask a New Yorker. He don't know either. The police all carry little books that tell them where they are and how to figure out the way to where you want to go. You'll find cops in the middle of each intersection with eight-way traffic buzzing by. Walk non-chalantly through the trucks and taxis and start a conference. Don't pay any attention to the traffic lights. Nobody does. The city maintains them in the spirit of perpetual Christmas. They're leaving it to Santa Claus to solve the traffic problem.

Another way to get lost is to ask any member of the Reception Committee. They wear badges. Some of them were never in New York before. Find one of those and he will know. But never, never ask a New Yorker.

Maybe you understand now why buses will take you on the Coney Island trip.

VSP Program Expands; Help Need in Mid-West

The Volunteer Service Photographers, an organization which teaches photography in veteran and civilian hospitals is starting two new chapters in the Middle West, financed by a donation from the Master Photo Dealers and Finishers Association.

The program is now carried in 29 hospitals and the extension of this service to the Mid-West will contribute greatly to the rehabilitation of servicemen and the satisfaction of the volunteer civilian instructors who contribute their time to the effort.

PSAers attending the New York convention will have a chance to sign up at that time, the stay-at-homes can use the coupon at the very back of the book to contribute their services.

Chicago Is Prepared

Around Convention time each year there is considerable jockeying by groups who want future conventions for their cities. Chicago wants the 1954 Convention and is going ahead on the assumption that their desires will win out.

An impressive roster of names, representing practically every photographic activity in the Chicago area gathered in June 2 to form a Convention Committee. In quick order they formed a steering committee and elected officers consisting of Loren Root, APSA, Chairman; Dwight M. Chambers, Treasurer and Adah M. Barton, Secretary. Good luck, Chicago.

Travel Tips

The Union Pacific Railroad has prepared 12-page folder of camera tips for the area serviced by its lines. In addition, they offer to answer questions about still or movie photography in their area if you address Photographic Department, Union Pacific Railroad, 1416 Dodge St., Omaha 2, Neb.

Chicago Chapter PSA Installs Officers



Harry K. Shigeta Installed the r.ew officers of the Chicago Chapter at the May 21 meeting. Seated: Harry K. Shigeta, Hon. FPSA; James Riddick, Chairman, Adah Barton, Secretary. Standing: (L to R) Glen Dahlby, Bd. Dir; Walter Parker, Bd. Dir; Dwight Chambers, Treasurer; Evylin Chambers, Bd. Dir; Miriam Davey, Publicity Director; Clarence E. Homan, Bd. Dir; Margaret Barrey, Bd. Dir; Art Edwards, guest speaker and Charles Albee Howe, Vice-Chairman.

PD Convention Program Features; Famous Names Top Speaker List

The convention program of the PSA Pictorial Division reads like a list of Who's Who in photography. Francis Wu, Boris Dobro, Spee Wright, The Mawhinneys, Larry Hiller, "Pops" Whitesell and Adolf Fassbender head the list.

PI) has scheduled something for every day of the Convention and the subjects covered run the gamut of pictorial photography.

Doris Weber's "Trial By Jury" kicks off the program at 1:15 on Wednesday afternoon. On Thursday, Spee Wright referees the judging problem with audience participation by judges and exhibitors. Famous child portraitist Joe (officially Josef A.) Schneider tells how to outsmart baby.

On Friday morning portfolio members get together for a pow-wow and Francis Wu speaks on "Pictorial Photography from a Chinese Viewpoint". After lunch on Friday Boris Dobro covers the techniques of creative photography, the Mawhinneys go to the dogs for their subject matter and Lejaren á Hiller will tickle you with "Life Ain't A Bed of Roses".

On Saturday there is a commentator's conference in the morning, followed by a talk on "Photography, a Graphic Art" by Jake Endres. Saturday afternoon "Pops" Whitesell talks on Bromoil and Adolf Fass-bender speaks on "Pictorialism Through the Years".

Practically every PSA Division is offering an interesting program and many meetings are running simultaneously so there is always something going on that will interest you.

Evening programs will help fill the time for those who don't care to attend Broadway shows or radio and TV programs, and there is always that best part of any convention . . . meeting folks.

See you in New York?

Convention Shorts

The services and facilities of the entire membership of the Miniature Camera Club of New York, a P.S.A. member club, have been set aside for Saturday, August 16th, the last day of the Convention, to lead several field trips in the New York area for Convention visitors. Although all Clubs affiliated with the Metropolitan Camera Club Council in the New York areas will be called upon to act as hosts, Miniature is first to come forward with a specific date, project and the services of its entire membership.

Since the Club numbers among its members some outstanding amateurs in B & W and Color, this offer should be interesting to field trip minded Convention Visitors. P.S.A. congratulates Miniature for this fine gesture and says "Thanks". We hear that this Club has also placed 1st in the 1952 Annual Color Competition of the Metropolitan C. C. Council for the New York area. Quite an achievement, when you consider that there were over 50 Clubs competing for an entire year.

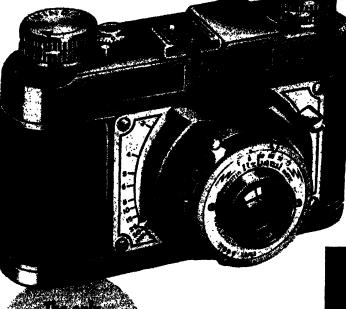
For those P. S. A. members and their families who fly to the Convention via Eastern, retention of their ticket stub will entitle them to a photographic sight seeing trip over the New York area. The actual time and date will be announced at the Convention. This trip will not be available, even for a fee, to others because says Eastern. "we do not have the planes and manpower".

So, if you are flying to the New York Convention via Eastern, be sure to retain your ticket stub and watch for the announcement of this aerial Field Trip.

The Empire State Tower, the world's tallest man made structure and a "high" spot with all visitors to New York, announces a substantial price reduction to



gets shots like this!

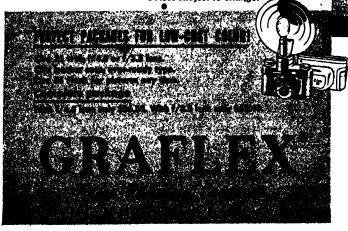


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P.S.A. members attending the New York
Vacation-Time Convention.

The reduction in admittance price will be made upon presentation of your Convention Badge or P.S.A. membership card. You are urged, therefore, to bring your P.S.A. membership card with you to the Convention.

Metropolitan Camera Club Council has arranged with the Empire State Building to hang a print exhibit in the Tower Lounge for the whole month of August. Show will consist of prints from member clubs.

Jack Goldsack of the Convention Publicity Committee did that story on the Coney Island Trip and then we cheated him out of his by-line. Never should have happened.

So many things on the program that we wonder when the visiting is going to get done. That's a big part of a Convention, visiting around, making new friends, seeing old ones. Journal Staff plans a get-together sometime during the week . . . looking at the schedule maybe it will be a pre-breakfast meeting.

STEREO

DON BENNETT

This month we take a step backwards that is really a step ahead! Frank Rice has taken over the back-of-the-book stereo column with news of the Stereo Division. We revert to the original column idea with ramblings for the benefit of our nine readers. (Guess it's about time we dropped that gag. Too many letters from friendly stereo shooters who insist they be counted in. Thanks, fellows.)

This is one column that won't be written just because the calendar says closing date is on us. It's going to be a when-there-is-something-to-say-assay, so if you don't find it next month, you'll know it's only because we were speechless, and not because the column conductor was fired by the Editor.

Bob Smith of TDC, the company that makes stereo projectors (TDC means Three Dimension Company), with whom we have been having a friendly scrap since we made a crack about the cost of projectors (we lost that battle), has written us a nice letter about the letters of Jack Norling and Fred Wiggins in the June column. Bob mentions one factor about birefringence that he and I discussed at the St. Louis Trade Show.

You'll recall Jack's explanation about the effect of plastics on a beam of polarized light. Molded plastics, and some forms of sheet plastic will partially depolarize the beam. In the simple test we suggested, the effect is that of pastel colors spotted over the image.

When the polarizing filters of the projector are placed between light and slide, the problem of birefringence can become serious. If the filters are placed in front of the slide the problem does not exist. However, other problems then enter the picture. Bob points this out in his letter. The filter serves two functions when placed as TDC now has it, between light and slide. It not only polarizes the beam so we can see stereo, it also plays

an important function as a heat absorbing filter. Bob says in his letter:

"If it were not for the heat filtering function of the polarizing material which supplements the regular heat filters, it would be necessary to use heavier heat filters and thus reduce the amount of illumination on the screen."

There is also an economic factor . . . every additional part added to a piece of equipment costs money and must be reflected in the selling price to the user. Adding a pair of heat filters ups the cost and reduces the light. Well, you can't have everything.

Bob also mentions the advantages of rear projection through a ground-glass screen. It is one way to step up the illumination; you get more brilliance at the eye with the same wattage in the projector.

A column or so back we mentioned the mounting jig of the Stereo Guild. In the July issue of *U. S. Camera*, Herb McKay gives complete directions for making and using it. The order of accuracy required suggests it is easier to buy one than make it. A few dealers stock it. If yours does not, you can order from the Stereo Guild, Box 849, Eustis, Florida.

Stereo Division has a big schedule for the Convention, and the Division isn't a year old yet! Norman Rothschild has been working on this and has lined up some interesting clinics and speakers.

When Junior graduated from high school last month, we naturally shot the event in stereo. Held outdoors in the early evening, the ceremonies fill the football stadium. A waning sun and color film were not conducive of over-exposure. We finally packed the meter away when readings got too low and shot anyway. Surprisingly, we got 16 shots good enough to mount for the viewer. Now the Mrs. wants prints to send around the family. Looks like a job for Diaversal and if this heat wave ever breaks, it's into the dungeon for us . . . and prints.

Watch this column for news of stereo equipment. Jack Deschin does a swell job in his new products column, but we can't expect him to specialize in all the things that interest every Division. So we've made a deal with Frank Rice that we'll watch for the new equipment and run it here, to supplement Jack's notations.

We hope you stereo fans read the article on "Red Eye" in the July issue. This problem has been a major one for lots of stereo fans, or so we judge from conversations overheard at several photography shows last winter. One reader writes in to suggest the use of the Kalart flash unit for the Stereo Realist. It does minimize the chances because the long, tubular battery case raises the bulb to a point normally outside the critical angle. There are other ways to avoid it also, if you'll go back and read the article.

Stereo movies will be a feature at the Convention with Floyd Ramsdell, a pioneer in this, definitely scheduled to give a demonstration, and a very good possibility that we will see the Bolex stereo demonstration.

PerSonAlities

By ROBERT J. GOLDMAN
43 Plymouth Rd., Great Neck, L. I., N. Y.

Louise Agnew (Chicago) has added radio to her many talents. She recently was heard over station WLS in a discussion of pictorial photography with Ragnar Hedenvall, APSA . . . Frank Proctor (Phoenix, Ariz.) is to be congratulated on the use of one of his pictures as the book jacket for "The Desert Year" by Joseph Wood Krutch . . . Sorry to hear that Mildred Blaha (Chicago) was recently hospitalized while in process of losing one appendix . . . Angel de Moya (Havana, Cuba) has been lecturing in and around the clubs in the Chicago area. With a great big sigh of relief, Harold C. Edwards (Los Angeles) recently celebrated his 25th anniversary as a staff member of the Los Angeles Museum; Harold says he now feels that his job may be permanent.

Louise Haz (Skokie, Ill.) attended the June 6 meeting of the New York Color Slide Club . . . The city and county of San Francisco recently honored Karl Baumgaertel, APSA, by erecting a plaque in front of the house in which Karl was born; while some may think the plaque incomplete (it reads "No Parking"), it is at least a plaque . . . Fifty years behind a camera and still keenly interested in photography is Alfred Renfro (Bellevue, Washington); Al brings a humorous side to the Alaskan gold rush in the May issue of "Men", a magazine of adventures and thrills. By photos taken by him in 1901, he tells an interesting and true story of how he created the first color comics ever printed in Alaska, and of the resulting pandemonium caused by some of his characters who came to life far too realistically . . . Barbara Green (Brooklyn, N. Y.) says she is now eligible for membership in the Color Division; she recently recovered from a case of German measles . . . Congratulations to James Ganucheau (New Orleans), whose "Balloon Man" was the winner in the Class B (children and adults) group in the fifth week of the photographic contest sponsored by the New Orleans Times-Picayune . . .

Charles B. (Brad) McKee, (Sacramento, Cal.) had better get rid of that cactus garden; why bother photographing cactus plants and thorns when three roses in a damily provide material that is much more photogenic? Congratulations, Brad, on the arrival of another baby girl! . . . Seen in New Orleans-Pop Whitesell (76 years young) proudly showing his home-made sports-finder, and giving a demonstration of open-field running in his studio to prove its adequacy . . . June 6 was Paul Wolf (Hawthorne, N. Y.) night at the New York Color Slide Club; he was presented with a key for long and faithful service to the club of which he is a past president; Paul is locating in the west . . . The Rev. Herman Bielenberg (Oil City, Pa.) gave his color



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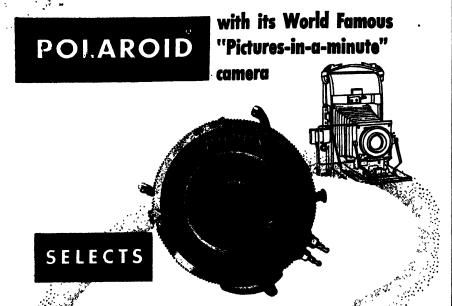
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ANOTHER PHOTOGRAPHIC LEADER



RAPTAR LENS in RAPAX SHUTTER

for the new, deluxe PATHFINDER CAMERA

After extensive tests Polaroid Corporation selected the Wolfensak Raptor lens in Rapax shutter for its new, deluxe camera, the Pathfinder. The Pathfinder, the finest "pictures-in-a-minute" camera, required the finest lens and shutter (the heart of every camera). Polaroid found, as have so many other leading camera manufacturers, that there is no finer lens and shutter than Raptar lens and Rapax shutter. For a new thrill in photography try the new Pathfinder camera by Polaroid with the Raptar lens in Rapax shutter by Wollensak.



slide lecture at the New York Color Slide Club on the night of its final meeting of the season . . .

Dorothy Harkness (New York City) won an award from Freedom Foundation for photographic activity... Jane Waters (New York City) listened to the reading of her citation at the New York Technical Section banquet and couldn't understand why they were making an award to her boss, Lloyd Varden, when he was in Rochester that night giving the Brehm lecture; the services for which the award was given paralleled Lloyd's; then when her name was read at the end of the citation, Jane couldn't believe it or find words to accept it ...

Ralph E. Gray (San Antonio, Texas) and Mrs. Leona Lyon, also of San Antonio, were married May 12 in the chapel of the First Presbyterian Church of Oklahoma City; the wedding was the culmination of a romance that began years ago when Mr. Gray was critically ill in a hospital in San Antonio. Mrs. Gray at that time was a nurse at the hospital and by her expert care brought him back to health . . . William Price (New York City) was the winner of the William D. Fuguet Trophy in the New York Color Slide Club; it was awarded to the member who had the greatest number of acceptances in eight international color slide exhibitions.

Irma Louise Carter (Manhattan Beach, Cal.), who is in the Orient, writes that when she set up her tripod for night shots in China, the police had to be called to disperse a mob that gathered . . . News comes from Les Mahoney (Phoenix, Ariz.) that Jack Cannon (San Francisco) was a visitor in Phoenix after the judging in El Camino and took off with him for Monument Valley, after which Jack returned to San Francisco after visiting Tucson, Tombstone, Arches National Monument, etc. . . . Edna and Bob Goldman (Great Neck, N. Y.) returned late in June from a flying visit to New Orleans and nearby points where they attended their son's marriage at the Air Force Base at Biloxi.

Once again, we remind PSA folks that this column is aimed at helping them know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck, New York.

Correction

In the article on "The Father of Home Movies" in the July issue, we inadvertently made Cappy younger than his years, older than his facile brain. He was born in 1879, not 1897 as we had it. Proofreader's error. Those 18 years we robbed him of have been some of his most productive, may the next 18 be equally so.



Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the September, 1952 mags represented. The list will grow...

modern PHOTOGRAPHY Take action in stereo by Bart Brooks . . . Victor Keppler's Vacation Color . . . Seven ways to see a tree by C. J. Laughlin . . . Eight approaches to reflections by Fritz Neugass . . . Peter Gowland's "When should you use flash outdoors?" . Tricks of the movie optical printer by Will Lane . . . Mabel Scacheri's camera club column . . . Lloyd Varden's peer into the future on plastic lenses.

U. S. Camera ing report on the Rex, new French camera . . . Studio for color, all-white studio of noted illustrator, Charles Kerlee . . . Color photographs on textiles, a revolutionary step in textile design . . . Part 2 of how to make good prints . . . Columns by McKay, Grierson, Ham, and

PHOTOGRAPHY Wanted: 2000 photographers for jobs in TV . . . Walter Laubli, Swiss photographer, a portfolio . . . Take your camera to college . . . Studio on wheels, by Arthur Leipzig, a circus trailer as a children's studio . . How Life picks a cover . . . Felonious Fein by Mildred Stagg, how Nat Fein scoops the opposition and wins prizes . . . Young PJ Arthur Lavine shot action in color under poor light conditions . . . The Oilmen, preview of a new book in pictures . . . Patterns from your negatives by Todd Walker . . . reader's pictures in color.

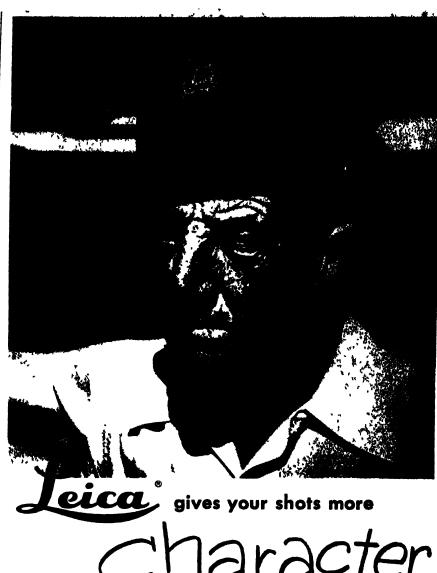
Camcrette by Grace camera Hooper, "Forty ways to better pictures . . . Eugene Hanson tells how to pick a model and where to find them . . . Shooting with a "marble," a 130degree Nikkor lens . . . TV business, making money from pictures for television with simple cameras . . . The Bowery, by Georgia Engelhard, full of suggestions about this intriguing section . . . columns by Bond, Threlfall, Brodbeck, Mohler.

Lewis Dates Open

Booking dates for the NLP Tour of Maurice Louis, APSA, have been set for the period from September to January, according to an announcement by Mrs. Barbara Green. Director of the National Lecture Program.

Leaving New York about Labor Day, Mr. Louis will drive west in his new Jaguar carrying his special demonstration kit. The outbound portion of his tour will end around Christmas in Los Angeles.

Returning by the southern route, his present itinerary is open after the talk at the Port Arthur, Texas, CC. There is still time for clubs in the southeastern states to book lectures in January and February by writing Mrs. Barbara Green, Dir. NLP, 30 Willow St., Brooklyn 2, N. Y.



Taracter

If you want to put more meaning in your pictures...tell a truer, more revealing photographic story, you want a Leica camera.

Leica lenses, made to the highest existing standards of optical precision, give you definition crisp and clear as you can get ... exceptional color fidelity, too. Their superb lightgathering qualities make possible amazing results by "existing" light indoors or out.

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Where Do We Go?

The following is presented for the widest possible discussion at the Convention and throughout the membership. It was put together by one who is enthusiastic about PSA and what it can accomplish—one who is thoroughly sold on what we can do if we all think and work together—but it is not any one man's opinion. It is the result of endless discussion and argument—arrived at after many members contributed to it. It is the expression of the opinions of many sincerely interested PSA'ers.

These suggestions are intended as a spur to all PSA'ers to express their ideas; they are not final plans but rather preliminary thoughts that will, I hope, persuade many members to make suggestions for new PSA work and to add their bit to plans already being considered.

Will you, as one interested in our Society, think over these suggestions and then let me have your ideas for other services, expansion of some of these, or implementation suggestions for any of the things PSA ought to be doing for PSA'ers and for photography?

Will you volunteer for an active part in one or more of the areas of PSA activity?

Let me hear from you.-N.H.

PSA is potentially the greatest force for the advancement of photography. Our job in the next year or two is to build so well on the present foundation that we can remove the word "potentially" from that sentence and put the strength of the Society to work for photography and our members.

We must appreciate the foundation we have and realize all the work and thought which have gone into building it. The leadership and effort of Mulder, Phelps, Rowan, Liuni, and the hundreds of other officers and members who have given so much of themselves for PSA have laid stone on solid stone to perfect the base for all the Society can do hereafter. Without their inspired efforts and the splendid success they achieved, we could accomplish nothing: we can only use what they have handed down to us.

But we have that firm base and we have both the pattern they developed and the inspiration they gave us to carry on toward their goal and ours—a strong, resourceful Society representing and advancing and promoting the arts and sciences of photography. We need only keep on planning and working.

There have been two great weaknesses in PSA in recent years. One has been the annual loss of too many members. The various Membership Committees have done a splendid job of enlisting new PSA'ers, but too many have dropped out after a year or two and without ever really experiencing what

PSA means. The other has been the weak financial position of the Society which has forbidden many worth-while projects, curtailed others and hand-cuffed the Headquarters operation.

Much of the annual membership loss has been caused by the combination of a lack of enough useful and interesting services for the members and—particularly—by our failure to explain and promote them through the columns of The Journal. There are and have been for several years many valuable services, but they have not been properly sold to PSA'ers just as too many members have not been shown that their greatest gain from the Society can only result from making use of these services and participating in the committee and other organization work.

The goal, then, is obvious. We must strengthen every part of the Society's activity through improving the financial position to the point where we can provide every reasonable service to PSA members and to photography, thus making PSA membership so valuable and so attractive that no one will ever voluntarily drop out of an ever-increasing and ever more enthusiastic membership.

A companion goal—and one interwoven with the first since it is vital to it—is to establish Headquarters and its staff on a basis which will enable future Nominating Committees to name the man they prefer for an office rather than take one from a "sucker list" of those who may be able to afford the time and perhaps the secretarial assistance necessary to the jobs. PSA has asked too much of the elected officers, the heads of the more active committees and the comparative few who carry the major load. An adequately staffed Head-quarters should handle all routine business and correspondence and leave those in executive positions free to do the more important constructive things.

Thanks to the fine work done in preceding years, PSA has a flying start toward reaching all these goals.

First Things First

Much of the financial weakness of these recent years has been caused by the cost of publishing THE JOURNAL, whose deficit has amounted to almost one-third of the entire income from dues. The efforts to date have been to reduce this budget item by organized, professional advertising sales and a complete survey of the entire Journal operation. Changes now effected will reduce the annual deficit in this fiscal year to perhaps a quarter of last year's figure and still provide a fine Journal with increased general interest and value in each issue. It is anticipated that THE JOURNAL will be operating on a "breakeven" basis within the next twelve months, and we expect to publish a gradually increasing number of pages.

At the same time, plans are being perfected for a new handling of the applications of new members and renewals of membership as well as a new method of billing for dues. New printed material for the Membership Committee is now being prepared, and we hope to have Headquarters handling the publishing details for regular Divisional publications within the next few months.

Specific Areas of Action

Existing members' services will be publicized through THE JOURNAL and in every way available, but expanding the list, the job of the Membership Services Committee, is one of the most important elements before us. Determining the most beneficial new activities for the greatest possible number of members is vital to our future growth, and every PSA'er is invited to suggest such activities. Some may be too limited in their usefulness, some may not be feasible, and some may have to be postponed. but having a long list of what PSA'ers feel should be offered by their Society will be most helpful.

Another direction that deserves full exploration and great expansion is the Recorded Lectures Program, a PD Committee. As perhaps the most valuable contribution we can make to clubs and groups, these lectures ought to be available from every Division and ready for any type of audience.

Existing services like the Recorded Lectures, the National Lecture Program, the "Tops in Photography" and the various Divisional programs must be increased—some perhaps by being made inter-Divisional in their operation—and new services for groups and individuals must be put into wide action.

Regional Activity

One of the most desirable directions in which we can move (and one which will inevitably lead to easier and greater expansion of the above) is to work out means by which there may be Society activity of real community importance in every center of photographic population throughout the country. To a degree, this is an expansion of the present nebulous Chapter system, but it far transcends the current setup in its potential and should eliminate the difficulties encountered in Chapters as they have been. Today our Chapters are too limited in scope and are neither guided nor assisted by PSA. Their so-called charters are only permission to use the PSA name and fail entirely to establish a framework within which they should operate. Chapters are valuable but not adequate to our needs.

As a springhoard for discussion, I propose a series of regional organizations to which every PSA member in the area—and only PSA members—is eligible. The area, a natural trading area rather than rigid geographical boundaries, should be larger than that "covered" by a camera club, and its programs and activities must be of greater importance to the entire photographic and non-camera-minded community than any club is likely to undertake.

The planning and conduct of these programs would be blue-printed by the national organization, and substantial aid would be given in setting up the program, its promotion, the program material, speakers, and all the other details of staging programs of real interest to all skill levels of amateur and professional photographers. The District Representatives and the local representatives of the various committees would have a hand in the operation which should eventually be under the direction of a new Vice-President in charge of Regional Activity. The overlap between this program and existing committee areas can easily be resolved.

The programs should include events like "Tops," the National Lecture Program (with these important speakers

properly financed and given fitting traveling accommodations), one-day regional meetings, one-day shooting sessions for the entire community with prizes for the contest arising from that day (Montgomery, Alabama, and the dealers' re-action to the "Tops" show there indicate no difficulty in arranging such events), and other "doings" aimed at attracting all camera users. In addition, there should be organized community activities for community benefit - regular work like aiding the Volunteer Service Photographers, counseling the Scouts (both kinds) and other youth groups, and generally serving the community through photography.

With all PSA members in the area as an organized nucleus and with adequate assistance from Headquarters, all this is well within the realm of possibility—and in the immediate future. Events like the "Tops" (nine shows this winter throughout the South and Southwest) and the "PSA Town Meeting" in Santa Barbara staged by Boris Dobro and planned in other parts of California are proof that the "grass roots" R. A. idea has been growing from both ends at once. It needs only planning and leadership; the cash cost will be insignificant.

Cooperation with Other Organizations

Since PSA represents all kinds of photographers and numbers many of all professional groups among its members, it follows that PSA if it is to be the Photographic Society of America--must he in a position to offer services to the more specialized societies which, in turn, offer their own members professional henefits which are beyond PSA's ability or scope. PSA's value to these associations and their members lies along promotional lines, and I suggest that we follow through on the plan of making nation-wide display of their work in all possible exhibition places and in shows containing panels telling of their organizations and their place in the American way of life.

A survey of the potential exhibition places is now under way on a small scale which will be expanded as the "bugs" are worked out. Then we shall be ready to invite the various organizations to supply print shows of various sizes with the ultimate aim of being able to furnish any size or kind of show the exhibitor may wish. Another service—currently being offered in the 1952 Convention as a starter—is the symposium on their particular subject and the sounding board of PSA's publicity department in jointly operated and con-

ducted meetings. Expansion of PSAT to include all technical papers will also benefit many of the companion organizations.

Let it be clearly understood that, as I see it, PSA's purpose must be to promote photography by aiding and cooperating with other organizations and with no thought of absorbing them or interfering with their operations. It may well be that our efforts will make members of other groups wish to join PSA in addition to their other affiliation.

A Color Program

Ones of the country's largest groups of potential photographers (and PSA members) is the enormous number of members of garden clubs of all types. I propose that our more skilled color photographers work under the general direction of the garden experts to make slide shows on as many of their special subjects as is possible. These shows and the printed commentary of the expert will be circulated to garden groups who will aid us in promoting them. Each show will include slides showing how the different types of pictures were made.

Certain garden groups have been approached and show real interest and enthusiasm for the plan, and the financing of this major project has been tentatively worked out. It remains to select the personnel and complete the detailed working plans—and to get the plan out of the planning stage.

Other Areas

The Portfolios — international and those confined to Canada or the U.S.A. —should be developed widely, and a suggestion coming from a recent meeting in Toronto should be put to work. It involves small groups of less advanced members working under the guidance of a more experienced PSA'er in a revolving instructional program. The details will soon be announced.

District Representatives will have a large part in these general plans, and there will have to be a number of new committees both in the various Divisions and inter-Divisional. There will be more jobs for more PSA members—important jobs—as the services for members and the general work of the Society—including RA—expand.

Your ideas for more and more valuable services and your volunteering for work on the committees are urged. Please let me hear from you.

NORRIS HARKNESS

(Written in the period from March 15 to June 15, 1952.)

See coupon on page 505 . . . then use it.

Welcome to New York

We are glad to have you come to New York, the Convention City, for this first of all vacation-time PSA Conventions. The Committee has been working long and hard to make it a memorable event. You will find a nice balance of fun, talks and demonstrations, field trips and plenty of time to renew old friendships, start new ones.

No matter what your interest in photography, there is something on the program for you. It may be outside your own Division, so study every part of the program and don't miss a single event that will help

your photography.

The PSA Salon is under the same roof with the meetings so you'll have ample opportunity to browse around and see the best as displayed there. Having it so convenient means you can go back as many times as you want.

Here's a suggestion . . . get a copy of the Official Program as soon as you arrive and mark the things you don't want to miss,

We're glad you came and we want your visit to be everything you hoped for.

Cordially,

PAUL W. GIBBS. General Chairman

Note from the Editors . . .

Many of you will have this issue of the JOURNAL before you leave home for the Convention. Still, as we put the issue together, the Convention is a month away. Therefore you will find no program in these pages. The preliminary program has run in previous issues, you have been advised of changes, and the Division news sections have been full of detailed information. When you arrive in New York you will be handed the Official Program for your week.

In this issue we have tried to give you Convention-goers some useful background which will also be interesting reading for the stay-at-homes.

On the preceding pages you will find a provocative article, edited by our President, but combining the ideas of many PSAers. Read it carefully, think of a place where you fit in, then turn to the coupon on page 505, check over the jobs listed, or write in your own idea. Bring it to the Convention with you...filled out... and hand it to Norris Harkness.

Starting on the facing page is a helpful insert furnished the JOURNAL by our friends at *Photography*, a photographers map of New York with picture suggestions galore. Keep it handy, as a source of ideas, and to find your way around.

Following those eight pages you'll find an announcement of the contest for photo coverage of the Convention.

Then there is the special show the Museum of the City of New York has put on in honor of our Convention. You may want to run up there and see these old pictures, documentaries of a by-gone day.

Read Max Beard's story on High Speed Photography for basic information that will help you in understanding Wednesday's Symposium on Photography in Engineering and Science.

Francis Wu will be one of our most noted speakers. You will find a profile on him, written by Jack Wright, on page 475.

One last word about the Convention—HAVE FUN.

466

PHOTOGRAPHY

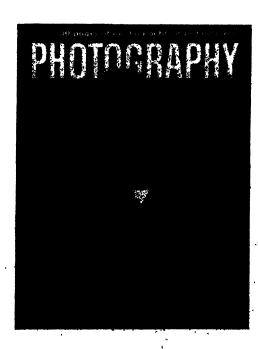
magazine

Salutes

the 1952 PSA CONVENTION

*Hotel New Yorker

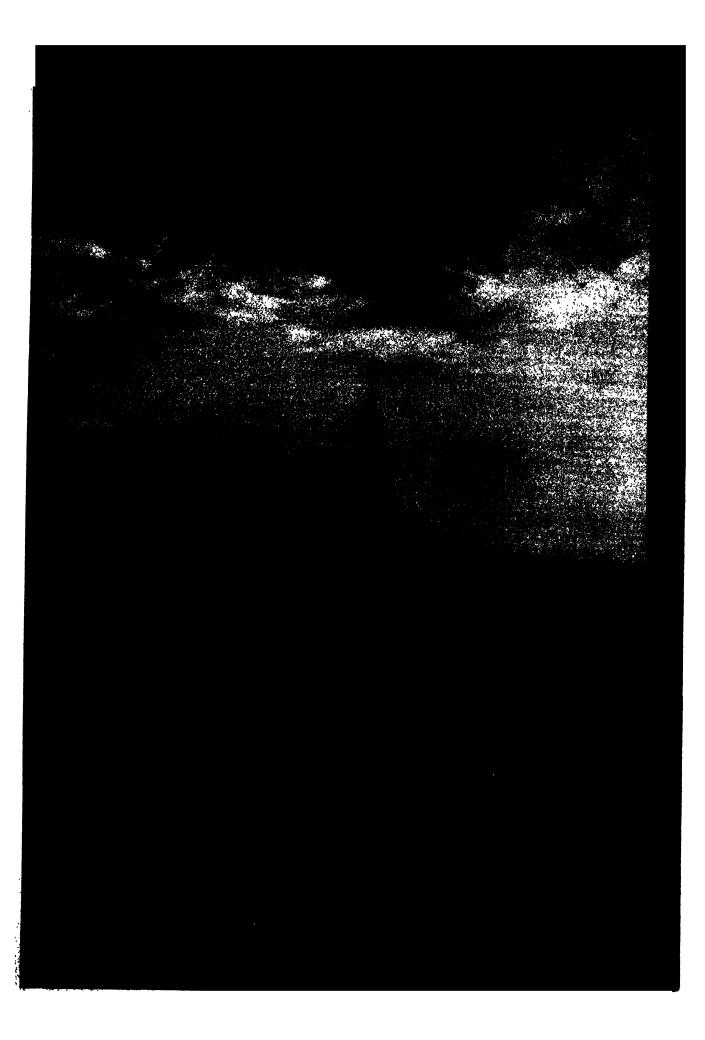
Aug. 12-16



Here's your guide to the Convention City

PHOTOGENIC NEW YORK

Reprinted from the July 1952 issue of PHOTOGRAPHY Magazine



NACATION CAMERA

A PHOTOGRAPHER'S GUIDE TO GOOD SHOOTING

ISITING New York this summer? Then be sure to bring your camera when you join the millions of vacationers who come each year to the fabulous metropolis on the Hudson. Whether you own a Box Brownie or a Hasselblad, whether your tastes run to candid shots or architectural views, you'll discover that New York is just about the most stimulating and photogenic city in the country. To help you get the most pleasure, camera-wise, from a New York vacation, we have prepared a lens'-eye view of Manhattan—an amateur photographer's guide to adventures in good shooting. Turn to the illustrated maps on the four following pages, pick the subjects and places that interest you, then see the accompanying paragraphs for concise information on how to get there and what you'll find. (Directions and approximate traveling times are given from Grand Central Station.) Of course we've included only a few highlights; a comprehensive guide to the city would fill a tome-the size of a Manhattan telephone book. But herein you should find enough suggestions to keep your shutter clicking for a long time and provide you with a personal photographic record of the world's most exciting city. Good luck and good pictures!

DOWNTOWN MANHATTAN

From 14th St. to the tip of Manhattan is the oldest—and in many ways the most fascinating—part of New York. You'll find Wall St. with its towers and canyons . . . the world's longest sea voyage for a nickel . . . graceful old Trinity Church . . . teeming pushcart markets . . . Greenwich Village . . . Chinatown.

1 STATEN ISLAND FERRY

For a sea-farer's view of lower Manhattan skyline and close-ups of harbor traffic, take the Staten Island Ferry which leaves from east side of Battery Park. Round-trip ride lasts about an hour, costs only a nickel per passenger each way.

IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

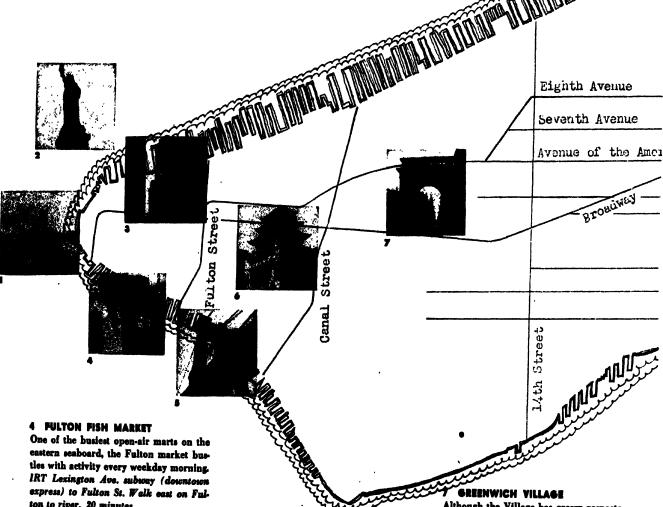
2 STATUE OF LIBERTY

Ferry for Bedloe's Island and America's goddess of freedom leaves from west side of Battery Park every hour on the hour. Tour, including visit to statue, costs 75 cents for adults and 35 cents for children: takes about an hour and 45 minutes.

IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

3 WALL STREET AND TRINITY CHURCH

Symbol of American financial power is this crevesse running from Broadway to the East River between dixty skyscrapers. On west side of Broadway opposite Wall-On west size of black spire 1500. IRT Lexington Ave. whoop concerns to Wall Sec. 18 hander.



ton to river, 20 minutes.

5 BROOKLYN BRIDGE

Legendary Brooklyn Bridge is closed temporarily to foot traffic pending repairs on the old structure. But it and neighboring Manhattan Bridge make a dramatic pair of subjects for your camera. View from South St. above Manhattan Bridge is particularly impressive.

IRT Lexington Ave. subway (downtown express) to Brooklyn Bridge. 10 minutes,

6 CHINATOWN

One of the most colorful foreign-language settlements in New York, Chinatown preserves many sights, sounds, and smells of the ancient Orient. Area is bounded approximately by Canal and Baxter Sts., Park Row, and St. James Place.

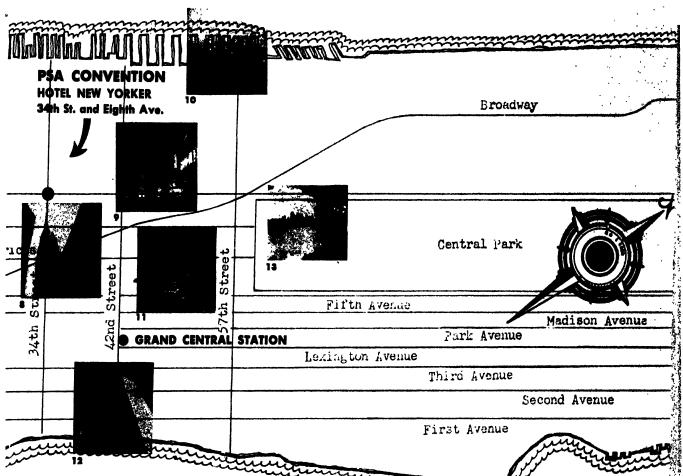
IRT Lexington Ave. subway (downtown local) to Worth St. Welk three blocks out on Worth to Chatham Sq. 20 minutes,

Although the Village has grown respectable since its gaudy heyday, it's still a fascinating place to explore. Best to do it on foot. Going west from Washington Square you'll find chaste old houses, narrow alleys, window-box greenery, intriguing shops, and even—if you look hard—a few Bohemian-type inhabitants.

IRT Lexington Ave. subway (downtown local) to Astor Place. Walk west on 8th St. to Fifth Ave. and south one block to Washington Square, 17 minutes,

MIDTOWN MANHATTAN

Between 14th St. and Central Park is the fast-beating heart of the metropolis. Turn your camers on a mountain range of skyscrapers topped by the Empire State Building... world-famous Times Square... gay Fifth Avenue... Rockefeller Center, a city-within-the-city... all within minutes of Grand Central Station.



8 THE EMPIRE STATE BUILDING

For a spectacular aerial view of New York, mount to the 102nd-floor observatory of the world's highest skyscraper Adults, \$1.20; children under 12, 30 cents. •

IRT Lexington Ave. subway (downtown local) to 34th St. Walk west to Fifth Ave. Or take Fifth Ave. bus (southbound) at 42nd St., ride to 34th. 10 minutes.

11 ROCKEFELLER CENTER

This mammoth city-within-the-city includes the RCA Building (fine shooting on a clear day from 70th-floor observation deck), open air restaurants and statue of Prometheus in the Plaza, fountains and flowers in the Promenade, Fronts on Fifth Aven between 48th and 51st Sts.

Walk west on 42nd St. to Fifth Ave., north on Fifth to Rockejeller Center. 25 minutes.

7 TIMES SQUARE

An enormous madhouse by day, a galaxy of neon after dark, Times Square is tops on everybody's list of places to see in New York. Walk north on Broadway from 42nd St. and try candid shooting by daylight, time exposures in color of the blazing signs at night.

Shuttle to Times Square. Five minutes.

12 UNITED NATIONS HEADQUARTERS

The glass-and-marble Secretariat Building and the sleek, new General Assembly Building make exciting architectural subjects when shot from almost any angle. United Nations headquarters covers land from First Ave. to Franklin D. Roosevelt Drive between 42nd and 48th Sts.

Walk east on 42nd St. to First Ave., then north to main entrance. 20 minutes.

ANDSON RIVER PIERS

On the west side of Manhattan from the tip north to 70th St. you'll see piers and docks for every kind of craft from garbage scows to luxury liners. Check New York Times for arrivals and departures.

Take 42nd St. crosstown bus (westbound) to Hudson River. Walk north to 50th St. for Cunard pier (No. 90).

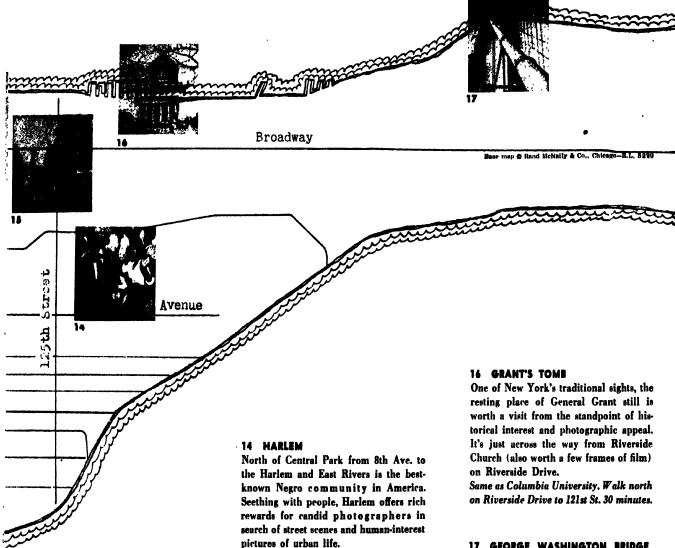
13 CENTRAL PARK

In the city's heart it's surprising to find such a huge expanse of country as Central Park (59th to 110th Sts. between Fifth Ave. and Central Park West). Turn your easure on hansom cabs, heafing ponds, and a wonderful zee for children.

Walk west on 42nd St. to Fifth Ave., take No. 2, 3, or 4 bus (northbound) to any Fifth Ave. park entrance. 15-25 minutes.

UPTOWN MANHATTAN

North of 59th St. lies a photographer's paradise . . . yelling crowds at the Polo Grounds , . . 14th century stained glass at the Cloisters . . . rowboats mirrored in the pond at Central Park . . . Grant's Tomb . . . Columbia University and Morningside Heights . . . noisy straet scenes in Harlem.



15 COLUMBIA UNIVERSITY

express) to 125th St. 10 minutes.

New York's contribution to the Ivy League covers an area bounded by 114th and 121st Sts., Riverside and Morningside Drives. Associated-and world famousinstitutions are Barnard college for women, the Union Theological Seminary, and the Julliard School of Music. Shuttle to Times Square. IRT Broadway-Seventh Ave, subway (Van Cortlandt Park express) to 110th St. 25 minutes.

IRT Lexington Ave. subway (uptown

17 GEORGE WASHINGTON BRIDGE

The only bridge in the city over the broad Hudson, this engineering marvel offers sleek lines and sweeping curves for photographers. At 178th St. and Riverside Drive, connecting to New Jersey.

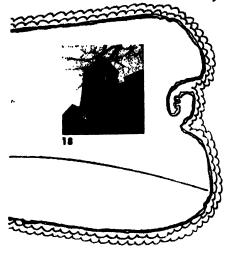
Walk west on 42nd St. to Fifth Ave., catch a nirthbound No. 4 bus and ride to 178th St. stop at bridge. One hour.

18 THE CLOISTERS

Looking for a superb view of the Hudson, an out-of-the-ordinary background for family portraits, or interested in Gobelin tapestries? Your answer is the Cloisters, a fascinating medieval museum in Fort Tryon Park. Off Riverside Drive 11/4 miles north of George Washington Bridge. Same as for G. W. Bridge but ride bus to end of line. One hour and 20 minutes.

BEYOND MANHATTAN

Explore the surrounding territories as time and desire dictate. You'll find much of interest . . . the perennial carnival of Coney Island . . . elephants and emus of the barless Bronx Zoo . . . the color and bustle of busy airports . . . sun, sand, waves—and pretty girls—at Jones Beach.





19 YANKEE STADIUM

For American League fans, 'nough said. Yankee's home field is in the Bronx at 161st St. near the Harlem River. National League rooters will head for the Polo Grounds just across the river in Manhat tan, or Ebbets Field in Brooklyn.

Yunkee Stadium: IRT Lexington Ave, subway (Jerome Ave, express) and get off at 161st St. 20 minutes. Polo Grounds: walk west to 6th Ave, and take uptown D train on IND Sixth Ave, subway to 155th St. (During rush hours change to local at 145th St.) 30 minutes. Ebbets Field: IRT Lexington Ave, subway (downtown express) to Nevins St. in Brooklyn, change to any local, ride to Franklin Ave., walk four blocks south. 35 minutes.



20 LA GUARDIA FIELD

New York's busiest akyport has an observation deck from which you can shoot interesting pictures of planes, passengers, and personnel. In Queens, Long Island, off Grand Central Parkway. Perhaps even more colorful is New York International Airport (Idlewild) also on Long Island off Southern Parkway.

Limousine service is available from Airlines Terminal (42nd St. across from Grand Central) to both LaGuardia and Idlewild. Buses leave frequently; fare is \$1.25 one way. To LaGuardia, 30 minutes; to Idlewild, 45 minutes.



21 BRONX ZOO AND BOTANICAL GARDENS

Many barless pits give the photographer a break at this super zoo. Come prepared to spend a full afternoon and lots of shoe leather; it takes a while to see the place. Flower fanciers will enjoy shooting in color the spectacular displays in the nearby Botanical Gardens.

Shuttle to Times Square. IRT Broadway-Seventh Ave. subway (Bronz Park express) to 180th St. 45 minutes.



22 CONEY ISLAND

Coney in the summer is every carnival you ever saw rolled into one. It's a bit overwhelming for out-of-towners, but you hardly can miss getting good pictures here by day or night. If you can't see the beach for the people, try some of the rides (topped by a parachute jump) or sample a hotdog (originated at Coney, they say). Shuttle to Times Square. BMT subflay (either Brighton, Sea Beach, or West End express) to Stillwell Ave. One hour.



23 JONES BEACH

Open to the public, Jones Beach offers the facilities and advantages of the swankiest private beach club. Pretty girls, miles of sand dunes, and the Atlantic Ocean combine to make your visit a pleasant one. Easier to reach by car than by public transportation. For scenic ride, take East River (F.D.R.) Drive to Brooklyn-Battery Tunnel, follow 27A on Long Island to Southern State Parkway, follow this until turn-off for Jones Beach. 2 hours.

"MING YOUR CAMERAS—HERE'S AN OPPORTUNITY TO WIN YOUR EXPENSES

PHOTOGRAPHY magazine Offers \$500 in Awards for Photo-Journalistic Coverage of the 1952 PSA Convention

Plus certificates of honorable mention. In the event of a tie duplicate prizes will be awarded.

RULES

- 1. Open to all registrants at the PSA Convention in New York. Competition opens August 12, 1952 and closes Sept. 10, 1952.
- 2. Subject: The annual convention of the PSA as told in a SERIES of pictures and captions.
- 3. Prints to be no larger than 8×10 .
- 4. Entries to be unmounted or in portfolios, all prints with captions attached and bearing the name and address of the maker.
- 5. Entries to be judged for reportorial value with major emphasis on the use of the minimum number of prints to tell the story.
- **6.** Entries to be addressed to PHOTOGRAPHY magazine Convention Awards, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.
- 7. Closing date—all entries must be postmarked not later than September 10, 1952.
- 8. Award winners to be announced in the November issue of the PSA Journal.
- 9. Judges: Bruce Downes, Editor of PHOTOGRAPHY magazine; David Eisendrath, Chairman PJ Division, and David J. Marshall, Professor of Journalism at Fordham University.
- 10. PHOTOGRAPHY magazine and the PSA Journal reserve reproduction rights on all prize-winning entries.

AND

... The Photo Journalism Division offers more cash awards for the best SINGLE prints of the activities at the convention.

PHOTOGRAPHY magazine's competition is for SETS of prints—the P-J Awards are for SINGLE prints.

The single-print awards:	1st	\$50
	2nd	25
	3rd	15
	4th	10
	Five 5th	. 5

Plus certificates of honorable mention.
In the event of a tie duplicate prizes will be awarded.

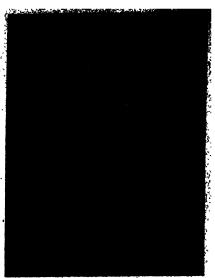
 Same dates, same judges, same rules, but SINGLE prints. Entries must be separate for each contest and in separate containers.

Address SINGLE-PRINT entries to The P-J Convention Contest, PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa.

Dr. Francis Wu

FPSA, FRPS

By Jack Wright



Dr. Frencis Wa

When Dr. Francis Wu, of Hong Kong, China, was nine years old he came across a book called "While You Wait Photography." The little volume purported to give complete instructions for making pictures and young Francis was mightily intrigued.

With \$6 saved from his allowance he purchased a folding vest pocket Kodak and inserted a roll of film. After taking pictures of his brothers and sisters he opened up the camera immediately and looked at the film, expecting to see the photographs all finished on a "while you wait" basis. He still laughs about the incident.

Dr. Wu was born in Canton and educated in Honolulu. In Hawaii he met Nicholas Haz, FPSA, the noted photographic teacher, and Haz encouraged him to continue and expand his photographic activities. Under Haz's encouragement Dr. Wu established an international reputation in the photographic salons, where he still exhibits with great success.

In 1931 Dr. Wu returned to China to study in the Lingnan University. Later he settled in Hong Kong. The Photographic Society of Hong Kong was originally organized by six Europeans. Wu was the first Chinese to be admitted, although the number of Chinese has now increased to 40. Under the sponsorship of the Society three All-China exhibitions were held. Then, under Dr. Wu's leader-hip, the First Hong Kong International Salon of Photography was announced.

The exhibition was well publicized and entries poured in from all parts of the world. After the judging had taken place, but before the salon opened, the war broke out and

Dr. Wu's studio is a photographic center for hundreds in that part of China who are interested in photography. He malatains large illuminated showcases in which pictorial prints are always on display, being on 16 by 20 mounts and changed every other week.

within a short time Hong Kong was occupied by the Japanese. Dr. Wu. who by that time had become a professional photographer, immediately changed his profession to "broker," dealing in what he describes as "various odds and ends." He was afraid that any connection with photography would get him into trouble with the Japanese. The European members of the Photographic Society of Hong Kong were marched away to prison camps. Dr. Wu was not imprisoned. In secrecy and by steakh, he was able to smuggle 90 per cent of the salon's accepted prints out of the club's dark rooms. He hid them at various points in Hong Kong. The remainder of the pictures, including those which had been rejected, were captured by the Japanese and destroyed or sent to Japan.

Immediately after the war Dr. Wu reorganized the Hong. Kong salon and it was successfully held. Another salon will be held in Hong Kong this year and it is planned to make the exhibition an annual event.

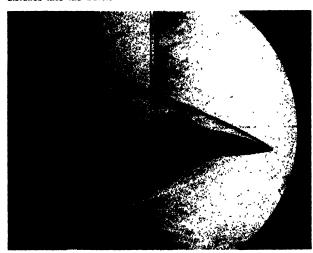
Dr. Wu's photographic ability is matched by his business acumen and today he is the head of a large photographic establishment in the heart of Hong Kong, with a staff of 20 employees who do all types of photographic work, including portraits, commercial pictures, industrial, aerial, color, press, etc.

Dr. Wu's studios are furnished with the most modern photographic devices including ten speedlight outfits. He reports that photographic supplies are fairly easy to obtain in Hong Kong but that amateur photography in most of China is greatly hampered by scarce and outdated materials and lack of efficient equipment.

In regard to the characteristics of the photographs produced by the Chinese, Dr. Wu said: "My impression of photography as practiced by the Chinese is that their pictures conform to a considerable extent to the Chinese character. Their photographs are soft, delicate and highly artistic. Very few would dare to produce a picture that was bold, abstract and strong in character. Take our great Shanghai exhibitor, Chin San Long, APSA, FRPS, as an example. His soft tones and beautiful style of composition resemble the old Chinese masters."

While kept busy by the demands of his flourishing business. Dr. Wu maintains as one of his top ambitions the spreading of amateur photography among the Chinese. He has made a number of trips to various parts of China with this aim in view. He says he is hopeful that the next few years will witness a great awakening of interest in photography among his countrymen.

High speed flash photograph of an experimental model shot into water at an oblique angle. The light source was a single flash, lighting the model from the front. The duration of the flash was approximately 3 microseconds. This was an open flash shot; the electronic flash was discharged by the initial firing of the gun, with a predetermined time delay for the missile to reach the desired distance into the water.



Schlieren high speed photograph of a model in a wind tunnel with the air rushing by the stationary object, simulating the motion of the object going through air at the rate of three times the speed of sound. Note the head shock wave, wing shock and shock waves emanating from the wing-fuselage junction. The cloth-like appearance of the background are "Mach lines" recorded by the Schlieren photographic process. The Mach lines are useful in determining the "Mach Number". (The Mach number is the speed of the air, counted in multiples of the sound velocity under the local flow conditions (2,010 ft./sec.)).

The Cover Picture

Open spark shadowgraph of a missile traveling at approximately Mach Number 3. The Mach number can be determined from the head shock wave. Directly belfind, and following the missile, is the wake and an inner shock wave cause by the wake. Note the lack of Mach lines such as were shown by the Schlieren process in picture above. A shadowgraph usually employs a single-point source of light, whereas parallel light is used in Schlieren photography. High speed spark is usually used in bellistic shadowgraph photography.

High Speed in Science and

By Max Beard

High-speed photography is a means of stopping or slowing motion down to the point where the human eye can see what is happening during an extremely short period of time. This invaluable tool of science and industry permits accurate timemotion studies within those periods of time.

Of prime importance to any photographer is intelligible presentation of any object or process, regardless of the time element. Time-motion factors combine when it is essential to present an action of the object or process in intervals of time. Time-motion thus becomes the major factor for investigational purposes, even to the extent of ignoring all "pictorialism", and utilizing only a characteristic of the motion that will permit a graphic presentation. This latter fact is most noticeable in the super-high-speed cameras of Dr. Brian O'Brien of the University of Rochester and Mr. Morton Sultanoff of the Aberdeen Proving Grounds, or the less rapid cameras of the detonation-streak type which have writing speeds of about one to two millimeters per microsecond.

In order to establish some criterion for discussion of highspeed photography, let us consider it as any still photography or less than one one-thousandth of a second exposure time, motion picture photography at over 250 frames per second, or the employment of any photographic recording device that permits the analysis of action too rapid for resolution at slower speed than either of the above limitations.

No attempt will be made to describe the various type of high-speed cameras herein, other than to state that there are many types—streak, ribbon-frame, image dissection, strobe light, rotating lenses, rotating mirror, multi-slit, Kerr cell, oscilloscope, and the more generally used rotating prism cameras, such as the Fastax and Eastman Type III. There are, in addition to the use of various types of high speed cameras, other methods of high-speed photography that do not require any special camera equipment, such as use of high-speed sparks for shadowgraphs, high-speed flash or strobe lights with regular view cameras, and high-speed schlieren photography.

The industrial high-speed photographer usually does not have these various types of cameras on hand, nor the call to perform very many of these highly specialized scientific types of photography. Most of his work is with rotating prism motion picture cameras, and high-speed flash units. Some examples of photographs taken with a few of the different high-speed cameras are shown herein.

In the Photographic Division at the Naval Ordnance Laboratory, White Oak, Maryland, rotating prism cameras are nearly as much in demand as are other motion picture cameras. Once the photographer becomes acquainted with their characteristics, he is able to devise procedures for recording data of innumerable types. NOL has used up to ten high-speed cameras on one job. Timing marks can be placed simultaneously on the film in six cameras for synchronizing action with the cameras spaced about one-thousand feet apart.

Rotating prism cameras can be as valuable to industrial organizations as to research activities. There is little to dis-

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Photography Industry

U. S. Naval Ordnance Lab.

tinguish between the uses in industry and in research. The practical applications in industry are more apt to be of interest to the layman than are the photographic results of applications in research; however, motion pictures made for scientific investigation are frequently fascinating to the non-scientist, regardless of the content of scientific data. An example of application in industry is where mechanical defects can only be located by high-speed photography. Whether the requirements are for scientific investigation or for intelligibility to the layman, the photographer must frequently employ ingenuity and resort to unorthodox photographic methods in producing satisfactory pictures.

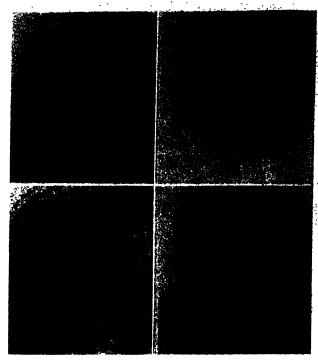
One of the more important factors in photographing action is the determination of what you want to see and determining frame speeds accordingly. Lower frame speeds may not show the action, and too high speeds may mean hours wasted by unnecessary analysis or observation. Characteristics of the action, desired to be investigated, may also be lost by incorrect choice of frame speeds.

The photographer can get different effects in a good many cases by using a wide variation of speeds. I would like to adapt the adage about scientists to high-speed photography: "As the frame speed increases, you can see more and more about less and less, until you reach the point where you can see everything about nothing." This remark, within certain limits, is applicable to high-speed photography. Take the case of photographing a television screen. In order to get frame by frame pictures of the screen, the camera would have to synchronize with the scanning of all 525 lines, which requires one-thirtieth of a second. We will assume the motion picture camera is not synchronized.

Where the camera speed (in this case, a function of frame speed and shutter opening) is greater or less than one-thirtieth scanning time, either white or dark bands will appear across the image. An entirely different effect occurs when we reach 1000 frames per second. In this case we will see only six lines scanned in each frame as they progress down the screen. When the speed of the camera is increased to slightly less than 3,000 frames per second, only two white lines will show in each frame. (These two lines are separated by a dark unscanned line, since alternate lines are scanned each time.)

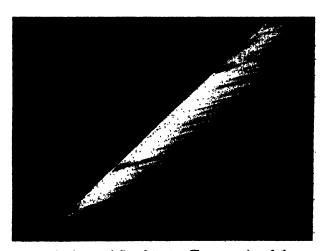
In order to photograph one line per frame, the shutter speed would have to be in the neighborhood of one-sixteen thousandth of a second, or roughly 3500 frames per second with the Eastman Type IH Camera. As we decrease the relative camera exposure time and, assuming that we have a theoretical high speed camera and film combination that photographs the progression of the transient spot of light, then, in order to photograph one inch of line, we would have to have a shutter speed of around one two-hundred-thousandth of a second. Again, if we wanted to stop the spot of light within the resolving power of the camera, our picture would have to be taken in approximately one two-hundred fifty millionth of a second.

(Continued on p. 488)



(Top pair) Photographs of explosions taken with a multi-slit camera, designed by Morton Sultanoff of the Aberdeen Proving Ground, Maryland. This camera has produced pictures of the shock wave from explosive charges at the rate of 100 million a second. In addition to the multi-slit grid, a rotating mirror is employed to obtain extreme speeds. It is mechanically possible to get pictures at a rate of 10 billion per second with this camera. Figure 5 (L) is of a spherical charge; Figure 6 (R) is of a stick charge. These pictures are the complete exposures (a "scramble of all frames"), and are viewed through a multi-slit grid in order to segregate the various frames.

(Lower pair) Photographs of a single frame of Figures 5 and 6, as viewed through the multi-slit grid. The concentric rings of Figure 7 (spherical charge) and the diagonal lines of Figure 8 (stick charge) indicate multiple exposures. Each picture shows one of 100 independent positions of the grid. There are five independent exposures shown by each position of the grid, or a total of 500 exposures taken of one explosion.



Photograph of an exploding detonator. The progression of the explosive force is shown along the length of the detonator. Time increases to the right. Total time of the detonation is about .00005 sec. The streak camera used for this photograph employs a rotating mirror, with the film in a fixed position.



Necktie workshop in a Division Street tenement about 1889. Jacob A. Rils exposed sweatshop labor conditions with his camera and newspaper articles. This print is from the original negative on file at the Museum of the City of New York.

Museum of the Honors PSA

A special photographic exhibition entitled "Cross Section" opened on Tuesday, July 15, at the Museum of the City of New York, Fifth Avenue at 103rd to 104th Streets. The exhibition, in honor of the Photographic Society of America which is holding its first New York Convention August 12-16, includes about 75 photographs from the Museum's files, showing New York scenes taken over a century ago, when photography was in its infancy, and ending with present day views. The exhibition will continue through Labor Day, September 1. Admission is free.

Two fine daguerrotypes of the city taken in the 1840's start the pageant; next, a view of the Battery in 1853 recorded by Victor Prevost, who used oiled or waxed paper negatives, among the very earliest produced in America, shows some of the "made land" which broadened New York's southern tip; an early stereoscopic view published by E. Anthony prior to 1863 shows shipping in the harbor while two anonymous examples of that popular form depict the frame exterior of Marsh's drugstore at Third Avenue and 125th Street with an interior double shot of a card game in progress in that neighborhood club.

A quiet garden party at the Grimes Hill Staten Island home of Mr. and Mrs. George R. Satterlee in the summer of 1863 contrasts with a fine photograph of ladies of the Women's Central Association of Relief serving the U. S. Sanitary Commission, precursor of the American Red Cross, organized to alleviate the misery of the Civil War soldier.

An omnibus of the 1860's with mirror-like patina stands before the East 27th archway of the John Stephenson factory, from whose early assembly line it issued, in one of the Museum's set of 600 photographs of vehicles and rolling stock designed and built by that firm. A Broadway traffic jam of the same period has been printed from a negative by one of photography's immortals, Matthew B. Brady.

In an exquisite genre shot an unidentified photographer has captured two young women of 1867, one seated somewhat anachronistically before a spinning wheel and the other facing an easel in the Staten Island art gallery of John C. Henderson, while a brooding Napoleon looks down from a massive frame on the overcrowded wall.

In 1867 came J. H. Beal's great panorama, made from 5



A documentary of 1861. Today it is the Red Cross, but then it was the Wemen's Central Association of Relief. This office was in the Ceoper-Union (building still standing). At first we thought those bestelf were esh cans, making it a true documentary, but they are shipping cases.

City of New York Convention



William Henry Jackson, Hon. FPSA, is best known for his exploration photography, and maybe that includes this picture of the Harient River which he took about 1890. We've seen better quality in some of his 1874 pictures, the original negatives printed on modern paper.

glass negatives, of the East River waterfront from land's end to Pike Street with the New York Tower on the partially constructed Brooklyn Bridge looming large. A fashionable carte-de-visite of the artist Robert Swain Gifford by Sarony, who achieved equally lasting fame as one of America's masters of lithography, shows him smiling at Mora's captivating shots of costumed beautics at the Famous Vanderbilt Ball of 1883.

Next is a selection printed from the Museum's 400 4x5 glass negatives by the first of the great crusading photographer-journalists, Jacob A. Riis. Examples of the work of Percy C. Byron, who donated over 5,000 of his matchless Solio prints, the greater part of the labor of a lifetime, to the Museum in 1943, include the "Reposing Room in a Turkish Bath for Women," "William M. Chase's Art School", a winter day on Sixth Avenue, and a sun-flecked summer scene on Madison Square, all in the '90's. Also in this period are J. S. Johnston's well known shot of the Bowery and two of G. C. Cox's great portrait studies from his Museum-owned galaxy of celebrities in artistic and literary circles. Two of New York's first electric taxi cabs are caught in front of the Metropolitan Opera House by Van der Weyde, whose collection of negatives is in the Museum's files. The Harlem River pastorale of W. H. Jackson, Hon. FPSA, the great photographer of the West, matches the grandeur of his frontier rec-

The era's end is marked by an 1899 night scene, showing fireworks in honor of the hero of Manila Bay with Dewey's name in letters big and bright on Brooklyn Bridge.

The early years of this century bring Marceau's often reproduced shot of a touring car with its sedate but adventurous owners, and one of Lewis W. Hine's Ellis Island classics. In 1910 is Theodore Roosevelt's welcome home from his African Safari, and William F. Warnecke's "scoop" of the shooting of Mayor Caynor. Arthur D. Chapman's brilliantly composed "Diagonals," winner of many awards, shows Greenwich Village at the time of World War I.

More recent is a fine example of Berenice Abbott's superb documentary work, drawn from her Federal Art Project, "Changing New York," the master prints and negatives of which are in the Museum's files. Architectural photographers, such as Samuel H. Gottscho and Richard Wurts, are represented in the exhibition, while Todd Webb is at his best in "The Old Clothes Market, Suffolk Street." The team of Diane and Ray Witlin has contributed a dramatic moment in their day-by-day account of the passing of the old Fulton Market.

Alexander Alland, Paul J. Woolf and Godfrey Frankel, among other contemporaries, complete the roster, with John Harvey Heffren, the Museum's staff photographer, giving an individualistic glimpse of the Woolworth Building as it is seldom seen.



William M. Chase's Art Class, about 1897, from the Percy C. Byron collection in the Museum. Nudes, no less! But as far as we can discover, the model was covered when that man with the camere came in to take the picture. Who says times change? Only costumes and heir-dos change.

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One of the Bossetti

Caraanta del Diablo

Cataracts of the Iguassu

By Irma Louise Carter

Twenty pages wouldn't be enough to tell you all the beauties of the Iguassu and the camera problems encountered. One end of the falls lies in Brazil, the other in Argentina. The best pictures are made from the Argentine end.

Garganta represents one part of a U-shaped group which falls 210 feet into a narrow chasm. The bottom is obscured by mist. This picture represents only about one-third of the falls. Exposure was 1/200th at f/5.6.

Bossetti (top left) is part of a group. I tried a shutter speed of 1/200th to try and stop the water to get a little crispness in it.

San Martin, the first view of the expanses of falls to be seen in the Iguassu. One comes through the jungle-like growth to this vantage point. Made about eleven in the morning, 1/200th at f/4, it might have been better in the afternoon with more light at the bottom.

The Bossetti and Adam and Eve . . . just one more view of a fascinating subject. A

strand of barbed wire below the bottom edge would have spoiled a more distant viewpoint which would have included more foliage to frame the scene. Exposed at 1/50th and f/5.6 to get depth from near trees to distant falls.

If one has time to linger and wait for just the right light it is possible to get even more out of pictures like these, but when traveling, plane schedules are inflexible, reservations sometimes don't work out, as here where I had to come in through Brazil.



Son Mortin



Bossetti and Adam and Eve



"NIGHTMARE"

By ROY A. KOCH

(Print of the Year, 1949, Jackson Park Camera Club, Chicago)

Strong Points of Stereo

By Earl E. Krause, P.S.A., F.S.G.

Non-stereo photographs with violent space composition such as the one above may be seen without distortion if placed at the proper viewing distance. This is found by multiplying the focal length of the camera lens by the magnification.

Measure the distance in inches between the outside edges of the horizontal sides of the film hanger in the picture—divide this by % inches which was the distance between these points on the film, to determine magnification. Multiply magnification by 3½ (focal length of the lens of the camera used.) View the picture from this distance for minimum distortion.

If you have two good eyes, you know stereo gives you depth. But along with it, you are given a host of other special qualities.

Before analyzing these "extras", let's see what advantages lie in the depth perception due to two-eyed vision. Right away the mergers Nick Haz finds so frequently in flat pictures are eliminated. No longer do trees grow out of the top of Aunt Emma's head; if a tree was behind her when the shutters clicked, it's definitely behind her also when the slide is seen in the viewer. In other words the various planes of the scene are separated in spite of what would be line or tone mergers in a flat print. This means you have space; and the objects in the space have solidity, roundness and

relief . . . an ideal medium for the glamour hound.

True perspective is reproduced when the slide is viewed with lenses equal in focal length to the camera lenses (orthostereo). In projection also true perspective may be seen, but only near the ideal viewing point, usually midway between the projector and screen.

An orthostereo slide cannot show distortion! Violent composition in space, yes, but since the slide is only a vehicle to reproduce the same stimuli that the eyes receive by direct vision of any scene, how is distortion possible? (See illustration)

Of course, when hand viewers are used that do not match the camera, or when a large spread-out audience views stereo on the screen, we no longer have orthostereo conditions and some elongation, compression, or twisting of shapes may be evident, especially on close-up scenes or views of geometric objects like tables, square tiling, etc.

When you look into a stereo viewer, your relationship to the objects pictured in space is fixed by optical laws—in fact, the spectator's optical position and visual function are so essential that it gives one the impression of being a part of the pictured situation. Teachers have found this fact valuable and point out that it is more like direct, first-hand experience than are the semi-symbolic and less realistic images of flat pictures. The students feel a degree of personal participation in each space-picture and, as a result, learn more quickly and retain the information longer.

Another quality of the orthostereo slide which makes it valuable as an exacting scientific tool and "legally honest" recording medium is its inherent way of showing everything full life-size. The mental synthesis of the two tiny squares of film results in space-pictures having no relationship to the size of the film images, but rather, the objects always assume their original exact size, scale and perspective.

Depth Is Not All

Although stereo photography is most valuable in giving us depth perception, this medium of two-eyed vision throws in some extra qualities which may be worth more than the depth effect with many subjects.

Textures and surface sheens are shown so much more perfectly in stereo that its employment in the textile and fashion world is inevitable. Catchlights and reflections are seen a little differently by each eye, especially in closeups. Imagine the sparkling highlights in a closeup of juicy orange segments or the fuzzy texture of a fresh peach. In a snow shot, for instance, the bright reflections from individual crystals may be quite different in the two views and that difference is what gives it sparkle. (It's like men and women, "Vive la difference.")

Realism is boosted also with the use of modern color films with practically grainless images and high resolving power. Since there are two films, they complement or reinforce each other, improving the detail and minimizing any flaws or graininess in the images which might show up objectionably in a single film. Being transparencies, the films are capable of presenting a great range of tones and colors—much closer to the range of tones found in nature than is possible by viewing any print by reflected light.

Eye Convergence

Scientific studies have been made of eye movements of persons looking at various types of flat pictures. Conclusions were drawn about what elements in the pictures were most attractive, the function of leading lines, compositional structure, etc. If these had been stereo pictures it is safe to assume that different conclusions would have been drawn. For one thing, instead of the lines of sight of the two eyes converging at the surface of the print, there would be

a continually changing degree of convergence as the eyes concentrated first on something close, then on an object farther back.

As an example, picture an interior view with a child sitting at a rain-splashed window looking out across a lawn. In stereo you might look first at the child's face, then at the rain on the window, and finally, look through the glass at the scene outside. At each of these three stages only the one plane concentrated upon would appear sharp.

Contrast this with a non-stereo view in which sharp detail at all distances from the camera is compressed onto one flat print surface. Near planes may merge into the far planes, and you are not able to completely localize your vision on one plane to the exclusion of others.

In real life and in stereo the eyes converge at the distance of the original object and attention is localized there. You can concentrate on the rain-splashed window and the view beyond will assume the same degree of unsharpness in stereo as in real life.

Stereo Hard on Judges

You know how fast salon judges run through non-stereo prints and slides. Their judgment is speeded by their ability to see the complete picture at a glance, including near and far objects. This speed will never be reached by stereo judges who are unable to see the complete scene at a glance but must change convergence several times to examine the various planes of the scene.

This means an increase in the attention span, another feature which makes for effective teaching and sales presentations.

Because stereo presents a space-picture radically different from any other art medium, it has an exchetic field of its own. Principles of composition effective on flat surfaces do not always apply. The art is relatively free of hide-bound tradition and stifling rules. Imagination, not darkroom trickery and drudgery, is the main ingredient for exciting visual conceptions.

Stereo Applications

The strong points of stereo which have been described assure the medium a solid, expanding future. It will be applied to many fields including forestry, nature study, geology, geography, industrial X-rays, microscopy, architecture, engineering, machinist's work, minerology, and experimental psychology. Stereo television is also possible.

To mention one more field of application where stereo has a tremendous potential, consider medical photography. With slides, any doctor in the world could study close-up the fine detail and exact appearance of rare operations, unusual pathological specimans, clinical tests, and even stereo X-rays. As a tool for this type of record-making and instruction stereo is unsurpassed, not so much because of the visible depth but because of the whole list of special qualities including depth, roundness, solidity, separation of planes, fixed viewpoint eliminating distortion and reproducing the original perspective and size, sparkling realism, surface sheens, textures, accurate colors, reinforced details because of two views, and psychological appeal.

More of these qualities should be exploited . . . depth isn't all.

Earl E. Krause is an engineering graduate, knows the physics and optics of stereography. Besides that he is an experienced photographer, critic and judge, that is of the artistic espects of photography. Krause is a Fellow of the Stereo Guild. He now heads the Jackson Park (Chicago) Camera Club's Stereo Group, In 1946 he prepared a thesis at the University of Chicago on "Three-Dimensional Adds to Teaching". Frank Rice, Chairman of the Stereo Division, says: "I think he is the best all around stereo photographer in Chicago."

Camera Club Manual

by H. J. Johnson, FPSA

CHAPTER V

CAMERA CLUB CONTESTS

Club competitions are important for two reasons. First, their presentation and judging are instructive program features for the club (and to older members who have heard innumerable lectures, they may be of more interest than lectures.) Second, they are the "tests" which enable the members individually to gage their progress.

Making pictures requires the homework or practice which is so important to the learning process, and without which lectures alone are insufficient. The competitions stimulate members to additional practice in order to score higher in the "tests".

Newer clubs with comparatively inexperienced members may encounter more difficulties in connection with competitions than do established clubs whose members have become inured to the disappointments which necessarily arise when few pictures are honored out of many submitted.

Unlike contests in which results can be measured with precision, there are only empirical standards for judging pictures. Results must be based largely upon opinions, and since these may tend to be deflating they may cause resentment or discouragement.

It is well to remind members at the beginning of each season that in order to derive maximum benefit and pleasure from contests, everyone should accept the results in a spirit of sportsmanship and good nature. Even with the best of judging, results are not conclusive: losing pictures are not necessarily inferior; winners are seldom masterpieces.

There are very few clubs which do not have print, slide, movie, or stereo contests (and because of multiple interests of members, many clubs have contests in more than one field.)

Because egos are involved and because members will not participate in contests when they believe the rules are not fair, it is very necessary that all phases of contemplated contests be carefully considered, and all members consulted before final rules are established. Any rules tailored to fit the ideas of a minority of members may ultimately lead to discontent. A ballot approval of proposed rules will minimize this possibility. It also will reduce the temptation of some members to propose revisions of the rules to make them more "equitable" or "fairer", the rarely are these proposals such that they will work a hardship on the proposers.

Competition Classes

One of the first problems in setting up rules for a competition is whether or not to separate members into classes according to their abilities.

Some clubs have a firm policy that only top pictures will win prizes in their clubs, and that no other pictures will be allowed to win merely because protected from higher calibre competition. These clubs have no separation into classes. In general, these clubs will hold the more serious workers who

This Camera Club Manual is a revision of the original manual prepared in 1945 by Victor H. Scales. It will be reprinted when publication is complete and discribed to member clubs.

have real respect only for the top prizes.

However, most members wilt in competition unless they feel they can occasionally win something. Therefore most clubs separate members into two groups, the better workers being included in one group and all others in the second group. A new club may find it difficult to make this separation, lacking accurate information about relative abilities of its members. The separation then may be postponed for one season, or the members may select their own class, or a separation may be established on the basis of years of experience.

After the first season, separation is not difficult, and various methods used are: (a) top half, or third, in total points scored go into the top class; (b) major prize winners go into the top class; (c) members who have had acceptances in major exhibitions, or won prizes in major competitions go into the top class.

The greater the number of classes, the more members who will win prizes. Therefore some clubs, under pressure by some members, end up with 3. 4, or even 5 competition classes. The more classes, the less the significance of prizes won in each, the greater the cost, and the more complicated the book-keeping and judging. Two classifications are usually considered sufficient.

Various euphonious names for the classes have been used to minimize the inference that some are sub-standard, but perhaps the most satisfactory names are simply "A", "B", "C".

Open Competition or Assigned Subjects?

The new club has no problem as to whether contest subjects should be assigned; during the first year all contests should be unrestricted as to subject or age of pictures.

Older clubs must decide whether or not to assign subjects and restrict age in order to stimulate continued improvement by members. Some members object to restrictions which prevent them turning in pictures as they please (not wanting to try new fields nor to be prevented from using accumulations of old negatives or slides,)

However, most members prefer some restrictions because these tend to make competitions fairer. Assigned subjects place members on more equal footings because usually the conditions for obtaining the pictures are more nearly equal.

Age limits prod members into continuing productivity (building the club's reputation upon the imagination and ability of its members currently, not on what members were able to do in some distant past); equalizes opportunities for winning (both new and old members are on equal bases with current pictures because those from old accumulations are ineligible); and makes the showing or judging of pictures more entertaining and instructive to the membership as a whole because the pictures are more timely.

A practical solution is a combination of general and assigned subjects. This is accomplished either by specifying that a certain number of contests shall be general (unrestricted as to subjects) or that general and assigned contests shall be held concurrently, winners in the latter receiving a higher number of points than winners in the former. Between the two methods, the first is least cumbersome.

In selecting subjects for assigned contests, it is necessary to avoid those which are so limited or difficult that few entries would result. Subjects must be practical and equally available to all members. The following are good examples:

School days Abstract Genre Sequence Action Class Shadows Autumn Hands Silhouettes Architecture Humor Smoke Boats Ice Sports Box Calaera Industry Still life, metal Interior Cartoon Still life, ceramics Landscape Children Still life, misc. Christmas Cards Nature Snow Clouds Night Sunrise or sunset Commercial Nude Street scene Pattern Curves Table top Design Pets Portrait, Self Texture Documentary Transportation Portrait, men Eves Portrait, women Trick photography Farm Vacation Portrait, group Fishing Flowers Rain Winter Reflections Zoo Fruit

It is important that contest subjects be published well in advance (at least six months) to give members an opportunity to prepare. Unless this is done, the purpose of assignments is defeated because new field, new pictures, require more time than something selected from stock.

Another necessary precaution is to define the subjects well enough to minimize the temptation of some members to enter pictures which do not quite fit the subject but may have better chances of winning. For example, "Flowers" can be defined as "Wild flowers only; no formal arrangements; must comprise at least half of picture area." (That last clause would prevent a landscape being submitted as a flower picture because it contained flowers!) the judges should be given the same definitions so that they may reject pictures outside the subject, or the contest director should be instructed to challenge questionable pictures at the time they are submitted.

Judges

The quality of judging is important in the results expected to be obtained by contests. Judges must be the best available, and if at all possible, should be outsiders. The latter point is especially important to prevent a club becoming ingrown and to avoid personalities entering into the judging.

Three judges are preferable, but when it is difficult to obtain that many, it is generally better to have one good outsider than to have members judge their own pictures.

The more open minded that members are to viewpoints other than their own, the easier it is to find outside judges, even in small communities. Artists are good prospects and many progressive clubs make it a practice to include an artist among the judges for their major contests. Art teachers are good prospects. So are commercial photographers, portrait photographers, magazine editors. Where other camera clubs are near, judges may be obtained from the advanced members of those clubs. And finally, the P. S. A. judging service may be used, the pictures being sent to the specified judges and returned with the winners indicated and a general estimate of the quality of the pictures.

If it is absolutely necessary for a club to judge its own contests, the method which is more generally acceptable is for balloting by all members, using slips of paper numbered to correspond to the prints or slides and scoring each according to a scale of points.

If a panel of own judges is used instead, they should not be permitted to vote on their own pictures (the average scores given by the other judges being substituted). There is less possibility of criticism if the judges have none of their own pictures in the contest.

Mechanics of Judging

The mechanics of judging have chiefly to do with standards for lighting and methods for indicating votes.

There are several ways to handle prints. One way is to arrange them around the wall so that judges may pass before them and decide by agreement whether each print should remain on the wall for final decisions. Or if a scoring method is used, each judge records his score on a corresponding slip of paper. Lighting must be approximately even over the wall for this method.

Another method is the use of an easel, upon which each print is placed in turn for the judges' consideration. The recommended lighting for this arrangement is as follows: Adjust the room lights so that the illumination level at the print surface is 10 foot-candles, with no distracting glare or reflection near the print. Then set up copying type lighting so that a total print illumination level of 35 foot-candles is achieved. As a rough guide, the following setup will deliver approximatey 25 foot-candles: two 100 watt bulbs in Kodaflectors (matte side) at 6 ft. distance, with the light incident on the print at 35 degrees.

A third, and popular method, is the use of a "viewing box" in which the lighting is standardized by the wattage and placement of the bulbs. Actually there are two open-top boxes, 30" x 12" x 17½", with the open sides facing each other and the two joined together on the back side by a panel the width of the boxes and separating them by a distance of 24". Fastened to the panel is a ledge upon which the prints are placed for judging. In each box are two 40w bulbs, each 6¾" from its side of the box and 12" from the back. The viewing box is placed upon a table and the judges sit at a convenient distance in front while the prints are removed and replaced.

Slides may be judged over an illuminated panel, but practically all judging of slides is by projection. The standard illumination for projection is 10 foot-candles upon a headed screen.

Movies also must be judged by projection and screen illumination is approximately the same for a beaded screen, or 13-14 foot-candles upon a matte screen.

The simplest voting method is for the judges to discuss among themselves each print or slide as it is presented and then to call out their combined decision as "in" or "out" until all pictures have been submitted. The process is repeated until the desired number of winners have been selected.

When it is feared that one judge may dominate others, the voting may be individually, each judge indicating his own decision as to "in" or "out". The pictures are then separated into stacks according to the number of "in" votes they received. The final winners are selected similarly from the pictures having the highest preliminary votes. (With three judges, there would be four stacks after the preliminary judging round: one containing pictures which received 3 "in" votes; a second for 2 "in" votes; a third for 1 vote; and the last stack for pictures receiving no favorable votes.

A variation of the "in-out" method is to also include a "hold" classification. Thus a picture can be definitely "in" or definitely "out", or questionable and rated "hold" for another examination later to see whether it is to end up as "in" or "out."

To simplify judging, electrical voting machines may be used. The most common of these is a box containing three sets of red and green lights, each judge controlling a pair of lights by means of a push button and extension cord. Adaptations include lights for five judges, amber "hold" lights, provision for not registering lights until all votes have been cast, etc.

Finer gradations of decisions can be made when numerical scoring is used, each judge grading each picture with a scale of 1 to 10 points. (This is the most commonly used scale the each club can decide for itself what values to use.) The best pictures will receive 9 or 10 points, the poorest receive 1 or 2 points, and the others score intermediately. When this method is used, it is helpful to let the judges see in advance all of the pictures entered in the contest (project them rapidly or pass them across the easel rapidly.) Most frequently, paper slips keyed to the pictures are used, and the slips then totalled for the score of each picture. The prize winners are automatically indicated (top scoring picture receiving first place, etc.) unless there are ties, in which case the judges must make the separation.

Another advantage of using numerical scores is that a season cumulative actual total can be obtained, including all pictures entered even tho not among the winners.

When the "in-out" method is used and it is desired to obtain numerical scores for cumulation toward season prizes, numerical values are assigned to the prize winners. For example, 5 points for first places, 4 for 2nd, 3 for 3rd, and 2 points for honorable mentions. Each club must decide its own scale of values.

Prizes

More and more clubs are discontinuing the "1st, 2nd, 3rd place" basis for prizes and instead use "awards" without distinction as to place. Thus the winners in a contest might be three "Awards", each rated equally, and three Honorable Mentions, also each ranked equally. The reasoning is that unless a contest is very small, the arbitrary separation of top pictures is not of real significance because too often the separation is made on the basis of personal preference by the judges. For example, with three equally good pictures but of different subjects, the selections will vary in accordance with judges' preferences. Another advantage of the "awards" plan is that it simplifies judging.

If the number of prizes is too large, they lose significance; if too low, the encouragement factor is low. A recommended range is 10-20% (the lower percentage favored.) The 10% might work out as 1st, 2nd, and 3rd prizes plus Honorable Mentions to equal 10% of the total number of entries. Or, awards and honorable mentions to equal 10%, with half being awards and half honorable mentions.

Prizes should be tangible, but except for major contests, need not be valuable. Ribbons are sufficient for monthly contest. Medals and trophies are generally used for major or annual contests, or for prizes for season cumulative scores.

Altho some clubs use practical prizes such as photographic equipment, most prefer (in accordance with the general desires of individual members) to award medals or trophies.

It is not good policy to solicit merchandise prizes from dealers.

Instructions to the Judges

Explain to judges any classifications used, what judging method is to be used, and how many prizes are to be selected.

If the judges are selected for their acknowledged ability, it will be superfluous to attempt to tell them how to judge. (Sometimes a club will attempt to tell a judge just what factors he is to look for, just how much or how little credit he is to assign for each factor, etc. The more of this "predetermination" by the club, the less need for judges!)

General

A contest director, or committee, is necessary to handle details of the club contests, such as obtaining judges, book-keeping the scores, etc.

If rules are patterned as much as possible upon those of major exhibitions it will be easier for members to go into outside competition later. These rules require prints to be entirely the work of the entrant, slides to have been exposed by the entrant, etc. Obtain entry forms from several of the major exhibitions and study them.

Members should be encouraged as much as possible to enter outside competitions. One method is to give point credits in club totals for outside prizes or acceptances. Success of members outside the club helps obtain favorable publicity for the club. In addition, outside competition gives a better evaluation of the significance of prizes won in the club, since it is possible to be a constant prize winner within the club and yet not to win prizes elsewhere.

Clubs should not expect every member to be represented in its contests. Some members have a neurotic fear of failure and will rationalize in various ways their non-participation. Small, private "study" groups will help such members finally get started.

Sample Set of Contest Rules

Each club must tailor, from the material in this chapter, a set of rules to fit its own desires and requirements. However, the following is a sample of how a completed routine may look.

-CLUB CONTESTS

General Policy: (a) Assigned, dated subjects shall comprise the major portion of competitions in this club; (b) Outside judges shall be used to the utmost extent possible; (c) There shall be no separation into classes, i. e. Advanced and Beginners, A and B, etc.; (d) There shall be no change in these instructions without approval of membership at a business meeting.

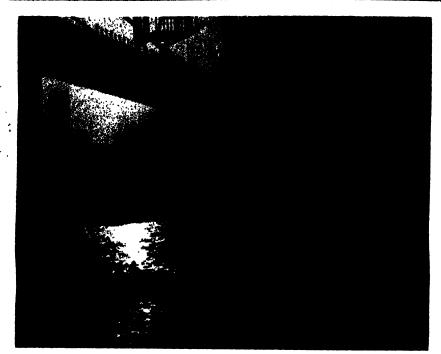
- No. of entries: 4 prints or 4 slides. No Awards or Honorable Mentions can ever be entered again.
- Identification: Entries must be identified and titled. The contest director shall return, without entry, any print or slide not complying.
- 3. Selection of subjects: The contest director shall prepare
 a list in the Spring for next season's competitions.
 These shall be presented, discussed, and revised at
 one or more business meetings so that in June, plans
 will be completed for the following season. Subjects
 may include half repeats from previous seasons, and
 half new or unassigned. "Open" contests or repeat
 subjects will have no time restrictions, but entries
 in repeat subjects can not be more than a year old.
- 4. Definitions: Each subject shall be defined (by negative or positive statements) sufficiently that there will be a minimum of entries which do not fit the subject. Definitions given to the judges must be the same. The contest director may challenge entry at time received and refer to a committee of 4 selected immediately for immediate judgment. Or an entry may be challenged from the audience, and decided by a hand
- 5. Judges: (a) There shall be three judges and one of these shall be the lecturer (unless there is a definite refusal) who shall be notified at time he accepts lecture engagement; (b) the other two shall be qualified visitors if possible; (c) finally, members may be used provided they have no entries. In case of (c), the drafting should be spread as evenly as possible, and so far as possible from the top qualified half of the membership.

In order to reduce (c) as much as possible, the contest director may invite a judge, who must be provided transportation and dinner.

 Judging: Voice vote of "in" or "out" after minimum discussion by judges. All pictures to be seen in advance by the judges.

(To be continued)

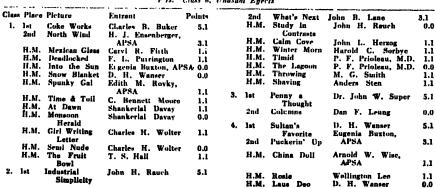
PICTURE OF THE MONTH, MAY



Lay Dream

F'rst Class 8, Unusual Effects

Henry Lee





Coke Works

First-Class 1, Open Pictorial



Chas. B. Buker Aged Man .

First-Class 5, Beginner's Portrait

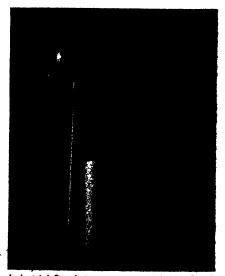
Dan F. Leung



First -- Class 3, Beginner's Pictorial



Sultan's Favorite D. H. Wanser First-Class 4, Open Portrait

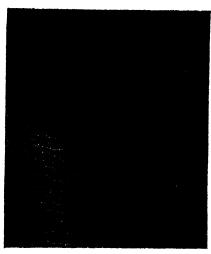


Industrial Simplicity

John H. Rauch

First-Class 2, Advanced Pictorial

PSA JOURNAL



Beach Pattern

Felix W. Lamminen

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6.	lst 2nd	Sauc	h Pattern	Felix V C. G.	V. Lamminen Barnell	5.1 3.1
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	н.м.	Bobo			W. Saggus	1.1
8.	let 2nd	Foun	Dream tain mtasy	Henry Mortime	Lee r Friedman	5.1 3.1
	H.M.	Pain	t '	Rieda	Scofield	1.1
	H.M.	Hand	traction land neil	Wellingt	on Lee	0.0
	н.м. н.м.		ing Mist	Marion T. S. I	W. Tibbitta Hall	1.1 0.0
		Carrie	d Over fi	rom April	l, 1952	
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	H.M.	Resis	ting the	Earle W	. Brown,	1.1
	н.м. н.м.	Wings		Tom Fir	0 0 1.1	
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Lamn	ninen	14.5	Tibbitts	7.3	Hubbard	5.3
DeW:	itt	10.5	Ellis	6.4	W. Lee Lawrence	5.3 5,2
Foss Fried		9.5 8.5	Hall Royky	6.4 6.2	Middleton	5.2
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The Judges for May

Class 1-2-3 Selected by the Chicago Chapter of PSA.

J. Phil Wahlman, APSA Chicago, Ill.

Anne Pilger Dewey, Hon. PSA, APSA

Otho B. Turbyfill, APSA Theodore L. Bronson Maurice H. Louis, APSA

s 8 Anne Pilger Dewey, Hon. PSA, APSA Chicago, Ill.

Remarks

Several of the books with the mounted point winning prints will be on exhibition in the Portfolio Room at the Convention. I hope you will examine them and be inspired to get into the Picture of the Month yourselves. There is still plenty of time for you and your Portfolio to finish at or near the top, and you can see from the scores that the beginners and new members have just as much chance as the old timers. These books, one for each month, will old timers. These Doors, one for eson month, was be loaned by the PSA Library to any organization affiliated with PSA that would like to show them to their members, so we hope the quality will improve from month to mouth. This is a challenge to the best photographers in PSA to try to better the prints already shown, if they can do it!

How come California is way down in fourth place?

it doesn't look natural!

Joun R. Hosan, Chairman.

Hold Over From April



Dismal Dawn

Mrs. Ciselo A. Ellis

H.M. .-Class 1, Open Pictorial

MEMBERSHIP

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from ½" to 1½" for use in printing your personal letterheads, print labels, etc.

LAPEL BUTTON FOR MEN PIN FOR WOMEN—SAFETY TYPE



\$2.00 Bither Style

TIE BAR OF MONEY CLIP



\$2.25

TIE CHAIN



NEW ---

PSA-ZIPPO LIGHTER

A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

Brushed chrome

\$4.75

Sterling silver \$18.50

You can have your signature engraved on back for \$1.00 extra

DECALCOMANIA



For home, store, car windows, camera cases, etc. 31/2 x 51/2, gold and 2 colors.

3 for \$1.00

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Simultaneous Color Contrast

By James H. Archibald.

Call it what you may, the effect of one color upon another is viewed by the average newcomer to Color as pretty much of a mystery, one that only the expert can understand—and exploit. Technical language in abundance has been used to explain the whys and the wherefores of 'simultaneous color contrast', yet the old Chinese proverb that 'one picture is worth ten thousand words' still remains true, else why Photography?

As a colorist who has spent a lifetime working with color, observing what some may call its idiosyncrasies, it is with sympathetic appreciation that the writer notes the travail manifest in the ranks of those recently introduced to Color. Alas, it is unfortunate that we live in an age of speed, with the accent upon education in 'five easy lessons'. In Color, what is needed is less concern for rules, and more respect for principles.

We have attended lectures where the speaker enthused eloquently about Color in ultra-technical language; seemed to glory in conglomerations of obtuse detail; showed color transparencies of exceeding merit, and—left his audience in a verbal fog of generalizations. Now what the color tyro wants, it seems to me, is information about color that he can understand, and use. There are times, however, when it is difficult to explain an idea unless the student has a fair knowledge of the subject. A simple problem in mathematics looks terrifying to the student who has never learned that two and two

make four. For this reason, then, we shall employ no wordy elaboration concerning the phenomena of 'simultaneous color contrast', but will rely upon the wisdom of the Chinese proverb previously mentioned.

Something we see usually leaves a deeper impression on our minds than something we read about. This is especially true when attempting to explain how one color affects another. Therefore, we suggest the color student procure pieces of colored paper in the following bright hues: Purple-blue, red, yellow, green, and light greenish blue. From these cut two inch squares of the first three colors, three one-inch squares of the green, and the same of green-blue.

Place a sheet of black paper on a table, and on top of this arrange the larger squares as follows—left to right: Purple-blue, red, and yellow, half an inch apart. Now, in the center of these squares place the three smaller green squares. From a distance of about eighteen inches, and with the eyes SLIGHTLY closed, compare the appearance of the separate squares of green. The one on the left will seem quite a bit yellower than the middle one, while the green on the yellow will appear deeper and bluer than the other two.

"Why is this so?" Well, the question could be answered in scientific language complex enough to induce a state of confusion in the mind of the tyro, and prolific enough to cover many pages. Suffice it then, that the experiment discloses an important fact connected with Color. which is: THAT THE 'AFTER IMAGE' INDUCED BY ONE COLOR TENDS TO AFFECT THE APPEARANCE OF ADJACENT COLORS. In this instance, the yellow 'after image' of purple-blue yellowed the green; the blue-green 'after image' of red blued the green still more; and the blue 'after image' of yellow made this green the bluest of all three. To find the 'after image' of any primary hue, simply look at a small area of it for thirty or so seconds, and then transfer the vision to a dot on a piece of white paper.

Now continue the experiment, and replace the green squares with the greenish-blue ones. Again it will be noted that the smaller square on the left is apparently the greenest in tone, while the one on the right is the bluest of the three. Here again the 'after image' formula is the same. Still another test can be made by placing a small square of red on light green, yellow, and orange. In this instance the red will appear progressively greyer from left to right.

Numerous fascinating experiments can be made with assorted pieces of colored paper, and nothing is more conducive to a better understanding of 'simultaneous color contrast' than VISUAL investigation along such lines.

High Speed Photography (from p. 477)

The subject of photographing a television screen is not to be construed as a subject carefully investigated by the writer, but is used merely to illustrate the effects of variations in camera speed. The photographing of the scanning spot of light on a television screen, if this were to be the particular subject of study, illustrates why special equipment must sometimes be devised to observe an obscure phenomenon.

Special purpose cameras represent only a small portion of the equipment utilized in high-speed photography, with rotating prism cameras being the "work-horses" in high-speed cinematography. Their utilization represents a broad field of endeavor, and usable by nearly any photographer who understands what he is after.



To Come Back With Better Pictures





Useful Advice

Every vacation picture worth taking raises some question on taking or tech-

nique. With a Kodak Master Photoguide in your pocket, the answer is easy . . . and positive. Take the question of filters. Just pull out the Master Photoguide, flip to the contrast viewing filters, look at your subject through each in turn, and pick the best. That's only one way the Master Photoguide comes in handy. It's a photo library of flood, flash, and special situation data, along with exposure and close-up tips, plus plenty of other "on the spot" information. \$1.75.



Nowadays, you'll find Kodacolor film in many a professional's personal camera . . . it's that good. The chances are that your camera will take Kodacolor too, so you're sure to want the new booklet "Let's Take Koda-

color Pictures." It tells you, in detail, how to use Kodacolor under varying light conditions; gives tips on outdoor pictures including shadow and action shots. Flash, flood, and other data are included. Only 35c.



Your interest in the many phases of still color work will lead you to the Kodak Color Handbook. It gives you ad-

vanced and complete information on both outdoor and studio photography, with full data on Kodak color films and processes. Its 250 pages include more than 100 full-color illustrations. Mult-O-Ring bound for easy addition of supplementary publications. Price, \$4. Registered owners of the Handbook also receive "Kodak Color Notes," issued periodically and containing valuable new information for color enthusiasts.



Every summer-camping youngster should have a copy of "Pioture Taking in Camp," to help him bring back a happy record of summer activities. Sets up picture projects which cover picture making

in camp... from taking, to developing and printing under camp conditions. Illustrated with actual camp pictures. 25c.



Some good informative photographic reading for relaxing vacation moments is "How to Make Good Pictures." Tells the best way to

find and place subjects, what elements make the best pictures, how to make pictures anywhere, anytime . . . in color or black-andwhite. It contains hundreds of black-andwhite pictures as well as 32 pages in full color. All-new edition, 224 pages, only \$1.00.



Maybe you will be lucky enough to take a plane to reach your vacation destination, or take a seaplane ride at a resort. If so, you'll want the booklet "Pictures from the Air with Your Camera." It tells you how to

get good aerial photographs with ordinary cameras, suggests possibilities, explains special problems. 16 pages. Illustrated. 25c.

Handy Accessories



Now is a good time, too, to take stock of those little photographic items that can add so much. The Kodak Pola-Screen gives you positive control of blue sky in your color pictures. Useful in con-trolling non-metallic reflections.

tions, too. Series IV, \$6.75; Series V, \$7.80; Series VI, \$8.80. Kodak Pola-Screen Viewer, \$6.75. At your Kodak dealer's.



On vacation, you want to get in the pictures, too. That calls for a Kodak Auto-Release. It delays the shutter action about ten seconds; gives you time to join the group in front of the camera. Works with any camera that accepts a cable release. \$3.86,



Speaking of cable releases, maybe yours needs replacing. Kodak No. 5 Metal Cable Release won't stretch or kink—the spring core is protected by an outer casing of braided stainless-steel wire. Comes in 7- and 12-inch sizes, \$1.05 and \$1.30.



If you own a Kodak Tourist I or II Camera f/4.5, or Tourist I f/6.3, and really want to add versatility, get a Kodak Tourist Adapter Kit.

Makes possible pictures in four sizes, including 28 x 40mm. (with Kodachrome 828 Film). Other sizes are half 620 (1½ x 2¼ inches), square 620 (2¼ x 2¼ inches), and the full 620 (2¼ x 3¼ inches). Price, complete with carrying pouch, \$13.25.



Kodak Wratten Filters help you add life, sparkle, emphasis to your pictures . . . with black-and-white and color film. The safest, most convenient way to carry them is, of course,

in the handsome, two-compartment, feltlined, leather Kodak Combination Filter Case. Price of case alone for Series V filters, \$4.25; for Series VI filters, \$4.95.

Prices include Federal Tax where applicable and are subject to change without notice.

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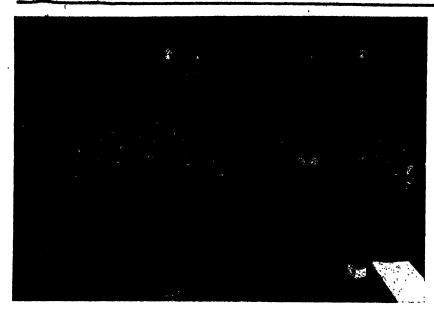
Kodak



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America





First Convention of the Photographic Societies of New Zealand, held at Queenstown April 26.
Convention committee (seated front row, beginning fourth from left) consisted of Albert
Marker, Roy Truscott, Fred Bowron, Leonard Casbolt and Ron Sparrow. (Photo by V. C. Browne)

A Report On The New Zealand Convention

"There is a brotherhood in photography" were the words of E. R. Bartlett of Dunedin when he was addressing the Convention of Photographic Societies of New Zealand on April 26th. The following five days only served to confirm and strengthen this sentiment, for at the Convention, held at Queenstown, New Zealand, numerous friend-ships were cemented among people who previously had been no more than mere names on prints. The password was "photography" and the sign was one or more cameras hanging from the neck.

This Convention, probably the first of its kind to be held in the British Commonwealth outside England, started back eighteen months before when Fred Bowron of the Christchurch Photographic Society visited the United States on business. But while he was here, he was determined to make the acquaintance of as many well-known photographers as possible.

As many of you know, Fred attended the PSA Convention in Baltimore. And upon his return to New Zoaland, he was so enthusiastic about his contacts made at the fine get-together here in the United States that he and his old friend Leonard Casbolt, President of the Christchurch Photographic Society, started to spread the gospel of conventions through South Island. The other clubs liked the idea and pledged their support. A convention committee was formed composed of F. Leonard Casbolt, APSA, President, Fred L. Bowron, Secretary, Ron L. Sparrow, Salon Secretary, Albert H. Marker, Entertainment Chairman, and Roy H. Truscott, Tressurer.

The convention was held at Queenstown in the heart of the southern lakes and moun-

tains at the peak of autumn color from the 24th to the 30th of April. The opening ceremonies were held on Thursday evening with remarks from the Convention Secretary, Fred Bowron, and the President, Leonard Casbolt, followed by greetings from the Mayor of Queenstown. Following this, the group heard recorded greetings from Norris Harkness, PSA President, Gene Chase and Ray Miess, officers of the Pictorial Division, and Phil Maples, Director of the Recorded Lecture Program. The whole group was thrilled with the personal greetings from PSA. Also present were Keast Burke, APSA, and several others from Australia.

Another first at this fine convention was the First National Salon, composed of 55 prints selected by Harold Larsen, Leonard Casbolt, and Fred Bowron. These prints were displayed on the wall of the "House of Friendship" where they remained during all of the meetings. The prints were reproduced on slides and comments by the judges were recorded for future circulation among the participating clubs.

On Friday, through the cooperation of the Pictorial Division's Recorded Lecture Program, the first showing of the PSA Permanent Print Collection with recorded commentary on the prints by J. Elwood Armstrong, FPSA, was held. For those with limited experience in International Exhibition work, this was truly an education. Not only did those present get to see examples of some of the finest photographic work in the world, but the expert commentary helped point out the factors which contributed to the success of these outstanding pictures.

On Sunday night, the group heard the Recorded Lecture by Barbara Green, FPSA, on "New Prints for Old", also made available to this group through the Recorded Lecture Program. Thus through the medium of the tape recorder we can share our knowledge with all parts of the world and truly make better friends through photography.

This convention seemed to be noted for the numerous field trips which were planned for the group attending. New Zealand was its full autumn foliage, and the beauty of nature helped further the cause of photography.

liford, Ltd. of London presented the four honor print winners with silver medallions. And at the final session, plans were made for a similar convention to be held next year with the Waikato Club acting as hosts.

And so the joys of photography and the fellowship developed by attendance at one of our PSA Convention has been carried to this spot nearly half way around the world from us.

—Stella Jenks, from notes by Norman Hadler



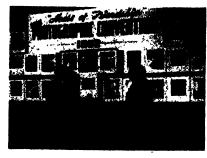
MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

This month the column has been devoted almost entirely to the quotation of a portion of a letter written by Dr. John S. Anderson, of Grand Island, Nebraska, and inserted in the Notebook of Portfolio #45. Due to the alertness of the secretary of this Portfolio, Miss Florence McGee, it is being passed along to you. We've found it to be something that is well worthy of consideration, and hope you will feel the same way about it. (Hope you don't mind, John!)

it. (Hope you don't mind, John!)

There is also another "thought" which
was passed on to his fellow Portfolio members by Dr. Anderson in a later notebook



Jadges Harold Larsen, APSA, Leonard Casbolt, APSA and Fred Bowron discuss the New Zeeland Salon. (Browne photo)

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entry. It was just too good to overlook, because of the evidence of such sincere think-

ing and deep feeling.

All I ask, and all that John asks I'm sure, is that you read the following and then sit down and give it some very serious thought, consideration and an honest try. It isn't always easy to follow this pattern—but it is easy to let the excuse, "I just haven't the time!" alip smoothly across our tongues. At any rate I hope you will make this your "thought for the day";

"A group of friends were over at my home the other evening, and during the evening asked to see some of my prints (note: asked, not were forced). After seeing many and discussing all, one person asked me where I found the time to do all this work, and with a grin and shrug of the shoulders

the remark was passed by.

"Later as I was getting ready for bed I got to thinking about his remark and came up with a thought or two I deemed worth remembering. The good Lord gave us 24 hours a day and each day is followed by a new one. It seems that because of this, the finding of time is the easiest job of all for it is ever present. Time never begins and never ends, for it is eternity itself. The big job is not to find time but rather to take time. In this art of ours, in which we all strive for proficiency, there are many exacting processes. To learn them the way we wish requires practice and more practice. You must make up your mind to take the time to do them not once but scores of times.

"We Americans are loaded down with organizations, clubs, golf, bridge, dancing, hunting, fishing, scads of hobbies, etc., etc., etc. But in our hobby of pictorial photography, if you do not plan on taking enough tune from each day to do the things you want to do in it you'll never learn it. There are only 24 hours in a day, and if you wish to do all the things there are to do, you'll never learn to do any of them well. So the only other thing you can do is cut out some of it."

Do you enjoy reading about your fellow Portfolioists, about their ideas, suggestions and experiences? OK! Portfolio Secretaries -then, it is up to YOU! Will you please review the Notebooks very carefully each time they return to you for rerouting? Anything at all that you feel might be of interest to other Portfolio Members, for one reason or another, should be copied (a rough drast will do) and sent along to me: Evelyn M. Robbins, 2417 South 11th Street, Springfield, Illinois.

Remember this is YOUR column! I'd like to put into it the sort of things that will be of interest to all Portfolioists. Any ideas or suggestions that you have will be very much appreciated—send them along!

Convention Time

Here it is at long last! Time for the big PSA Convention. I hope you'll be there! It sounds like the New York gang have some big plans in the making for lots of fun, as well as some very very good programs.

From personal experience, let me assure you that attendance at a PSA Convention is very much worth the trouble of saving your nickels and dimes for a long time in order to got You'll find friendships there that will be beyond value to you for the rest of your life, I KNOW! I wouldn't trude life itself for the friendships I've found at a PSA Convention!

You will never most a stranger there-Even introductions aren't necessary, nor are they expected. You'll find that people will walk up to you, look at your hadge, and within five minutes you are old friends—yes, and don't forget! You'll be doing exactly the same thing before the sun sets on the first day of the Convention!

Just imagine walking into the Portfolio Room and being greeted warmly and whole heartedly by someone you've never seen before! Yes, I've seen it happen. Usually the photograph that you put into the Portfolio Notebook suffices, and, even though the members of the circle have never actually met in person, there is no doubt in their minds as to the other person's identity. And do you know, it's just like picking up a conversation where you left off (seems like only a few days ago). If someone were to remind you that five minutes ago you had never met this wonderful friend, you'd swear they were off their rocker.

The spontaneity and true friendliness is amazing! Believe me! Or-don't believe me come and see for yourself! I'll just make you a little bet; that there will be just one disappointment! And that disappointment? Simply this: You'll be sure to say, "WHY didn't someone tell me about this long ago!"

How about it? Will YOU be there?

Comments By Commentators

What Pictorialism Means To Me

By Dr. JOHN S. ANDERSON Portfolio #45, Pictorial

I have been very irked by articles appearing in many of the periodicals the last few months ridiculing pictorialism. I have always felt that this hobby of ours is so huge that everyone with all their varied likes could find an interesting niche somewhere within it. To me PICTORIALISM is that niche. But I absolutely refuse to have someone else cram their likes down my throat. Consequently, I'd like to write a few paragraphs about why I like to take Pictorial pictures. Mind you now, I didn't say that you should take such pictures! I merely want to show you why I want to.

To me there exists two types of pictures. One is the documentary, realism, be-as-it-is types of picture, and the other is the pictorial print. The documentary print I define as one depicting things as they are. On the other hand, the pictorial print depicts things AS YOU WISH THEY WERE. It seems to me that our old world is so full of the sordid, the decayed, the nauscating realism and it is thrown at us by the news, radio, movies and others so much that we should strive to get away from it as much as possible. Such can be accomplished by the pictorial print, for it can be made to depict things the way you wish they really were.

Photography is trying to go the way of Literature, Art, and Music. A book is written now with no thought of its ever being read in the future. When a new book appears it is first hoped that it will be banned in Boston. Next the Book of the Month

AMERICAN PORTFOLIOR R. Cholethilf, Man, PSA, Its 800 Daris St., Erzentin, III uternational poetfolios Col. Charles J. Perry, Birboops 7431 Ryan Road, El Fato, Tenna PORTRAIT PORTROLIOS Frederic Calvert, Director 26 East Fourth Street, Chester, Popts. AMERICAN EXEIDITS Frod Fiz, Jr., APSA, Director 5956 N. Sheridan Rd., Chlosgo 40, 481: INTERNATIONAL REMIDITS Walter E. Parker, Director 6213 Woodlawa Ave., Chicago 37, Illinois CAMBRA CLUB PRINT CIRCUITS William R. Hatchinson, Diri Box 367, Newburgh, New York CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Metaphis E, Tunt INTERNATIONAL CLUB PRINT COMPETITION PEN PALS Miss Frances A. Hajieck, Director 7107 South Bennett, Chicago 49, Ill. PERSONALIZED PRINT ANALYSIS J. Elwood Armstrong, FPSA, Dir 17402 Menica, Detroit 21, Michigan PORTFOLIAN CLUBS ten T. Anderson, APSA, Direct 247 Q Street, Lincoln S, Nebraska PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 1712 Calle Cerro, Santa Barbara, Calif. INSTRUCTION PRINT SETS Dr. John S. Anderson, Director let Net'l. Bank Bldg., Grand Island, Neby. RECORDED LECTURES Philip B. Maples, Director 29 Spring Street, Brockport, New York SALON WORKSHOP AWARD OF MERIT SALON PRACTICES Ralph L. Mahon, APSA, Director 260 Forest Avenue, Elmburst, Illinois WHO'S WHO IN PICTORIAL PHOTOGRAPHY C. A. Yarrington, Director ** 50 Church Street, New York 7, New York

C. "Jerry" Derbos, Director 136 Rosslyn Street, Jackson, Miss. Gloum E. Dahlby, Director 419 South Taylor Ave., Oak Path, Ill.

HONORS PROPOSAL COMMITTEE Robert L. MoForrem, APSA, Director 2422 Clinton Avo. S., Apt. E-14, Missespolis

CONVENTION PROGRAM Miss Doris M. Weber, APSA, Chair 2024 East 86th Street, Cleveland, Chio MEMBERSRIP*

Jones, Director z 220. Montgomery 1, Alabama **ORGANIZATION** R. Hogan, Hon. PSA, PPSA, Di Welaut Street, Philadelphia 2. Pe

Chair gets it and it hits a one and a half meldion obscure is born. Finally it appears in the twenty-five cent book rack and then—OBLIVION!

A ploture is painted only with the shocking power to startle the onlooker into looking at it and then to have him turn wishing he hadn't looked. There's no hope born with the picture that it will be seen by scores for centuries to come. The main idea in its birth is to startle and thus be called Modern.

A song is written not with the thought that hundreds shall play it for years to come and that budding musicians be called upon to add it to their repertoire; but only with the prayer that a leading singer or band will plug it and make it sell. Soon it hits three million copies. Thousands of records are sold, a movie uses it for a title song, it hits the Hit Parade, and then OBLIVION! Not only popular music follows this theme. How many times in the last six months have you heard the Sabre Dance? Yet it was played incessantly at first.

Yes, I'm afraid photography wants to follow the lead of its elder sisters. I for one

will do all I can to stop it!

The realist condemns us for our manipulations and control processes. The argument is that the camera as it now exists with its fine lenses is capable of producing needle sharp reproductions and should be used only as such. How silly! I presume if Shakespeare were to come back to Earth and be given our finest typewriter and placed in our finest air-conditioned study that he would be ridicaled for producing Hamlet and not something equivalent to Forever Amber. I suppose if Gainsborough were to return and be given our finest oils and sable brushes and placed in our modern studios that he would be chastised for producing a Blue Boy instead of a Dali nightmare!

The camera and all its accessories is a mere tool and I shall use it as my hand and heart desire and someday, perhaps, I may create something that will be viewed with joy by many for years to come.

I believe a pictorial picture should fulfill the following requirements. I know you've all heard this thousands of times but it still comes first. It's got to have a center

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolice
PSA Pottrait Portfolice
PSA Ministure Portfolice
PSA Control Process Portfolice
PSA Star Exhibitor Portfolice
PSA Star Exhibitor Portfolice
(For PSA Award of Mork Winners)
PSA Nature Portfolice
PSA Photo-Journalism Portfolice

For information concerning any of the forgoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Ridridge R. Christhilf, Hon. PSA, APSA, Saite 406, 800 Davis Street, Evension, Illinois. of interest. Pattern, Nature, or what have you—if it is pictorial it has a center of interest is the first thing that attracts the looker. Secondly this center of interest must be in a pleasing area of the picture. After the looker's attention is brought to focus it must be restful to him or he will cease to look.

Thirdly, he must have something to see when his attention is pleasingly called to the picture. The center of interest, in its pleasing spot, with other secondary centers, must say something to the looker, if it doesn't do this it must make him feel an emotion, or bring back a memory, or feel a certain mood. Fourth and the most important of all to me, the picture must have some of the maker in it. It must have style and quality and these must be the maker's own. The old masters were remembered for their blending of colors, brush strokes, and groupings of ideas. Pictorial pictures must do likewise.

A documentarian can take a picture and this picture can be duplicated exactly by anyone using the same camera, lens, film, lighting conditions, and paper. It is all a set formula from which he cannot vary and contains absolutely no individualism. On the other hand I can take a picture and through my own effort can so manipulate that picture to express my own ideas as to how I wish that picture to be. This can never be duplicated for it is the product of heart, mind, and hand, and does not come into being simply by mathematical rule. This then is the big factor in pictorialism. The first three are important to the picture, but the last is what gives it a soul.

I hope I haven't made anyone angry. This is only to explain why I wish to make pictorial prints. I'll be the first to admit that the pictorialists have not been true to their calling. Too many mimics and copyists have swamped the salons with their work. It would be nice if an artist were to be one of the judges with two photographic judges to balance. The latter are needed because the perplexities of the photographic process must be understood. The artist is needed. however, to help pick the true pictorial print, the one picture with a soul. Occasionally in a salon a small star appears. It's a new star and is welcomed with open arms. The judges sigh with relief because of its freshness, and it is nurtured as if it were a fragile plant.

I now suggest that our die-hard friends go to their nearest physician and have their blood pressures taken. A good rest and you'll be as good as new.

Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

Good Portraiture Is A Challenge

Good portraiture is a challenge. A good portrait reveals the personality of the subject. It brings out many facets of the person. It is more than just a map of facial features.

Many folks can go out in the field, take a picture of a pretty scene and come up with a pleasant pictorial print without too many mistakes, and it will pass the Judge's cagie eyes and be accepted for a salon.

But in portraiture, you work with a live model that is movable (especially movable at the wrong time). The lights are completely controlled by the photographer to produce the effect he wishes.

To have a portrait accepted in a Salon, it must be practically perfect in every detail. To learn how to do this a Portrait Portfolio is your answer. Even if you are not interested in Salons, you will learn how to make good studies of your loved ones, friends and acquaintances.

Of course, if you have reached a high degree of proficiency in your portrait work, you may not need the help of the others in the Portfolio quite so much. But you can always learn new tricks in portrait making and your comments will help others who have not yet become as adopt as you are.

And do we need to tell you about the marvelous friends you'll make? You will be in a group of 15 persons like yourself, all working toward making better portrait studies.

Why don't you join a Portrait Portfolio today? Write the Director—his address is in the masthead.



A. LYNNE PASCHALL, Associate Editor

August is the month when many camera clubs hold field trips. How much is accomplished for the good of photography by such activities may be open to debate, but most people have a good time on these outings, and if a club needs new members, or the old members need reviving, then there is nothing equal to a field trip. The indoor "shooting session" can not compare with it. An amateur photographer needs lots of room; he needs blue sky and fleecy clouds, and distant hills.

I went on a field trip last summer, down into a state park that had everything: towering hills and stately forests, a mirror lake and a rippling brook. There were winding trails and cozy nooks. And, in order that there might be something to photograph, the committee bought out some city girls to act as models. And, how do you suppose they were dressed? Yep, you guessed it! Not in rustic garb but in ballet costumes, some of them in bathing suits.

One of the would-be pictorialists, after trying to fit a sophisticated model into the forest primeval, gave up in despair, and he was seen later, sitting off by himself, busily writing.

He came up with this:--

SHADES OF JOYCE KILMER!

I think that I shall never see

A model lovely as a tree! A tree by Nature clad in green,

A form that blends with any scene.

Its graceful limbs demurely dressed In leaves and verdure, surshine friessed. No styles or fashions rule its day, Yet beauty never shone so gay.

We're wasting words, my gentle friend, I cannot hope to block a trend: Go pose your model, but for me-I'll use my film to take a TREE.

A. L. P.

PORTFOLIAN CLUBS

Sten Anderson reports that a new club has been formed at Shreveport, Louisiana. H. O. Wiseman is the president and H. G. Friedman the secretary. This club, to be known as the Shreveport Portfolian Club. was organized on May 5 with an active membership of thirteen and one associate mem-

The Lincoln Portfolian Club joined with four other photographic clubs in Lincoln to bring one of the PSA National Lecture Programs to that city. They had Barbara Green, F.P.S.A. with her lecture on child photography: "Don't Watch the Birdie," A large crowd was present including twentyfive photo fans from Fremont, fifteen from Seward, and four from York, Nebraska. Kappa Alpha Mu, (PSA) photographic fraternity from the Department of Journalism. University of Nebraska, was one of the sponsors.

American Exhibits

One of the ways that we make progress in photography is by studying the work of people who are better at it than we are.

By all means get in as many prints by your own club members as possible, but it would be a good plan to schedule at least one of the American Exhibits for the coming season. Write to Fred Fix, Jr. and tell him all about your club, as well as the open dates. We are sure that he will have something for you.

Among the more recent additions are shows from the Photographic Guild of Detroit, the Fort Dearborn Camera Club of Chicago, and the Southern California Collection.

If your club goes in for fads and outof-the-ordinary work, perhaps you would be interested in prints by Anne Dewey or Y. Ishimotto. Or maybe the nudes of Buck Hoy.

Then there are always the lovely seascapes of John R. Hogan, the human interest shots by Carl Mansfield, the landscapes and portraits by Edward Crossett and Louis David-

Camera Club Print Circuits

The one activity that is always open for a PSA club is the Print Circuit. Write to William Hutchinson for an application blank, now, but do not send it in until you are all ready to go. Yeu will need three prints from your club, get them in your own hands before sending in the final application, because things happen fast sometimes. and it is discourteous to keep the other seven clubs waiting.

Be sure to tell the open dates that your club has. It is not always possible to sched-ule for an exact day but Bill will do his best for you.

(You will find the addresses of the directors of all these activities in the masthead on the second page of the Digest.)

INTERNATIONAL CLUB PRINT COMPETITION

For many of us summer vacations are over. Pretty soon we'll be dusting out the corners of the "ole club room" getting ready for another year of photographic fun and progress. Some clubs already have programs set up for fall, while others are hurriedly making preparations. In any case most emphasis is likely to be placed on the fact that "the print's the thing" and plans arranged accordingly. A lot of possibilities are offered to program chairmen by PSA -tape recorded lectures, personal lectures by well known photographers, print shows, and of course to add a friendly challenge: The International Club Print Com-

Now starting its second year under the direction of the Pictorial Division, this stimulating camera club activity promises to be a big drawing card because it offers so much. Limited to PSA Camera Clubs only, it provides a challenge to photographers to see how their club, no, to see how your club compares with others, not just in this country, but throughout the world. Exhibition photography is a personal thing, reflecting the merits of one person. The International Club Print Competition calls for team spirit, and co-operation from all the club members. Although individuals are rewarded for their good work, the chances of any one person doing it all are remote, and the big rewards at the end of the year go to the top camera clubs.

If you're in New York for the PSA Convention you'll see the trophies which will be presented to the winning clubs next year. If not, you'll want to urge your club to participate -- to get into the race which begins very soon. The rules are listed right here, but remember, write to the Director for your club's entry form—and do it now, before it slips your mind. And good luck to that camera club of yours, too.

INTERNATIONAL CLUB PRINT COMPETITION RULES

1. Any PSA Camera Club is eligible. Entry fee is \$5.00 for the season's com-

petition.

2. Clubs may choose the group in which they wish to compete, Class A or Class B. Class A clubs are composed of the larger and more advanced groups. Class B is for the newly entered clubs and those working for advancement to Class A. At the end of the series of contests at least 20% of the highest scoring clubs in Class B (and not more than 25%) will be advanced to Class

3. Contests are held in October, December, February, April, and June. Prints are judged in a different location each month as indicated on the entry form for each contest.

5. Print onces are to be used for past and cent propaid. Prints will be turned by parcel post. 6. Prints must be undented. Overcea.

trice may be unmounted but, wit postal regulations and free of costons

charges. 7. Each club may enter 4 prints for each contest. No more than two prints may be entered from any individual member. Prints once entered onniet be entered again; and prints which had been accepted in National Exhibitions mora than 18 months prior to the deadline date are incligible.

8. Prints must be solely the work of the entrant and must be identified with name, address, and club or maker. Prints must be titled for identification purposes.

9. Judging will be on a point basis, each of the three judges scoring each print from 1 to 10 points. Report and score sheets, including judges' ballots will be sent to each club participating.

10. Individual winners will receive silver medals each month, and a gold medal will be swarded to the maker of the "Best Print of the Year." Honorable mention winners will receive stickers.

11. Trophics will be awarded to the highest scoring clubs in each of the two classes at the end of the contest season.

A Word About Judging

Any PSA Camera Club, with suitable facilities, is eligible to apply to handle one of the five judgings. Such club need not be participating in the competitions. Three judges are required, who are qualified to judge photographic exhibitions. A chair-man, in whose hands responsibility rests, has complete charge. Arrangements must be made to judge the prints according to established standards, with scoring sheets prepared by the judging committee. Clubs will be selected based upon availability of judges and suitable help, with location being a factor, to distribute judging points throughout the country. For further information, write to Robert J. Lauer, Director, Int'l Club Print Competition, 807 South 14th Street, Milwankee 4, Wisconsin.



GEORGE GREEN, Associate Editor

Thru The Camera Eye

The Camera's Eye is a most wonderful thing. This piece of man-made optics is abused no end with dirt, dust, finger-prints and vigorous rubbing. But despite it all it does its job of capturing the scene your

bying haw and transmitting it to the sen-

without material.

We himm beings also have a camera eye. Two to be specific. And, like the camera lone, they are abused by their owners. Not only by neglect but by permitting them to stacken in their duties. Of course, we know, our eyes are us. We tell shem what to look upon and WHAT TO SEE. The first part is reflex action. It is performed automatically. The second part is training and requires a great deal of practice.

The preface to this was inspired by a letter just received from my good friend Roy Green (no relation) of Modern Photography, My eyes looked at "Special offer to P.S.A. Members" and then I decided to read further and find out why Modern Photography wanted to make this special offer to me because I was a member of P.S.A.

What did I see? I'll bet it was different than what you saw. I saw that they were giving me the opportunity to obtain experience by seeing. Experience which is priceless because I would be looking at subject matter through the eyes of those who have attained a niche in the photographic field. And after I looked, what then? I would either say to myself. "TER-RIFIC" or "e-e-h-h!" Why either? Why one in CAPS and the other in agate type? Because having trained my mind to see what my eyes looked upon I can evaluate MY REACTION in a glance.

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA
No. 4. Still Life by Ann Pilger
Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not negabers of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Breckport, New York.

For the SPECIAL please contact: P. H. Osiman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio, And that's the lead-in to the conclusion of the column.

It's your reactions at a glance that either makes you a film-spendthrift or a pictorialist. It's what your mind sees in that first look that urges you to raise the camera and press the shutter release or to leave the camera as is. And your reflexes are tuned by previous experience.

That's why Modern Photography's letter set me to seeing things: Pictures at Dawn with grey overtones, breaking surf and peek-a-boo sun, and Ivan Dmitri's name takes me back to 1936 and I'm in his studio overlooking Park Ave., marvelahing his most wonderful work. Yes, my mind's eye saw plenty because it has experienced what makes living important . . . an understanding of values—the ability to accept the good and reject the bad—the perspectivity of picture-impact.

And, believe me, if I can do it so can you. Don't be a film spendthrift. It's more fun to be a scene-saver. Good shooting.



C. "JERRY" DERBES, Director

The Salon Workshop— A New Service

(The idea of providing "The Salon Workshop" as an activity for Pictorial Division members came originally from a similar circuit started in his own Portfolio by John Hogan. Several trial circuits have been formed, and this new activity is now ready to be launched officially.—Ed.)

Are you interested in making a Salon Print? Have you sometimes wished that you had the knowledge and experience of the "Masters", the well-known Salon Exhibitors, who seem to hang prints with the greatest of ease?

The Salon Workshop is a plan offered to Pictorial Division members by which you may try your hand at making a Salon Print. It is an opportunity for you not only to see first hand what a negative capable of producing a salon print looks like, but also to learn something about making prints of salon quality from such a negative.

The Salon Workshop will operate as follows: Groups of 15 members each will be formed. Each member in a group will be sent a negative and a contact print of it made by a well-known Salon Exhibitor. This negative will be one from which it is possible to produce a print that has or will hang in an International Salon. The same negative will be sent to all 15 members in each particular group.

From this negative each member will be required to make an I1 x 14 print to the best of his ability and experience. He may crop the print the way he thinks the Master would. He may tone it using any toner he thinks best or not tone it at all. He may use any manipulation or photographic process he thinks will improve the print.

The print is mailed immediately to the Director in charge of this activity. The negative is to be sent to the next member in his group. Ten days will be allotted each member for making his print.

each member for making his print.

At the conclusion of the first circuit, all 15 prints will be sent by the Director to the Master who made the original negative. He will judge the prints and comment on them. To the person making the best print in the group, as selected by the Master, we will award an actual Salon print made by the Master.

The 15 prints plus the one of like size made by the Master will then begin its second and final circuit of the group. Everyone will then have an opportunity to inspect and compare their print with the others and see how the Master made his print. Five days will be allotted each member for his inspection, after which he will again mail the package to the next member, leaving his print in the group.

In order to classify everyone according to ability and experience, there will be three different levels of participation:

Class "A"—those who have never had a print accepted in an International Salon.

Class "B"—those who have had not more than 2 different prints accepted in an International Salon.

Class "C"—those who have had from 3 but not more than 6 different prints accepted in an International Salon.

Each group will be composed of workers using the same negative size, and each member will be expected to handle the negative of the Master as he would a valuable negative of his own. There will be a service charge of \$1.00 for each group in which PD members participate.

For further information and an application blank, write the Director of this new activity, C. "Jerry" Derhes, 136 Rosslyn Street, Jackson 9, Mississippi.



STANLEY D. SOHL, Associate Editor

Honors To Our Comrade

Word has just been received that Prof. Abelardo Bonilla, one of our fellow International members, has been elected to the high office of President of the National Assembly of Costa Rica.

A letter to Burton D. Holley, Hon. PSA,

APSA, General Secretary for the United States of the Caribbean-American Fortfolios, from Dr. Esteban Antonio de Varona, APSA; General Secretary for Costa Rica, said that Prof. Abelardo Bonilla has been elected the new President for this term. In Costa Rica the legislature is of the single chamber type composed of 45 Deputies.

Professor Abelardo Bonilla is very much liked in his country. He is an outstanding man, a learned scholar, loved, admired, and respected by everyone. As a photographer he is a very hard and serious worker, and is now Vice President of the Club Foto-

grafico de Costa Rica.

The members of the First Caribbean-American Portfolio of which he is a part, know him and know his work, but for those of us that have not had the pleasure of meeting him, we can feel highly honored that one of our members has reached such a high office in his specific country. Congratulations are in order for him.

Australia Meets South Africa



Leo Lyons

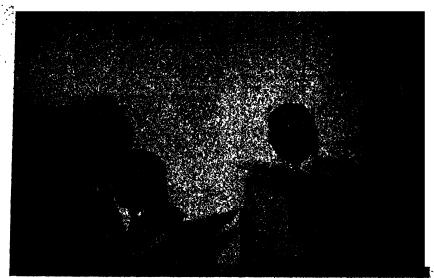
Dr. A. D. Bensusan, FPSA

It seems that once a PSA member and a member of some international portfolio, you have the makings of a friendship with many people and even people from some foreign land. So it was when Leo Lyons of Port Kembla, Australia and Dr. A. D. Bensusan, FPSA met in Johannesburg, South Africa on Leo's recent trip to Africa.

In this case Ray Miess, APSA of Milwaukee, Wis. knowing both men and fore-seeing a possible meeting, took care of the necessary details to bring about such a fine experience. Leo Lyons is a member of the First Australian-New Zealand-American Portfolio while Dr. Bensusan is Circle Secretary of one of the South African-American International Portfolios. Dr. Bensusan is also editor and publisher of the South-Africa Photogems Annual.

A Change Of Leaders

Oliver W. R. Smith, Canadian General Secretary, has resigned with Edward G. (Ted) Tozer, taking over from very able hands. Oliver Smith has done an extra swell job for the past three years but he has found, along with his other duties, the load was getting pretty heavy. Besides the portfolio duties, Oliver has done a great deal in promoting the Canadian division of the PSA. With Oliver's help, the Canadian-American portfolios now have five sircles in operation, one being a 16 x 20 salon portfolio.



Alfredo Senior, Juan Ulises Garcia, William J. McCarthy of New York City, and Mr. Cites Tripp, Economic Adviser of the United States Embassy, discussing pictures of the Caribbean-American Portfolios.

Ted Tozer, the new General Secretary, is an enthusiastic worker who says he is pleased to be able to do what he can for PSA and photography in general, but most of all, he enjoys the friendships he makes and the experiences gained in working on various jobs for the Society.

A General Secretary Speaks

Juan Ulises Garcia of Trujillo City, Dominican Republic tells what the International Portfolio activities mean to him.

The Caribbean-American Portfolios have the singular privilege of sheltering, like an amphora of friendship and love, many notable pictorial works of six of the countries of this part of the world, which the immortal Roosevelt called the Continent of Hope. They are: The United States of America, Cuba, Dominican Republic, Costa Rica, Nicaragua and Mexico. In these Portfolios are expressed, with eloquent language and notable adornment of the reality itself, an appraisement, plain and fundamental, of the interesting pictorial motives palpitating in the unbounded and flowery scenery of the Americas. The plausible enthusiasm with which, in tight row, their members have maintained in circulation this valuable messenger of a sincere comprehension and friendship, incontrovertfbly shows that "Art is a fecundation of the spirit in the sublime and tender field of human love." In all these manifestations, the Art in them contained also becomes a realistic expression, promising and fruitful, of a common ideal which makes all kind of effort to introduce in our world a supreme common good.

Our world simply could be, for those engaged in the cultivation of Art, a simple surface of luminous values, if our emotions had not, as they really have, the necessary potential strength to fecundate in our souls a fervid and noble passion which, caressing the beauty contained in the matter and in the forms surrounding us, organized and enlivens it to transform its attributes in something spiritual and human in character. These luminous values, rigorously interpreted sometimes, ideally, considered in other occasions, but always shining in the

scenery, discover through the seathetical pleasures they swake, the strong, vigorous, fecund and noble soul of The Americas.

Pictorialism feeds itself with emotions which, being extremely contagious, create a mutually recognized current of under-standing and sympathy linking the nations to one another and to a common ideal. Every emotion is an idea, and every idea is a force, a decisive and strong spiritual force. When emotions vibrate with such a tenderness that make themselves loved, they can penetrate, formally, deeply and intimately, into our sentiments. It is then when, at a point of saturation, our ideals will overflow, externalizing themselves. So they will carry, from without to within, through the common land on which we stand, the bundle, complicated but definite. of our aesthetic and ethnic roots.

This is why we must consider the deep influence which our Portfolios, in general. are affording to a mutual understanding among all the nations of the world, and specially among the countries, of a dualistic origin, spread over the American Continent. All artists have a very elevated mission to fulfill, and they are doing their best through our International Portfolios: they are to reveal the anxieties, conceptions and ideals which historically integrate the soul, virgin and luminous, of our nations. These artists, painters, poets, sculptors, photographers, all those who philosophize and exalt the matter and its forms, by an instinctive impulse almost supernatural, have the role of classifying, embellishing and reconstructing the conceptions and principles on which our present life stands. They must also discover the ideal of truth, the ideal of justice, and the ideal of beauty that wander in the almost forgotten shadows of the history of mankind, to form a new and most propitious spiritual atmosphere, in which the soul of our menaced civilingtion might breathe without interférence or fear.

If you are not now a member of an International Portfolio why not write for information. When one person feels as strongly about this activity as does Mr. Garcia, it is worth joining—I think so!

Column Salons Agreeing to Follow PSA Recommendations

lesse Manuscaliropo prints, G-color prints, T-color printsparantes, SS-sparop alides, L-mosochrome alides, A-architectural prints, S-scientific or nature prints Entry fee is \$1.00 in each class unless other-Mater' Man wise specified. Recognition: The monachrome por-tions of calous listed have initial Pictorial Division approval. Check salon list of oppropriate division for resonation of other sections.

SAO PAULO (M,C) Exhibited during September at Passtes Mala Gallery. Data: Foto-Cine Clube Ban-Astrante, Rus Avanhundava 316, Sao Paulo, Brasil. WITWATERSAND (M.C.S) Exhibited during September at Johannesburg Public Library and Durban Municipal Art Gallery. Data: Salon Secretary, Box 2385, Johannesburg, So, Africa.

INDIA (M.C) Entitlited in Ahmedabad in Sept., Sombay in October. Data: T. F. Getl, Secy. Camera Pombay in October. Data T. F. Omi, 1997. Theoretalists, Selapose Roed, Ahmedabad 1, India.

CLEVELAND (M,T) Exhibited Sopt. 8-26. Data: Mary J. Matheton, 12317 McGowan Ave., Cleveland 11,

TORYO (M.T) Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Teka-kuwa, 1984 Kishijoji, Near Tokyo, Japan.

NEW ZEALAND (M,T) Exhibited beginning Oct. 4 at Art Gallery. Data: H. A. Larsen, Salon Secy., P.O. Box 324, Hamilton, New Zealand.

NORTHWEST (M) Exhibited Sept. 13 21 at Western Washington Fair, Puyallup. Data: Goo. Kinkade, Auburn, Washington.

TORINO (M) Exhibited Sept. 27 to Oct. 9. Data: Societa Fotografica Subalpina, Via Bogino 25, Torino, Italy.

BANGALORE (M.S) Exhibited Oct 1-12 at Mysore Photographic Society. Data: K. Girimaji, 28 Sri Rama Rd., Bangalore 4, India.

IRISH (M) Exhibited Oct. 20 to Nov. 1 at Dawson Hall. Data: Geo. McLean, Exhib. Secy., 11 Hume St., Dublin, Iroland.

GHENT (M) Closes Sept. 21. Exhibited Oct. 21 to Nov. 9 at club. Data: Julien Tack, Secy., Nieuw-land 37, Chent, Belgium.

MISS. VALLEY (M) Closes Sept. 24. Entry fee \$1 00 plus return postage. Exhibited Stix-Baser & Fuller, Oct. 5-19. Deta: E. A. Tucker, 3635 Carter Ave., St. Louis 7, Mo.

CHICAGO (M) Closes Sept. 27. Entry foe \$2 00. Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSelle St., Room 1362, Chicago 4, Ill.

MEXICAN (M,C) Closes Oct 15. Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Missa, 1800 N. Farwell Ave., Milwaukee 2, Wis or Club Fotografica de Mexico, San Juan de Letrau 80, Mexico 1, D. F.,

HONG KONG (M.C.) Closes Oct. 18 Entry form and fee waived. Exhibited Dec. 1 6. Data: Se-Leuk Kann, e/o Hang Shing Co. Ltd., 52 Bonham Strand East, Hong Kong, China.

FICTORIA (M.T) Closes Oct. 18. Entry fee \$1.50 for priata. Enhibited Nov. 16 23 at Empress Hotel. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

OTHER SALONS

ROYAL (M.C.T.S.SS,A.MP) Exhibited at London, Leeds and Bristol Sept. 11 to Dec. 31, Data: Secy. Royal Photographic Society, 16 Princes Gete, London SW 7, England.

ANTWERP (M,C) Exhibited Sept. 13-27 at Reyal Zoological Society, Data: J. Em. Borrenbergen, 265 Dambruggetraat, Antwerp, Belgium.

LONDON (M,C) Exhibited Sept. 13 to Oct. 11 at Stoyal Society of Painters in Water Colours. Data: Secr., Lendon Solon of Photography, 35-27 Conduit St., New Boad St., Loudon W.1, England.

GAPE TOWN (M.A.S) Exhibited Sept. 22.37. Data: E. J. Sanby, Salon Secy., P.O. Box 3451, Cape Town, So. Atrice.

STOCKHOLM (M) Exhibited in Cotober. Deta f. Swedich Master Competition, Box 2221, Stockholm 8, Sweden.

EARAGOZA (M) Closes Sept. 15. Exhibited Oct. 5-38. Detn: Secretary, Seciedad Potografica de Secregon, Pinta de Sas 7, Rajor, Zaragona, Spain. LUCKHOF (M.C.T) Closes Doc. 15. Exhibited Pub. & Man, Deta: S. H. R. Rante, 68 Yahinpus, Alla-inded S, India.

PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA Forestry Building, State College, Penna.

Two Groups In Slide Contests

Due to growth of interest, the International Color Slide Competition for Individuals has been divided into two groups for the 1952-1953 season, according to Charles B. McKee, 5030 Del Rio Drive, Sacramento 18, California. This will be advantageous to beginners.

All entrants who had two or more slide acceptances in recognized exhibitions previous to July 1952, should enter Class A, while those who did not have two acceptances should enter Class B.

The first two of the 1952-53 contests will close September 20. Class A entrants will send their slides to Robert J. Goldman, 43 Plymouth Road, Great Neck, N. Y., while the Class B group will mail theirs to James Perdue, 321 E. Street, Davis, Cali-

The general entry form can be secured from Mr. McKee. No entry fee is required of Color Division members; non-members pay \$1.00 for the series of five contests scheduled to close on 20th of September. November, January, March and May an-

The May, 1952 contest was conducted by the Tulsa Camera Club at Tulsa, Oklahoma with 90 entries totalling 357 slides. The award winners were: Mrs. David Page, Topeka, Kansas; George Steck, Oil City, Penna.; Alfred Renfro, Bellevue, Washington; Adolf Vignale, New Toronto, Canada; Pearl E. Schwartz, Chicago, Ill.

Postal Regulations

Akhough most people believe that postal laws and regulations prohibit anything in handwriting in parcel post or fourth class matter actually a great deal of information either handwritten or otherwise can be placed in or on fourth class matter. For purposes of reference check article 14 page 82. U. S. Postal Guide Part 1, dated July 1951. This reads as follows "There may be placed on fourth class matter, or on the wrapper or cover, tag or label, any marks, numbers, names or letters for purposes of description"-

As far as photographs are concerned, either color slides or prints, this means that they can show the name and address of the maker and a title or the location or subject matter of the picture. If part of a set or series they can be numbered and carry a lot number.

We are bringing this to your attention as a number of contributors have been needlessly paying first class postage on slides for the Hospital Project bearing the identification which makes these slides so much more valuable and so much more interesting to the patients in the U.S. and U. N., Army, Navy and Veterans Hospitals in Japan, Kores and in the country. Such slides our be sent by percel post at a considerable saving.

Incidentally slides have been slow in coming in. We have been able to take care of the hospitals in this country that are receiving service but there has been a real shortage of the slides bearing identification that are needed by Army and Navy hospitals in Japan and Korea. To service properly the hospitals now on our list and to allow us to service hospitals in Japan and Korea not now receiving slides, we need at least 4000 slides a month. Prior to May we were able to send about 2500 a month. This figure is falling fast. Please go through your slides and send anything you can. Send them to Karl A. Baumgaertel, 353 31st Avenue, San Francisco, California.

"The Trouble With Us"

The trouble with a lot of us is we try to get too much in the picture. We need to learn to reduce, to concentrate, to simplify our picture area-to pick out some outstanding feature or phase of the scene and then build our picture around it, and eliminate everything else possible. It's the difference between scattered ineffective attention and concentrated effective attention.

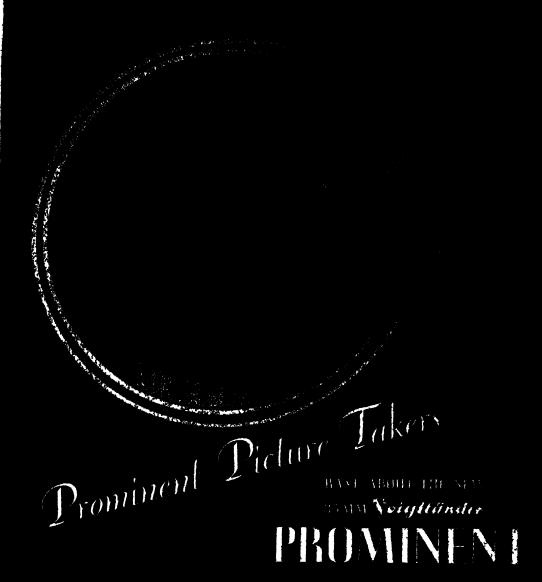
A whole corn field may make a picture of sorts. A single hill of corn may make a better picture. A single ear of corn may make the best picture of all. Simplified. Concentrated. Effective. A whole building may make a better picture—if you can crowd it in. A gable of the building may make a better one, or a single window or door, or even the window latch or the door knob, or the hinge on the door, may make the best of all. Why? Because it's concentrated, simplified, effective. It's the difference between scattered ineffective attention and concentrated effective attention, between DIVIDED INTEREST and interest that CAN'T BE DIVIDED because it has only one dominant factor or chief interest point to be fixed upon.

Move in on your pictures, else use a longer focal length lens so you CAN'T take in all creation when you make a shot. This admonition is general, of course. I have two wide angle lenses myself and use 'em on occasion-perhaps once in 100 shotsand have gotten acceptances with them. But in general I don't even carry a wide angle lens. When it comes to composing your picture, if you can't eliminate irrelevant material at time of shooting, consciously compose the view so you can easily crop it later, or perhaps reverse it, in order to gain the very best in composition possible.

-GLENN E. BROOKINS

Club Color Slide Set Directory

. As we feel that it is a better medium for reaching the particular individuals we want to reach—the club program chairmen, the Club Color Slide Set Directory which first



this newest of miniature cameras designed to take INTERCHANGEABLE LENSES.

and a shutter setting which is coupled with



appeared in the Celer Division similarest to the September, 1961 PSA Journal will hereafter be published in the Color Division Bulletin rather than in the Journal. The revised end enlarged Directory will next appear in the September-October issue of the C.D. Bulletin. This change will also enable us to have some extra copies run off for supplying clubs that may join the Color Division between issues of the Directory which will continue on an annual basis.

—K.A.B.

Town Meeting of Photography

Three Town Meetings of Photography, PSA-sponsored activities inaugurated at Santa Barbara, March, 1952, are being planned for the coming fall, in Southern California.

First of the three will be in San Diego on Sept. 13 and 14. A detailed account of the program will be announced in the Journal.

On Oct. 25 and 26 the second of these two-day junior conventions will be held in Fresno, California, for those Camera fans living in the south central part of

Coming Color Exhibitions.

SAGRAMENTO, Ang. 26—Soph. 7, deallies Ang. 2. Four chies, \$1. Porques Great Degins, PG Box 2006, Secremento 9, Cult.

PIPTSBURGH ALL COLOR, Dat. 5-12, Socilino Sept. 28. Four stides, \$1. Four prints, 51 plus pottage. Forms: James Dixon, 219 Seventeenth Av., Homostend, Pa.

TULSA, Oct. 19-14, deadline Sept. 30. Four alldes, St. Formet Ruth Canaday, 1779 S. Victor, Tules, Okia. CHICAGO, Nov. 8-16, deadline Oct. 18. Foun alldes (all sizes), St. Former Arthur Papha, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLET, Nov. 5-8, deedline Oct. 22.
Four slides, \$1. Forms; E. A. Tucher, 2625 Carter
Av., St. Louis 7, Mo.

California,

Shortly thereafter a third is contemplated in San Luis Obispo, California, for the middle coastal area; dates to be announced later.

Visitors to California from all parts of the world are invited to attend these PSA get-togethers. Programs are designed to appeal to anyone interested in photography with especial emphasis on helping the beginner.

—Vella L. Finne

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

The Nature Division in New York

Naturally at this time all roads lead to New York and the 1952 PSA convention. We are certain that the Nature Division in force will be represented in the pilgrimage wending it's way to the Big City for the big doings of the year.

This writer is happy to be able to assure the members of the Nature Division that a treat is in store for them when they reach their destination in the Big City, a treat in the way of a well rounded program of activities of intense interest to all of them. A program that will carry on to the big climax Saturday night, the honors banquet. To give you an idea of what to expect let me outline the menu for you.

On Thursday, August 14th, from 9:15 to 10:30 A.M. in Parlor A&B, Dr. B. J. Kaston will present "Photography of Spiders". From 10:45 to 12 noon in the North Ball Room, Helen Manzer, APSA will hold forth with "Ins and Outs of the Color Show". This is a program which the Nature Division is co-sponsoring with the Color Division. From 9 to 10:30 P.M. in the Grand Ball Room, Mr. Jay T. Fox, APSA will present "Natures Highlights".

will present "Natures Highlights".
On Friday, August 15th from 9:15 to 10:30 A.M. in Parlor A&B, Bruce Force will present "Photography of Minerals". From 10:45 to 12 noon in Parlor A&B, Dr. Romen Vishniac will give us a talk on our favorite subject "Nature Photography". From 1:15 to 3:15 P.M. in Parlor F&G, C. B. Schaughneoy will present "New Jersey Birds".

On Seturday, August 16th from 9:00 to 10:30 A.M. in the Grand Ball Room there will be a showing of the Color Slide Exhibit of the PSA Salon. To insure against the possibility of the Nature slides running over the time limit and the showing of these having to be curtailed, they will be shown in the Gold Room as a separate showing. From 3:30 to 5:00 P.M. in the Gold Room there will be a program "Photography of Flowers and Botanical Specimens".

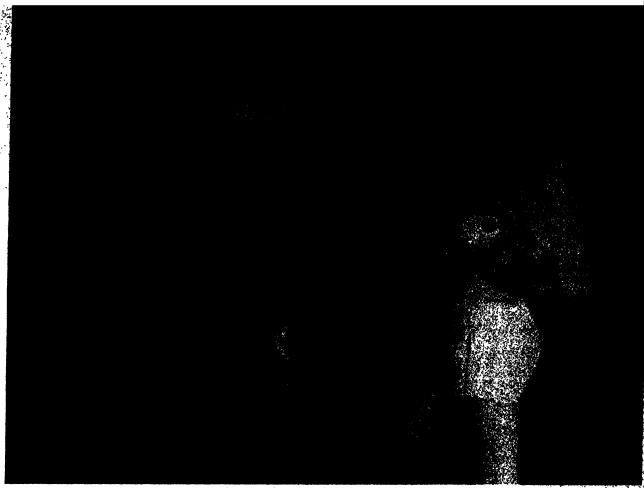
There has been an added attraction scheduled for Saturday from 1:15 to 2:45 in the Gold Room. Ruth Sage, the Division Secretary will hold forth in a most interesting How-To-Do-It nature program. The element of surprise in this program would be spoiled if too much were said of it here. She will be assisted by Chet Wheeler. The writer had the pleasure of seeing a preview of this program when it was rehearsed in a western New York camera club and the best I can say for it is Don't Miss It.

Last but not least there will be a Nature Division luncheon in the hotel at noon Saturday. Tickets may be procured at the time of registration. Let's make it a big get together for the division. Last year at Detroit there were 125 members of the division present at the luncheon. How about beating that record in New York?

The Who's Who Listing

In this issue of the journal we publish the Who's Who In Nature Photography listing. The preparation of this list presents quite an involved problem. Naturally it is compiled from the catalogues of the various recognized nature exhibitions. Often que to misspelled names or transposed names there is the possibility of an error

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Basic exposure is measured by G-E Mascot meter; then G-E Photoflush puts extra light enberait's needed?

Idea for Better Pictures!

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You'll be delighted at the results—in black and white or color. And you'll see why G-E flash adds so much to daylight pictires. It's the mark of the expert! Try it!

Remember, there's a G-E lamp for every photographic purpose





ELECTRIC

recention is taken in the preparation of this list there have been some errors in the past. It is just possible that there might

be some error in this one.

If in reading this listing you should discover that we have made any error in our compilation please address a note to either the secretary of the division, Ruth Sage or to the writer and an acknowledgement, and correction will appear in this column in the next issue of the Journal after it is brought to our attention.

First M.P.S. International Salon of Natural History

In a recent issue of the Journal we announced that it was the intention of the Mysore Photographic Society of Bangalore, India, to include a nature section in their salon. On March 22 the Nature Division supplied the Mysore Society with information covering the minimum requirements, and standards of conduct in order that their show might be sanctioned by the PSA Nature Division. At the time the master mailing list of the division was also mailed to them in order that entry forms might be sent to all of the current nature workers.

Last week I received an air mail communication from Dr. G. Thomas of the Mysore Society advising that the master mailing list had not reached them until May 19th, too late for them to use it for the 1952 exhibition and Dr. Thomas advised that they had taken the listing of nature workers from the 1948 American Annual as a mailing list. The good doctor advised that he knew that this list was outdated and asked that we do what we could

to publicize the show.

While the writer realizes that the release date of this issue of the Journal will allow only a month at most for prints to reach Bangalore by the deadline of their show. which is September 5th, maybe those of you who did not receive entry forms will give it the big try to be represented. We need more nature exhibitions and the success of their 1952 show will insure its being repeated in 1953. The salon is for prints only. If you have no entry form the prints may be mailed to

MPS International Salon of PHOTOGRAPHY c/o Mr. K. Girimaji 26, Sri Rama Mandir Road, Bangalore 4. India

the calendar is as follows: Last Date for Entry5th September, 1952 Judging7th September, 1952 Notification of Results 10th September, 1952 Total Rejects Returned

22nd September, 1952 The entry fee is \$1.00, payable to K. Girlmejl.

Why Be Hard On The Nature Exhibitions?

A short time ago the writer received a communication from the sponsors of one of our nature exhibitious containing a gripe best the way prints and slides are shipped the artibilities. The complaint was that they were shipped in trunks and caskets in order to protect the constants without consideration of the cost of establish same by the exhibition. The writer had nover board this complaint before which is probably because postage rates had never been quite so high before.

It happened that the writer was called on to serve as Salon Chairman of the 14th International Exhibition of Nature Photography of Buffalo this year and this gave him an opportunity to sympathize with the griping sponsor. I realized just what was meant by trunks and caskets. I realize that we all would like our prints and slides well protected while in transit but there is such a thing as going too far in order to do so. The writer carefully noted the manner of packing the slides and prints submitted to the 14th International this year and also noted the postage required to return them and the findings were simply amazing.

While none of our exhibitions have ever expected to make any money on their shows most of them are sponsored by camera clubs and in such cases it is hoped that the exhibition would not cut too deeply into the club treasury, as is the case with the International of Buffalo which is sponsored by the Science Museum Photographic Club. Some of the exhibitions have tried to maintain the \$1.00 entry fee as has our club the complaining sponsor. With our experience this year, which I presume was similar to the experience of the exhibit which did the complaining, I can assure you that the \$1.00 entry fee is most certain to be a thing of the past. The return postage amounted to more than 50% of the entire receipts. While generally the postage on the return of the slides is nominal and helps to carry the load for the return of the prints our experience this year shows that the slide makers are following the pattern of the print makers and are increasing the size and weight of the slide packages so that the above is no longer the case.

Let me cite some instances of what I am referring to. We received one package of prints from our own state and within a radius of 200 miles of Buffalo, which was packed in a plywood box made up of quarter inch stock and which required 98¢ postage to return. The maker certainly knew this because he had to pay the postage to send it in. He also knew that he sent a \$1.00 entry fee and expected to receive a notification card of his acceptances and he also knew that he expected to receive a catalogue of the show, so he was sure that the exhibit was going to lose considcrable from his entry, so why ship his prints in a trunk? We also received slide entries that cost as much as 37¢ to return.

I am just as particular of my slides and prints as most people are and I also pack them in a way that I expect they will be perfectly safe in transit, and let me say that I have never had a slide broken, or a print damaged in shipping, and I can give you proof that this can be accomplished with but a nominal cost to yourself and to the exhibition to which they are submitted. The last show that I entered which was as recent as three months ago, returned my four prints for 37¢ and my four for 6¢. My prints were shipped in a container that I make myself, consisting of a piece of corrugated cardboard that is 17 and % incluse wide by 48 inches long the to folded and tacked onto two light such of pine wood of 14 inch scook, 16 inch wid and twenty inches long. My slides were shipped in a regular box in which Kodak used to return slides after processing (the narrow size) with a light sheet of corrugated board on the bottom, then two slides, then another sheet of the board then the other two slides and then another sheet of the board. This is wrapped in ordinary brown paper and scaled with tape, the whole weighing just two ounces. How about giving the exhibitions a chance to come near breaking even on their venture. Stop shipping your prints and slides in trunks and caskets.

Who's Who in Nature Photography — 1952

Prepared by Ruth F. Sage, Secretary, PSA Nature Division

During the photographic exhibition year, 1952, there were aix nature exhibitions conforming to the standards of the Nature Division. These were PSA, Louisrille, Chicago Nature, Rochester, Columbus, and Buf-

The requirements for inclusion in this listing were acceptances in two or more of the exhibitions listed. which is an in-This year's exhibitors number 277, crease of 37 over last year. In addition there were 402 persons who had acceptances in one show, which is an increase of 20 over last year.

Interest in the Nature Exhibitions is steadily growing as indicated by the increase of 134 persons submitting to these approved exhibitions over the 1950 records. This is a gain of approximately one third in two years.

asterisk appearing before a name indicates that the person served as a judge in one or more of these exhibitions. The code for the abbreviations is E-Exhibitions, S-Slides accepted, and P-Prints

Name and Location	E	5	P
Adams, Blanche H., Phoenix, Aris.	2	6	<u>.</u>
Agnew, Louise, Chicago, Ill.	ã	10	_
Alexander, Cy., Brooklyn, N. Y.	3	ğ	_
Anderson, Arthur E., Chesterton, Ind.	2	2	4
Archibald, James H., Amsterdam, N. Y.	2	4	_
Armstrong, A. Millard, Columbus, Ohio	2	2	_
Ash, Bill, Ringgold, Ga.	3	6	_
Aughinbaugh, Roland G.,	-	_	
Beverly Hills, Calif.	4	12	-
Baker, Clinton L., Memphia, Tenn. Ballentine, Grace M.,	2	_	2
Ballentine, Grace M.,			
Upper Montelair, N. J.	4	-	12
Barron, Malcolm E., Beverly, Mass.	2	2	
Beetty, Mrs. Dorothy, Chambersburg, Pa.	5	15	_
Beitzel, Mrs. Violet, Concord, Calif.	2	4	_
Benford, Samuel M., Mt. Vernon, N. Y.		9	
Beyeler, Urs, Bern, Switzerland Biedel, Dr. C. W., Bremerton, Wash.	8	-	5
Biedel, Dr. C. W., Bremerton, Wash.	3	4	
Biodel, Mrs. Margaret B.,	_	_	
Bremerton, Wash.	3	.2	_
Bielenberg, Rev. H., Oil City, Pa. Blackmun, Robert C., Rochester, N. Y.	ė	12	
Blackman, Robert C., Rochester, N. Y.	•	11	_
Blooch, Miles R., Jackson, Mich. Blyth, Aifred, Edmonton, Canada	3	2	
Born, R. C., Longmeadow, Mass.	5	_	17
Bothe, Hans, Riverside, Calif.	2	6	_
Braun, Louis W., Chicago, Ill.	ŝ	17	_
Brewster, George, Arlington, Va.	7	16	_
Brickel, F. E., University Heights, Ohio	:	3	_
Bridges, H., Los Angeles, Calif.	i	2	_
Briedenhach, R., Pittsburgh, Pa	ī	á	_
Briedenbach, R., Pittsburgh, Pa. Brines, Dr. Rolland J.,	•	•	
Santa Barbara, Calif.	2	4	1
	ā	17	19
Brookins, Glenn E.,	•	••	
San Bernardino, Calif.	4	8	_
Brown, Albert N., Chicago, 162	Ġ	12	7
	8	_	12
Burger, Wm., New York, N. Y.	į	6	_
Burgess, Dr. J. F., Quebec, Canada	4	8	-
Burteli, Herbert P., Chicago, Ill.	į	7.	-
Buxton, Eugenia, Memphis, Tean.	•	7	15
Carrer, Irma Louise,			
Manhatten Bench, Colif. Chandler, L. G., Red Clife, Australia Chandler, Dr. M. A., Mar. Taxaste. Consider	5	11	-
Changes, I. G. Red Cities, Australia	8	┷.	. 5
Complete, LT. M. A.,			•
New Toronto, Consda Charon, Eleanor B., New York, N. Y.	ē	15	_
Classics Manifesto Bookles Corre	ž	3.	_
Clappett, Marjorie, Bowling Green, Ky. Glemens, George, McConneleville, Ohio	Ĭ	7	
Annual Assile McCorresining Care	3	•.	-
		. ئىسد	



deep rich blacks! See how well, his sentitled is held—even in the darkest shades with Note the soft reflections in the Sigpels, even the resor-sharp lines of the clock shadows have been preserved.

Pictures like this used to pose a problem for many a photographer—either the whites were too chalky, or the blacks turned out solid. But now Mallinckrodt CONTRATONE gives you both vivid contrast and sharp definition in your films and plates.

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gate and Lecation		8	p	Natio and Location			•
Colby, Burald L., Owego, N. Y.	2	5	-	Moya, Angel de, La Habena, Cuin. Muonch, Emil, Santa Barbara, Calif.	2	. 6	=
Coleman, Cy. Detroit, Mich. Coleman, W. L., San Bernardine, Calif	, f i	ī .	13	Muns, George J., Berganfield, N. J.	i		11
Cook, Chrence D., Lakeside, Mich. Cooks, Arthur J., Los Angeles, Calif.	2	5	_	Munn, George J., Bergenfield, N. J. MacMullin, Smith, Inglewood, Calif. McCleary, Wm. Nn, Rochaster, N. Y. McGee, Florence M., Houghton, Mish.	3	. 6	=
Couper, Alfred W., Worland, Wyo.	5	7	3.7	McGee. Florence M., Houghton, Mich. McGillicuddy, Harry, Rechester, N. Y.	3	7	_8
Cooprider, J. L., Evansville, Ind. Grawford, George, St. Louis, Mo.	2	3 .	_	McGregor, Katherine, Toronto, Canada McKenny, Margaret, Olympia, Wash.	5	16	=======================================
Curry, Everal R., Buffalo, N. Y. Cutek, Ladislaus, St. Louis, Mo.	2	5 · 2 ·	_		3	2 5	_
Darby, Russell E., Westfield, N. J.	2	2 .	8	Nash, E. R., Hanford, Calif. Nauth, Edgar K., Kenmore, N. Y. Nelson, June M., Deerfield, Ill.	3	2	3
Darby, William E., Bath, Somerset, Eng. Davidson, W. T., Warren, Pa.	2 -	6 -	<u>.</u>	Nelson, June M., Deerfield, III.	3	5 12	-
Downle, F. A., Nairobi, East Africa Duvall, Albert H., Galeaburg, 111.	4 (6 -	<u>'</u>	Nelson, Robert R., Denver, Colo. Newman, John, Samichton, B.C. Canada Nichola, Tad, Tueson, Aris.	. 2	-	7
Dyer, H. A., Amarillo, Texas Edgecumbe, Jean M., Rochester, N. Y.		1 - 5 -	_	Nicol, Ruth J., Butte, Mont.	2	4	_
Edwards, O. C., Bangalore, India	3 -	-	9	Nieto, Jose Julio, Santiago, Chile Norgaard, Eugenia D.,	2	_	2
Ensenberger, H. J., Bloomington, Ill. Furr, Willard H., Chicago, Ill.	5 7	7 1	1	Los Angeles, Calif. Norgaard, Floyd, Los Angeles, Calif.	5 6	12 17	
Faught, Francis Ashley, Philadelphia, Pa. Fay, Mrs. Thomas R., Hackensack, N. J.	2 2	2 -	5	Norona, Charles J., Los Angeles, Calif.	3	6	_
Feagans, Mrs. K. M., Bremerton, Wash. Feagans, Raymond G., Bremerton, Wash.	4 10	, - , -	-	Ochotta, N. P., Edmonton, Canada Ochaner, Dr. B. J., Durango, Colo.	5 3	5 5	18 5
Firth, Ceryl R., Trappe, Md. Fish, John I., Rochester, N. Y.	8 - 2 1		5 5	Osgood, Rachel M., Chicago, Ill. Owen, Mrs. Ethel P., Riverside, Ill.	4	3 11	_
Foote, Howard E., New York, N. Y.	6 17	, 1	9	Palmer, Iva, Evanston, Ill. Papke, Arthur W.,	2	5	-
Fuller, Mrs. M. Johnson, Riverside, Ill. Fuson, Maxine E., Grand Rapids, Mich.	3 5	, -	-	Western Springs, Ill.	6	12	_
*Gibaon, H. Lou, Rochester, N. Y. Gill, Joseph B., Selt Lake City, Utah	5 12 2 6		3.33 -	Parker, George W., Bloomington, Ill. Pearce, Adolaide K., Chicago, Ill.	2 2	5 5	_
Gingrish, Audrey, Detroit, Mich. Girton, Harold, Anahelm, Calif.	3 5 2 5	-	-	Penner, John R., St. Catherines, Canada Perkins, Charles E., Washington, D. G.	3 2	8	6
Coff, Milton R., Rochester, N. Y.	4 10	-	-	Peterson, Helen D., Honolulu, Hawaii	2	4	
Gray, Lillian, Chicago, Ill. Grosshood, H. W., Hollywood, Calif.	3 8	-	-	Pomeroy, Dr. Richard B., Scaredale, N. Y.	4	4	_
Greie, Henry J., Saginaw, Mich. Greie, Robert E., Saginaw, Mich.	3 6 2 6		•	Potts, Robert W. L., San Francisco, Calif.	6	11	_
Gregory, Mrs. J. V. C., Dayton, Ohio Haines, Henry R., Visalia, Calif.	2 3 2 5		-	Presgrave, Ralph, Toronto, Canada	5 6	12 14	_
"Haist, Dr. Grant M., Rochester, N. Y.	5 10.	.67 20		Purdy, George W., Port Orchard, Wash. Purves, Bernard G., Glendora, Calif.	5	13	=
Hayea, Warren, Waukon, lowa Heacock, Esther, Wyncote, Pa. Heffaer, Irene M., Albany, N. Y.	3 7 4 —	11		Quitt, Lou, Buffalo, N. Y. Rasb, Edmund W., Los Angeles, Calif.	2	22 1	20 4
Hefiner, Irene M., Albany, N. Y. Helurich, Lawrence G., New York, N. Y.	2 l 2		5	Randall, B. B., Orinda, Calif. Renfro, Alfred, Bellevue, Wash.	3 6	8 19	_
Hibbard, F. G., Milwaukee, Wisc.	4 9		•	Reynolds, Perry J., Detroit, Mich. Rice, Dr. Frank E., Chicago, III.	б	18	
Hill, Edward A., Fleetwood, Pa.	6 21 6 21			Rittenhouse, Paul L., New York, N. Y.	2	11 3	=
	5 7 2	-		Robinson, Dorothy T., Denver, Colu. Robson, Edith, Buffalo, N. Y.	2	5 3	_
Holloway, Joseph B., Los Angeles, Calif.	2 4		•	Roche, Jack, Caldwell, N. J.	5 2	7 3	18
Hulett, Betty Henderson, Chicago, Ill.	2 2	8		Rogers, Viola G., Rochester, N. Y. Ross, Mabel, Salt Lake City, Utah Ross, Adelf Ross, Combalantia	3	10	
Javarek, Wm. J., Cleero, Ill.	8 4	_		Rossi, Adolf, Brno, Csechoslovakia Roth, Conrad, Portsmouth, Ohio	2	2	11
Jensen, Katherine H., Pittsford, N. Y. Johnson, Carsten W.,	4 10	-	•	Rotherham, Edward, Caulfield, Victoria, Australia	3		12
Pleasantvillo, N. Y.	6 10 6 15	_		Ruch, Dr. Fred J., Plainfield, N. J. Ruchhoft, Clarence C., Cincinnati, Ohio	5 4	12	10
Jennson, G. Lewis, Winthrop, Maine	3 4		,	Sage, Ruth F., Buffalo, N. Y. Sanford, Mattie C., Salt Lake City, Utah	6	21 7	_
Johnson, J. F., Minnespolis, Minn.	5 13 4 6 2 3	1		Savary, W. H., Plainfield, N. J.	6	18	_
Jordy, Lou, Madison, N. J.	2 3 4 - 2 4	8		Schairer, Otto S., Princeton, N. J. Schmidt, Frank W., Galveston, Texas	2 4	1] 12
Krists, Walter, Ironwood, Mich. Ken, Hing-Fook, Kowloon, China	2 4	2		Schuelke, T. H., Liverpool, N. Y. Schwarts, Pearl E., Chicago, Ill.	3	- 5 8	5
Kaston, Benjamin J. New Britain, Conn	2 8		,	Scott, Arthur J., Waltham, Mass. Seididge, Hy, Honolulu, Hawsii	3	8 16	_
Keith, T. Llyle, Cansan, N. Y.	14			Shull, Mildred S., Chambersburg, Pa.	5	ii	_
Koyes, George B., Vestal, N. Y. Kidwell, O. A., Pasadens, Calif.	8	10		Sickels, Harry A., San Francisco, Calif.	2 3	5	_
Kirkland, James Lee, Chicago, Ill. Kirkpatrick, W. A., Phoenix, Aria.	11	10		Skonec, Arthur T., Ravelde, N. Y.	4	7 8	
Kleinschmidt, R. H., Rochester, N. V.	3			Small, Arden W., Detroit, Mich. Smith, M. G., Freena, Calif. Smith, Dr. S. Wayne, Indianapolis, Ind.	3 2	5	_
Kolarik, Blanche, Chicago, 111.	13	1		Smith, Dr. S. Wayne, Indianapolis, Ind.	2	3	_
Knopp, Thomas H., Stroudaburg, Pa. Kolarik, Blanche, Chicago, Ill. Kramor, Ludwig, Pleasantville, N. Y. Kriete, Russel, Chicago, Ill.		19		Soper, E. W., Port Arthur, Canada Souers, R. H., Chicago, Ill.	8	5 7 8 5 5 7 7	_
Krueger, Elton W., Monterrey, Mexico Kyle, Marguerite, Columbus, Ohio		_		Stanley, David M., Paducah, Ky. *Stanley, John H., Columbus, Ohio	2 3	1 9.33	7
Laios, Kovacs, Hudanest, Hungary	}	4		Stark, Wes, Toronto, Canada	2 3	3 7 5	7
Lal, T. S., Quilon, South India Lawler, Timothy M., Jr., Kenosha, Wisc.		9		Stool, Wm. C., Miami Springs, Fla.	3	5	_
San Bernardino, Calif.	8	_		Suter, Al., Chicago, Ill.	6	20 19	_
Legare, Jaques, Quebec, Canada Lewis, Floyd A., Hollis, N. Y.		12		Suter, Helen, Chicago, III. Suter, Mrs. W. L., Winnetka, III.	5	12 5	_
Lingani, Roy E., Ilravion Pinice Mich C	_	10		Susuki, Howard K., New Orleans, La.	3	8	-
Litzel, Otre, New York, N. Y. Lobik, Paul H., Chicage, Ill. Loke, Wan Tho, Singapore, Malaya Lynch, Michael R., State College, Pa.	5	15		Middletown, Conn.	6 3 3 4 5 5 5 5 6 6 6	14	-
Lynch, Michael R., State College, Pa. 2		19		Thaw, Sandra R., Washington, D. C. Thelen, Hubert J., Brooklyn, N. Y.	3 3	7	_
Lyons, Leo A., Port Kembla, N.S.W., Australia 8	_			Thomas, Sidney, Akron, Ohio Thurston, Len, Detroit, Mich. Tillen, Merrill W., Chicago, III. Tillotton, Roy J., Batavia, N. Y. Townsend, Bertha S., Johnstown, Pa.	5 5	5 19	_
Mahoney, Lee, Phoenix, Aris. 5		-		Tilden, Merrill W., Chicago, Ill.	2 .	7	4
Melek, Joseph J., Stony Creek Mills, Ps. 5		_		Townsend, Bertha S., Johnstown, Pa.	<u> </u>	14	-
Menefield, Carl, Bloomfield, Ohio 2 Manser, Helen C. New York, N. Y. 5		6		Trapp, Lewis A., Toronto, Canada	: ,	10	_
Marker, Mrs. Estelle, Oakland, Calif. Markey, J. W., Eston, Ohio	2	_		Tremor, Kath L., Banalo, N. I.	3 7 8	12	4
Marks, L. F., Pitteburgh, Pa.	10	=	_	Tribby, Dr. Wm. W., Memphis, Tenn. Turner, Dr. Carrol C., Memphis, Tenn. Turneric M. W. F. Sincerper, Melecon	, -		27 5
Maurice, Elmira C., Richmond, Va., Maurice, Scally, Richmond, Va.,	15 2 9 10 8 9	1011111		Tweedle, M. W. F., Singapore, Malaya Udvarhelyi, L., Port Hope, Canada		4	1
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Merrifield, Nelson, Port Arthur Canada 2 Missa, Ray, Milwaukon, Wise,	8	_		Van der Houp, Wilmer, Hamilton, Mich. Vignale, Adolph, New Toronto, Canada Vichniac, Dr. Roman, New York, N. Y. Vegen, Sim J., West Toronto, Canada Vogel, Raymond S., St. Louis, Ma. Wilgrein, Mrs. Charles R., Chicago, Ill.	1	7	•
Miller, Lowell, Rochester, N. Y. 2	4			Vogel, Raymond S., St. Louis, Mo.	ŧ,	ė,	÷
Millor, Paul L., Scattle, Wash. S Mitchell, H. G., Chicago, III. 2	15	Ξ		wagreen, mrs. Charles R., Chicago, III.	1-1		<u>.</u> .

Nana and Especia	B		(
Wallin, Ann B., Albany, N. Y. Wallin, Freeman F., Albany, N. Y.	2	1	8
Ward, Marvin F., Los Angeles, Calif. Ward, V. E., Angele Camp, Colif. Warrick, Elvin, Urbana, Ill. Watt, Mrs. Lesie B., Franklin, N. J.		10 2	=
Weber, Nerman E., Bowmansville, Pa. Weiss, Joseph A., Jasper, Canada	ğ. B	4 - 2	10
Whiteomb, Edwin B., Alten, III. White, Dr. Gorden B., Port Colborne, Canada	2	_	2 8
Whiteside, Therese, Julian, Calif. Williama, David H., Owage, N. Y. Wilson, Charles L., San Diego, Calif.	2 · 4 2	1	8 7
Wilson, Myrtle J., Pittsburgh, Pa. Winebrenner, Mrs. Burton, East Rochester, N. Y.	2	6 3	_
Wolf, Julius, Chicago, Ill.	2 5 2	11	
Wolfson, Mrs. Frances, New York, N. Y. Wolfson, S. M., New York, N. Y. Wood, Raymond D., Mount Kisco, N. Y.	6 6 3	7 5 —	
Yager, Leonard A., Boneman, Mont.	2	-6 	7

Note: The foregoing list was prepared from catalogs of the exhibitions included and while treme care was used, there may be errors. Y secretary would appreciate having them called her attention.

Who's Who Awards

Dr. Grant Haist, Rochester, N. Y., and Lou Quitt, Buffalo, N. Y., are tied in first place for having the most prints accepted. Each received a medal award. Dr. Haist exhibited 20 prints in five exhibitions a perfect record. Lou Quitt exhibited 16 prints in four exhibitions and served as a judge for the fifth. This gave him a perfect score also, due to the credit for four prints in the show which he judged.

The winner of the medal for the most accepted

slides for the year was Edward A. Hill, Fleetwood, Pa., who exhibited 24 slides in six exhibitions — a perfect score.

The award for the highest combined total of prints and slides went to Lou Quitt who had a point score of 22 in slides and 20 in prints, giving him a total point score of 42 for slides and prints.

These awards, in the form of silver medals, will be

continued next year.

PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

The Photo-Journalism Division has prepared an outstanding program for the convention this year. Even the non-members of the P-J Division will find each presentation to be interesting.

There will be sufficient coverage of the many phases of photo-journalism to give any serious amateur a liberal education in this field. All presentations will be entertaining as well as instructive and educational and there will not be any super-technical information "over the head" of the average photographer.

This is a down-to-earth program for all amateur photographers. There will be question and answer periods. Some of the world's best photographers are participating. It will not cost anything extra. Nobody should miss this opportunity to see and hear the experts in their particular fields.

On Wednesday, Aug. 13, there will be a conducted tour through the Life magazine darkroom, the most modern in the country. This special feature is limited to the first 100 P-J members who register for this tour at the P-J desk. There will also be a talk and exhibit on "The Versatile Small Town Newspaper Photographer", the man who must do a number of different jobs and still meet the deadline. Then there will be

a round table discussion where questions will be anisvered by experts.

On Thursday, Aug. 14, the day and evening will be filled with programs. The FBI will give a presentation on "Photography in Crime Detection". Don Mohler of General Electric will give his famous and entertaining demonstration, "Light is not Artificial, it's how you handle it". There will be illustrated talks by famous photographers on their work with industrial publications and, if you have wondered how a prize winning school or college annual can be made, there will be such a presentation by the man who got together the prize winning annual in 1950.

On Friday, Aug. 15, will be a presentation that will interest everyone who would like to get back some of his photographic expense, a show called, "Where is the Cash in Photography?". Another subject, "Personal Photography" will deal with your negatives and prints and what to do with them. Then there will be a famous magazine photograph editor who will tell how it is done before publication. "Photo-Journalism in Television" will also be presented as a special feature.

On Saturday, Aug. 16, world famous photographers will present the ins and outs of photojournalistic work in these special features, "The Rights and Privileges of Photographers," "Picture Agencies, How they Work", "A Life Photographer at Work," and "Searching for Features."

Come to the convention, see all that you can, but don't miss any of the Photo-Journalism Division programs and you will not be sorry.

PSA STEREO DIVISION

FRANK E. RICE, APSA ..

228 N. LaSalle St., Chicago 1

Organized Groups

Almost every week we hear about a new stereo group being organized, either as a special stereo camera club, or as a group within an established club.

The Stereo Camera Club of the East Bay is one of the newest. Mrs. Leon S. Young, 260 Yale Ave., Berkeley, Calif. is Editor of their informative bulletin called "The Stereo View".

The Light and Shadow CC of San Jose, California, now has an active Stereo Division. Dr. Gustave Fassin, an experienced stereo photographer is leader of the group. Secretary of the Club is Ruth Penberthy, Rt. 1, Box 336, Cupertino, Calif.

The Natural Color Camera Club of Pittsburgh has a group that is running its special stereo programs. Robert W. Sharon is its leader, 125 Delano Dr., Pittsburgh is his address.

Color Camera Club of Waterloo, Iowa, is just getting under way. It starts right off with a Stereo Division, a Still Slide Division and a Movie Division. President is A. E. Phillips, 251 Bakimore St., Waterloo. They projected a stereo show recently to 130 people—no eye atrain, due to very careful mounting and projection, and to a specially built screen. (We hope to have an article for publication on the details of this screen.)

The organization of Flint Stereo Guild was announced not too long ago. Dr. J. Vincent Murphy is the President—11511 S. Saginaw Rd., Grand Blanc, Michigan.

Saginaw Rd., Grand Blanc, Michigan.
Shorewood Camera Club of Milwaukee has long had an active Stereo Group. They had a "Stereo Roundup" recently and invited the public; 241 people ahowed up. Stereo contact man—Arthur J. O'Connor, P. O. Box 1906, Milwaukee.

If you are in the vicinity of any of these organizations you will find it of interest to get in touch.

We shall be happy to have reports of other clubs and groups that are forming. Perhaps some time we can publish a list. Let us know also about the kind of programs you are having. That information will be of interest to other clubs.

The assignment of keeping in touch with club activities has been accepted by Earl E. Krauee, 5706 S. Happer, Chicago. Put both of us on your mailing list, please.

New Competition Director

The Individual Stereo Slide Competitions will be resumed in the fall—first deadline November 15. Frederick T. Wiggins, Jr., 438 Meacham Avc., Park Ridge, Ill. has accepted the directorship.

Members of the Stereo Division will shortly receive the instruction and registration form. The service is free to SD members. Others write Fred for information. A medal for first, and ribbons for honorable mention, will be awarded. Comments and criticisms on each slide will be returned to the makers.

Wanted—Contributions

There are lots of experienced stereo photographers who read this column. And there are many who are eager to learn. Will you in class No. 1 give of your experience to class No. 2. Send us shorts such as would fit into this column—some helpful hints, some "dos" and "don'ts". And, send us a roal man-size article with illustrations which can be run in the main body of the Journal. You really never know a thing until you try to tell it to others!

There are many good subjects, Much interest has been expressed in obtaining information on making stereograms of closeups, and once they are made how to mount the tricky things for projection. A good article re this subject would be accepted instantly.

Some Stereo History

Steroe received its greatest boost from a woman. Back in 1851 a great fair was held in London. Photography was very young

then end unity a handful of men know the thing about it Mr. Few Talket who frivented the aspetter to positive printing process exhibited pints of his work at the fair. Included were since stone dispurretypes and a Browner viewer.

types and a Brewster viewer.

One day Queen Victoria paid a vigit to the fair and was very much facebased by the lifelike, three-dimensional views. She was so captivated by those, the first she had ever even, she immediately commanded that the entire royal family should have their portraits taken in stereo.

Up to this time stereo had been only a curiosity seen by the small number of visitors to the workshops of the few who were dabbling in the new science of light pictures. But the moment her majesty put her stamp of approval on stereogcopy, the public literally fell over each other trying to get stereo pictures made for themselves The London Stereoscopic Society was formed and had great difficulty supplying the demand. Optical houses were swamped trying to make viewers fast enough and the great march of stereo was on, lasting until the beginning of our own century when a flood of cheap half-tone prints in stereo killed the boom which has now been reawakened by color film and better optical equipment. —JULIAN H. WARNER

OWEN K. TAYLOR

Owen K. Taylor, founder and president of the Stereo Society of America, a founder member of the Stereo Division and Chairman of the SD Membership Committee, died in New York on July 5 of a heart stack.

Mr. Taylor was interested in every phase of stereo hotography and was instrumental in working up the proposed standards for 35mm stereo equipment. At the time of his death he was working on proposed judging standards for stereo competitions.

He was also a Cornerstone Member of PSA.

New Flat Stereo Screen

Commercial Picture Equipment, Inc., SD Founder Member Robert D. Hall. President, is marketing a new screen which solves some of the problems of stereo projection. The screen is made of an elastic base material without seams, coated with a flexible metallic coating. When mounted on the frame it is stretched 4-ways-no wrinkles. Packaged, it is rolled and carried in a unique tubular carrying case. screen frame allows tilt-control so that maximum illumination from the screen can be utilized. David White Sales Co. will distribute the new screen under the trade name Stereo Realist SILVRSCREEN. Two sizes to be produced immediately 40x40 List—\$39.50, 54x59 List—\$79.50. For further information write Bob Hall, 1567 W. Homer St., Chicago 22, or the David White Sales Company, Milwaukee, Wisconsin.



PSA Convention

August 12-16

Deceased Members

October 1951 to July 1952

Gordon C. Abbott, FPSA, Taxoo, Mexico, Oct. 29

Dr. H. B. Adsit, Owatonna, Minn., June 16 Mrs. Laura T. C. Alford, Queenstown, Md., Dec. 6

B. Earle Buckely, New York, N. Y., January Ralph P. Fahey, Norwalk, Conn., Oct. 22 Arthur F. Gaynea, La Mesa, Calif., Feb. 13 Frank H. Jacobson, Minnespolis, Minn., March 14

Claude B. King, Pontiac, Mich., Jan. 5 Mrs. Mary H. Kretschmer, Omaha, Neb., Dec. 13

A. E. Marshall, Providence, R. I., Nov. 20 J. Bowie Martin, Atlanta, Ga., March Mrs. Emily Mayer, Haverford, Pa., May 22 B. C. Norrman, Rockford, Ill., Feb. 13 Dr. L. B. Olmstead, Manhattan, Kan., April

Miss Jrene K. Reiser, Chicago, Ill., May 27 North Storms, Chicago, Ill., Oct. 15 J. A. Strohmeyer, Chicago, Ill., Apr. 3 Clarence E. Swink, Villa Park, Ill., Mar. 21 Owen K. Taylor, New York, N. Y., July 5

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tweatleth of the second preceding month before publication.

SELL.—Signet, case, new, 375. Ciroflex, F, case, perfect \$100. 16x20 Eastman paper essel, \$40. Or trade for Auto Rollel or what? Dr. Arthur Riber, Spartansburg, S. C.

SELL—Sinar Expert, Swiss 425 with American back. 3 believes, base extension, sunshade, case, accessories. All excellent except case. Worth new \$550, asking \$300. Don Bennett, PSA Journal.

STEREO—Ground glass back, 12 sheet magazine and case for Ica 6x13cm stereo camera. Bargain, write Henry J. Wiegner, 2234 N. 29th St., Phila. 32, Pa.

SELL.—Rolleiflex, t/3.5 Tessar, 1/500th, hand crank, rase. Wonderful buy for someone looking for a sharp pre-war standard non-chrome model. \$89. Max Trarps, 420 W. Front St., Statesville, N. C.

SELL—Super Ikonta C Special. 1/3.5 Tessar, Compur Rapid, coupled finder, case, 2½x3½, chrome. Very good condition, \$35. Max Therpe, Front St., Statesville, N. C.

SELL—Cine Kodak Special II, magnifying image view finder, 6 leases (3 Ektars), 2 carrying cases, accessories, etc. B&H #170 projector. C-K Special tripod. All guaranteed good as new. Write for description or make offer. Ralph . Gray, Ster Route No. 1, Blanco, Texas.

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Gordon H. Parsons.
"Most Orgueil",
"I Durb of Editoria Boyd,
SUTION, Survey, England.

NEW MEMBERS

The list of new stembers for October and Movember, 1951 was inadverturity emitted from the Journal, elthough most of the names were included in the January Directory. They are published at this time for the record. June and July members will appear in the September Journal.

October, 1951 Members

New Memorr Sponso	27
John A. Adams, Merion Station, Pa., P	
Dr. F. A. Paugi	96
Lewis Alfred, Brooklyn, N. Y., P M.C	3.
M. Allcock, New Zealand, M H. A. Large	_
T. Allcock, New Zealand, P H. A. Larse	
E. F. Allen, New Zealand, P H. A. Larse	-
Eugene C. Anderegg, Akron, O., CPT M. Dave	
Gordon Armstrong, Cleveland, O., CNPJ M.(7
Gordon Armstrong, Carreland, U., CAPI M.C	•
Capt. James W. Augustine, Enid, Okla.,	
CPJT	•
T W Dalkana Waamisalaa Ba C E E W.	•
T. W. Balkcom, Wyomissing, Pa., C F. E. Moye	
Paul A. Berbee, Rochester, N. Y., T W. F. Swan	n
Wm. G. Base, Wickenburg, Aris., C B. Col	
Arthur C. Bastian, Peorla, Ill., C P. Cat	
James E. Batos, Binghamton, N. Y., T P. Arnol	đ
H. Baumgarten, New Zealand F. Quelimals, J.	Р.
Miss Marie Beattie, Kalamesoo, Mich.,	••
P J. D. Bobb, J.	r.
David R. Beckett, Detroit, Mich, P Mrs. J. Elwe	H
Richard W. Beckley, Hamburg, Pa., J F. E. Moye	_
Author C. D. Control Mill D. D. More	
Archie G. Bee, Lansing, Mich., P	
Lother Benditz, Germany	:.
Richard Bennett, Phoenix, Ariz., CL. J. Mahone	
T. H. Berry, Modesto, Calif., C	
Mrs. Doris A. Best, Sen Diego, Calif., C	0
Charles W. Billups, New York, N. Y., CPP. Hod	
Wilbur Boone, Bryn Mawr, PaMrs. F. Fassbende	
D. A. Brewster, New Zealand, P	n
Rolland J. Brines, Santa Barbara, Calif.,	
CMJ. T. Johnso	_
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NEW CORNERSTONE



MEMBERS

Name

Since January 1, 1952

Sponsor

Virginia Loeber	Grant Duggins
Robert McCaffery	Boris Dobro
Norman R. Brown	Boris Dobro
Carl A. Williams	Boris Dobro
Don Bennett	Norris Harkness
	Col. Chas. J. Perry
*Owen K. Taylor	
D. W. Grant	George F. Johnson
C. Jerry Derbes	Col. Chas. J. Perry
K. E. Prindle	Boris Dobro
Herman Postlethwaite	Col. Chas. J. Perry
James Sydney Bradford	
	Col. Chas. J. Perry
H. Joseph Ensenberger	Col. Chas. J. Perry
Paul J. Wolf, APSA	Col. Chas. J. Perry
Wellington Lee, APSA	Col. Chas. J. Perry
Ludwig Kramer	Col. Chas. J. Perry
Charles Rosher, APSA,	
G	Col. Chas. J. Perry
Henry W. Barker, APS	
nemy w. Darker, Arc	Col. Chas. J. Perry
W IS Comm. ADCA	Col. Chas. J. Perry
W. H. Savary, APSA	
W. D. Patterson	Col. Chas. J. Perry
Emma Lester Seely	Col. Chas. J. Perry
Eugene Kibbe	Col. Chas. J. Perry
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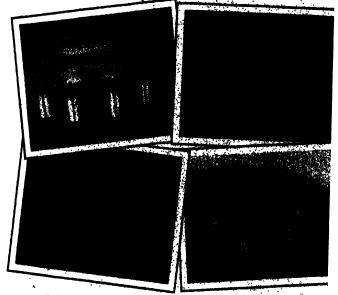


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NAL does not pay for articles or pictures; all functions of the Society are based on voluntary activity. Manascript paper for the JOURNAL will be supplied free on request, Glossy photographs are preferred but good reproductions can be made from any picture of suitable contract. Submission of an outline of a proposed critcle will result in a prompt editorial opinion of its suitability.

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The President Reports . . .

The 1952 Convention ended yesterday, and it would be extremely difficult to find any man happier than I. It would also be hard to find anyone less able to express his deep gratitude to the men and wetner—the wonderfully loyal friends—who made the Convention the splendid success we all so enjoyed. This was the fifth convention I have attended—and to my mind by far the smoothest and most exciting.

The excitement comes from the spirit every PSA'er showed. The general membership meeting on Wednesday was heavily attended, and the enthusiasm and desire to accomplish the things PSA really means

were almost beyond belief.

That same feeling ran through the informal meeting of representatives of camera clubs—the meeting whose them? was "What can PSA do for clubs?" Most of the suggestions were for more of what is already being done, but there were others for entirely new services which will make PSA membership much more valuable to camera clubs all over North America.

The other informal meetings of the groups representing different areas of interest in the Society showed the same spirit. In all of them, the big question was "What should we be doing to make photography bigger and more important in the particular parts of camera activity that mean most to us and in the geographic areas we represent?" With that main question closely followed by "How can PSA contribute most to that objective and how can we as PSA'ers do most to attain that objective?", those meetings added much to the over-all planning that must preceed any organized activity.

Again, the newly established Regional Activity Committee under the leadership of Gene Chase began its planning. The objective for Gene and his group is to establish activities of real community importance in every center of photographic population throughout the continent. This is not a program for the camera club members only: it embraces the box camera owner and the men and women who have not yet found the fun and satisfaction that photography offers. It is PSA at work for all we believe in.

The high interest and splendid enthusiasm of all PSA'ers for what lies ahead made the Convention that fine thing it was for all who could be on hand.

But they enjoyed a fine Convention largely because of what Paul Gibbs and his committres did and the unbelievable efficiency with which they did it. Since I have no space to tell you the names of all to whom I feel so grateful, it is unfair to single out any few. In my book, they achieved the impossible and made it look easy. From the opening gun on Tuesday morning straight through the clean-up on Sunday and Monday, they have done an outstanding service for PSA—and that means for photography.

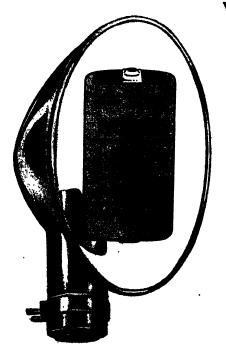
Those who could come to this 1952 Convention have my congratulations because they were privileged to share in what Paul and his committees did for us: those who could not have my sympathy and my hope that they can be at Los Angeles NORRIS HARKNESS next August.



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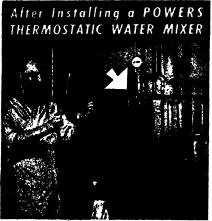
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NEW AIDS FOR BETTER PICTURE-MA

BY JACOB DESCHIN, FPSA.

Speedlight, stereo and 8mm Soundstripe take the limelight this issue with an important announcement in each field.

Battery Speedlight

In the first, the long-rumored Strobo-Research portable speedlight unit with twin 225-volt dry batteries in series, will interest many. The first favorable reaction I have heard comes from a veteran press photographer who thought it furnished enough light for almost any assignment he might tackle. SR Stroboflash II is its name and it costs \$99.50 equipped with one lamp. You buy the two batteries, at \$7.50 each. Strobo Research, 4351 North 35th Street, Milwaukee 16, Wisc., in breaking the news, claimed a black-andwhite guide number of 220 for fast film, color 35 to 45. Capacitors charged directly from the dry batteries permit firing the unit every three to four seconds, said to be a new record. One set of batteries will yield 2,000 flashes before they have to be replaced. The lamp can be mounted on most available camera types without special brackets. It is so designed that it can be easily changed from straight to bounce light position by simply loosening a set screw, changing the lamp position, then tightening the screw again. Multiple flash units may be used and large area coverage may be achieved by using a photoelectric cell attachment. The unit looks handsome too, with case and lamp housing made of Royalite, the new strong plastic. For shoulder comfort, the plastic carrying strap has been made extra wide.

Kodachrome Stereo

Lead item No. 2 is Kodachrome with stereo loading and Eastman Kodak stereo mounting of same. The new package is Kodachrome Film 335, Daylight Type, for use in stereo cameras and yielding 20 pairs of 23x24mm stereo frames with standard spacing between pictures. The price of \$4.75 for the new package includes in addition to the regular processing, stereo-mounting by Kodak for viewing in standard hand viewers. Type A stereo will be available later, perhaps even by the time this gets into print. The stereo film will be processed and mounted in Rochester for the balance of this year. It is expected that next year processing laboratories will have been set up in Chicago and Hollywood as well.

The announcement adds that regular 135 and 135A Kodachrome will be similarly mounted by Kodak for an additional charge of \$1 for the 20-exposure roll, \$1.60 for the 36-exposure roll. However, this service will be available only for Kodachrome exposed in stereo cameras that yield 23x24mm stereo pairs with standard spacing. The mounting charge must be prepaid (enclosed with the film when sent in for processing). For the regular 20 roll, which lists at \$3.59 and furnishes 16 stereo pairs, the total cost is \$4.50. The new package means economy since is yields 20 stores pairs for a total cost of \$4.75.

8mm Magnetic Sound

And here's our third leader: 8mm Magna-Striping, announced by Reeves Soundcraft Corp., 10 East 52nd Street, New York. The magnetic sound developed by this company for 16mm and 35mm motion picture film, is now at the service of the 8mm masses too. The new service for bonding Magna-Stripe to 8mm silent film for "talkies" at 31/2 cents a foot, comes at the threshold of new 8mm magnetic projectors about to hit the market, the first of which was imminent at the time of this writing, and was to be introduced at the P.S.A. national convention in New York. The maker is Movie Mite Corporation, of Kansas City, Mo. A story on this trail-blazer appears in another part of this issue.

Two other speedlights have been placed on the market. They are two new Synctron electronic flash models, the first of four new designs for 1953 by the Dormitzer Electric & Manufacturing Co., Inc. Features are increased light output, reduced weight and less bulk. The new Synctrons are encased in a form-fitting shoulder-slung pack of tough plastic. The model 208 is a 100-watt-second unit, weighs 6 pounds, 6 ounces, has 250 and 40 guide numbers, for black-and-white and color, respectively, and costs \$127.50. The model 207, 75-watt seconds, guide numbers of 155 and 25 and costs \$95. Flash duration is 1/2500 second for the 208. 1/3000 for the 207.

B-C Units

Other flash items are two new B-C units, an improved Flashflex and a flash extension. A B-C type flashgun, the Bolsey B/C Flashgun No. 3, is announced by the Bolsey Corporation of America, 118 East 25th Street, New York. The \$15.50 unit, which is supplied with a flannelette bag for storing, has a safety feature to prevent premature flashing; a built-in test light, bulb ejector, and is said to fire up to six series-connected flash lamps. The compact unit is attached to the Bolsey camera without visible external wiring.

The Kalart Company, of Plainville, Conn. has a Model BOLC Kalart B-C flash unit for the Leica IIF and IIIF flash-synchronized cameras. The unit is attached to the accessory shoe on top of the camera. The \$14.30 unit includes the battery, capacitor, reflector for midget lamps, camera bracket and connecting cord with right-angle plug to fit snugly on the camera flash terminal.

An improvel Flashflex, the B-C flashgun uniquely designed for bayonet-mounting on the Rolleiflex like a filter and weighing less than 7 ounces, was recently placed on the market by the makers, Burleigh Brooks Company, 10 West 46th Street, New York. In addition to other details, the gun now has a thinner extension wire, the end of which is clipped under the reflector when

not in use. The gun is \$21.80.

Jon Products Sales Company, of New York, has introduced the Jen BC Pocket.



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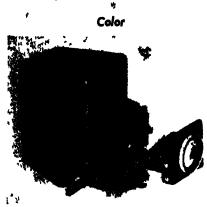


Announcing ...

PORTABLE "STEREO-REALIST SILVESCREEN" FOR PROJECTION

Now for the first time, stereo photography has its own screen specially designed and engineered for proper stereo projection—the "STRENG-REAL-EST SILVESCREEN." Picture surface is absolutely flat because it is elastic, with powdered aluminum bonded to the surface to give the widest possible reflection of light. Built-in tilt con-

trol further assures maximum reflection from the screen for more brilliant projection. Light, collapsible frame packs neatly inside attractive tubular carrying class with handle and guickclosure, permanently-affined metal end. Screensizes now available: 40" x40", 54" x39". Latter model has stand which is adjustable in height. Final Extension who unit Market onto the sulb socker and automorically locks in place? Several reflectors can be nested without acratching for portability. The unit includes the reflector, socket, adjustable rubber-covered states; claims and a 15-foot extension cord.



If you like 'em small, here's one that really should please. It is the Zett 35, a 2x2 slide projector that comes down to 4½x2-¾x5 inches, yet will throw an image on a screen 10 feet wide, if need be! The Zett is marketed by Willoughby's, 110 West 32nd Street, New York, weighs only 1¾ pounds, is equipped with a multiple condenser system and a specially designed Voigtlander &cm f/2.8 coated lens. Projection at short distances is possible in subdued light or fairly dark corners. The price is \$76.50 for this well-made, unusually portable little projector.

All processed Kodachrome movie, stereo and still film is now being returned first-class mail by Eastman Kodak. Hitherto, the film has come back by third-class unless otherwise requested and the money enclosed. To speed things up, follow Kodak's cue and use first-class mail when sending the film in for processing.

Brumberger Sales Corp., 34 Thirty-fourth Street, Brooklyn, N. Y., has two new alide cabinets, one for casual, the other for busy 2x2 alide-makers. The first is the No. 2149 (\$2.95), which holds 330 glass or metal binders, twice this many cardboard mounts. Group-partitioned, spotwelded, all-steel, in platinum gray enamel, the unit has metal handle and snap catches for easy carrying. The No. 1094 is the big job, a slide cabinet that holds 1980 glass or metal binders, twice that many cardboard mounts, and is similar in construction to the small file unit. The big one costs \$24,95.

Cameras

Two new 85mm cameras, one from Germany, the other from Italy, were added recently to the rapidly growing list of available ministures. The first is the Futurama, which has a behind-the-lens Compur Rapid instead of between the lens, according to custom, and offers a 50mm f/1.5 as lens equipment, for 2197.25. The camera is imparted by the Futurama Camera Corp. of America, 158 West 19th Street, New York,

The Futurama's shutter has speeds from I second to 1/400, plus bulb, a time exposure mechanism and automatic exposure counter. Delayed-action is built in, as well

as fiscit funtacie, coupled rangefinder (superimposet 1976) and single window for finder and Fingefinder. Foresing is by helical mounts

Lenses are interchangeable and include the 4-element 50mm Elor 1/2.8, the 4-element 45mm Schneider Kenar 1/2.8, the 5-element 50mm Evar 1/2, and the 6-element 50mm Frilon 1/1.5. Accessory lenses include the 70mm 1/1.5 Frilon, the 100mm 1/2.5 Telefutar and the wide-angle 85mm Ampligon 1/4.5. Accessories include a copying stand and extension tubes. Prices of the camera with Compur Rapid range from \$127.95.

The Italian camera is the new Condor II 35mm miniature made by Officione Galileo in Italy and imported by Biber Foto Corp., 153 West 23rd Street, New York. Equipped with the 6-element click-stop Off. Galileo Esaog (CORRECT) 50mm f/2 coated lens in collapsible mount and a bright coupled range finder, the camera is \$134.50, an everready case \$8.95. The Condor has a lever rapid-wind type film transport device, which simultaneously advances the film and cocks the shutter, rewind knob with collapsible handle, built-in X-type flash contact and automatic film counter.

The Pathfinder, an adaptation of the Polaroid Land camera for press, commercial, industrial and advanced amateur use, is now available, according to announcement by Polaroid Corp., of Cambridge, Mass. Designed primarily around the regular Land Model 95, the Pathfinder has a redesigned optical system that includes press-camera features. These are a 5-inch f/4.5 Wollensak lens; Rapax Shutter, with speeds form 1 second to 1/400; coupled rangefinder; new combination optical and wire frame finder: M and X flash synchronization. The Pathfinder uses the same film and loading method as the Model 95 and costs \$249.50.

The Linhof Guide, working manual for the Linhof Super Technika cameras, is available in a new edition at 50 cents a copy. The 75-page illustrated book may be purchased either in camera stores or from Kling Photo Supply Corp., 235 Fourth Avenue.

Miscellaneous

Carl Zeiss, Inc., 485 Fifth Avenue, New York, has imported "Ikoprox," a coupled pair of supplementary close-up lenses for use on post-war Ikoflex twin-lens reflex cameras. The joined lenses provide for parallax adjustment and are available for two distance ranges, 40 to 20 inches and 20 to 12 inches. Price, \$12.50 and \$15, respectively. Zeiss also has paired Bernotar polarizing filters in a similar mount, with the upper ring calibrated from 0 to 180 degrees. As the upper Bernotar is rotated to get a desired reflection-eliminating effect, the lower one turns exactly the same distance. The price is \$27.50.

Another type of close-up attachment, imported by Alfa Photo Corp., 308 West 42nd Street, New York, is the Proximeter, a close-up attachment for 35mm rangefinder cameras. The device is available in two models, for 38 to 20 inches, and 20 to 13. Both combined shorten the closest limit to 10 inches.

A. & S. Camera Supply Co., Inc., 1123 Broadway, New York, has imported Leit-meyr lenses for portrait, wide angle and press use. (The portrait lenses are 1/4.5, 210 to 300mm, listing at \$49.94 to \$89.95. The

wide-angle lenses are in Pronter synchronized shutters, 42 4/6,8 and varied local lengths, listing at 433,95 to \$36,95; Third is also a 50mm f/2 enlarging lone at \$22,95.

A little developer goes a long way with the Envoy Band Tanks imported by Benard Sales Company, Inc., 150 Nassau Street, New York. They are equipped with cellulose acctate aprons for winding the film instead of the conventional grooved reels and take a minimum quantity of developer, only 4 ounces for the 35mm film strips, 6½ ounces for 120 and 620 rolls. For either size, the tank costs \$5. Envoy tanks for developing sheet films four at a time are \$7 for sizes 2½x3½, 3½x4½ and 9x12cm.

Burleigh Brooks Company, 10 West 46th Street, New York, announce that Stereo and Panorama heads for use with the Rollei cameras are again available. The stereo head is for making two stereo pictures in succession at the correct spacing and costs \$13.95. The pan head, \$14.19, is for covering up to 360 degrees, all the way around the scene, in ten exposures. The prints are overlapped to produce one continuous picture.

A kit of permanently labeled darkroom storage bottles, the Applicolor Darkit, has been placed on the market by Applicolor, Inc., 1501 S. Lafin Street, Chicago. The six quart-size amber bottles in the kit have black plastic tops, four are labeled for film and paper developer, short stop and fixer, the other two with blank labels. Extra labels of white porcelain fused on the glass permit pencil-writing, later erasing. The kit is \$2.95.

Maybe you'll like..

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the October, 1952 mags represented. The list will grow...

Camerette by Joseph Foldes, "Foolproof Color Photography" . . . Print Clinic by Grace Hooper . . . Silhouette the story by David Strickler . . . 30 winning prints from Print-of-the-Year Contest . . . Camera Technique, excerpts from forthcoming Kodak. Data Book . . Special Day pictures by Elma Waltner, pictures for each special day and holiday of the year.

PHOTOGRAPHY High school camera by Walter Fischman, how a student uses his camera . . . Simple controls encan better prints by Otha C. Spencer . . . Why bother with lights by Edna Bennett, on natural light shooting . . . Fire, a color spread of fire pix . . . Montage, by Jerome Yulsman . . . Portfolio by Gene Smith . . . Air Force photography.

Modern Photography The \$75,000 modern Photography Flower Contest . . . Fritz Henle's first movie . . . Duplicating color film, by John Wolbarst . . Lighting with floods . . . How large should a print be? . . . Peter Basch on Glamour Pertraiture . . . The Exakta Camera . . . Photo Carlostures . . . Make a movie film cleaner by Don Langer . . . Fall color with 35mm . . . Scenics in steree by Bart Brooks . . . How to use space effectively in composing, a scene.



Mallinckrodt SOFTONE sun ... sand ... shadows ... skill ... and Weave their spell into this mellow salon picture

Willis W. Cook captured this ageless atmosphere with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, westernment with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, westernment with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, westernment with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, westernment with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, with a 4x5 Graphic View camera, 8" Extar lens, K2 filter, which is a 4x5 Graphic View camera, 8" Extar lens, M2 fi Willis W. Cook captured this ageless atmosphere with a Ax5 Graphic View camera, 8" Extar lens, K2 filter, water-bath overexposed about two stops. He achieved the remarkable shadow detail by an interesting water-bath overexpassed about two stops. He achieved the remarkable in SOFTONE. Sour minutes in surround the stops of the sto overexposed about two stops. He achieved the remarkable shadow detail by an interesting water-bath development in SOFTONE; four minutes in water); total development in SOFTONE; 1-4-1-4-1 (one minute in SOFTONE; four minutes in water); total development in SOFTONE; 1-4-1-4-1 (one minute in SOFTONE; four minutes in water); total development in SOFTONE; 1-4-1-4-1-4-1 (one minute in SOFTONE; four minutes in water); total development in SOFTONE; 1-4-1-4-1-4-1 (one minute in SOFTONE; four minutes in water); total development in softone; four minutes in

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Canadian Zone Starts Rolling

The time is opportune. September is the month for rejuvenation of camera club activity. The PSA is now all set to roll with new enthusiasm. And why not?

Camera clubdom has boomed in Canada during the 1951-2 season. The Commercial and Press Photographers Association has doubled its roster (250 to 550) during the past twelve months. Now has representatives in every province except P.E.I. The Color Photographic Association of Canada indicates a 50% boost (400-600) in membership over the same period. Has consolidated and enlarged branches from coast to coast. Local clubs across country report bigger meetings, growing enthusiasms.

Further plans now have been completed for the organization of the new Canadian PSA Zone. Following the earlier naming of PSA executives for Canada (See August "JOURNAL") the appointment of Provincial Representatives has now been made. These

British Columbia.....Jim McVie, Victoria Alberta. Alf Blythe, Edmonton Saskatchewan Dick Bird, Regina Quebec Ray Caron, Montreal Ontario..... Ed. G. Tozer, Oshawa Maritimes. . Ezra C. Parsons, Windsor, N.S. Manitoba Ed Matthews, Winnipeg

The Maritime's representation will be divided later into two sections, Nova Scotia and New Brunswick.

It should be explained that appointments are made for the period of one year. For, that is, the time considered necessary to complete the organization of PSA's Canadian sone as an autonomous body.

In the United States, state representatives this year are mostly being chosen by ballot of local members concerned. Some consideration was given to the adoption of similar procedure in each Canadian Province, However the conclusion was reached that several weeks time would be saved by the naming of Provincial representatives immediately, to give that much more opportunity for getting the Zone into effective operation with as little loss of time as possible. At the conclusion of the years provisional period however, the Canadian Board will receive competitive nominations and hold a ballot whereby those concerned may express their wishes.

Responsibility of Provincial Representatives

There has never been any official definition of the duties of a District or Provincial Representative. In the past the P.R. has conducted correspondence with Headquartere, and upon occasion, acted as contact man with delinquent members. He has had little elfo to do. Right now, in the reorganization of the

new Canadian zone, there's the need for aggressive action (1) to consolidate PSA's present membership (2) to expand it by a vigorous membership campaign. At the present time the Society has barely more than two hundred individual and club affiliations across Canada. As one might say, ridiculously small.

Where to go for new members? That is the question immediately to be pondered by Provincial Representatives.

The nucleus of new members lies largely in existing camera clubs, particularly in larger towns and cities. In many of these centres of population, there is usually more than one camera club. Some of these are adult clubs comprising business and professional men and women, office and plant

There are numerous young people's clubs. Educational authorities have recognized the camera hobby as a means of keeping Canada's youth profitably and culturally employed in spare time. Because of this, high schools, colleges, universities, Y.M.C.A.'s and similar organizations already have promoted groups of bright eyed youngsters, full of the vigor, the bubbling enthusiasm of youth. These are all substantial prospects for PSA affiliation.

Practically all camera clubs, senior and junior share two major, mutual problems. First, the question of securing competent speakers, lecturers, print and slide critics. Second, the need to know what, by way of photographic standards, is going on in the world outside their own organizations.

Most small, local camera clubs have a tendency to remain too self-contained. They depend too much on their own personnel for programming.

This is where PSA can be of help. One of the Society's most conspicuous services, formerly only enjoyed by American affiliates, now has been extended to Canadian clubs. A series of recorded lectures, illustrated by slides, and presented by some of America's most prominent photographers will be made available to member organizations of PSA's Canadian Zone this winter.

Would it not then seem feasible that one of the first things to be done by Provincial Representatives in their membership drives, is to organize local federations of camera clubs in the larger towns and cities, to take cooperative and collective advantage of these PSA services.

This would neither prejudice nor interfere in any way with the continuation of the individuality of existing small clubs. It would, however, enable groups of localized units, within a federation, to pool their enthusiasms to coordinate their objectives and improve their photographic standards.

To this end, joint meetings could be brought together under PSA suspices to enjoy educational lectures by highly competchi; photographem say many photographere; say once a month, for the mutual hepselt of everyone concerned.

Let's make this an immediate objective.

Nova Statile atreasty helicipate's mesonage PSA on both the ideal of spitting up 'n noir regional organization. Physicial Representatives absentues motion Countie right now should set similar whools in motio

Fresno Town Meeting Two-Day Open Affair

October 25 and 26 will be big days in Fresno, Calif., for that's when the Fresno PSA Town Meeting is scheduled. To be held at Fresno State College, it is sponsored by PSA, Fresno CC and Central California Council of Camera Clubs.

Events scheduled include a B&W clinic conducted by Harvey Brown, APSA, a Photochromers Court led by Merle Ewell, APSA. print exhibits from Brooks Institute of Photography and others, lighting demonstrations, lectures by Boris Dobro, APSA, ARPS and others, movies, color slides, field trips, models and a banquet. All facilities of the college are available and a trip to the Roma Winery is in prospect. The event is open to all who are interested in photography.

New Magazine

A new magazine "Industrial Photography" is scheduled to appear in early October. Editor will be Ben Zale, formerly on the staff of Photographic Trade News. The new publication will cover the industrial field, with everything from 2x2 alides to radiography.

Features will cover a broad range of subject matter, from both the production and application angles. David Eisendrath, Jr., Chairman of the PSA Photo-Journalism Division will be the Technical Editor.

Address of the new magazine is 1114 First Ave., New York 21, N. Y.

PSA Convention First: 8mm Magnetic Sound!

When the advent of 16mm magnetic sound shook the film world into new vistas a year ago, many home filmers raised the cry "What about Eight?" The answer was a vehement NO, even though Marvin Camras had experimented with an 8mm projector several years ago.

At the Industry Trade Show last March your Editor was allowed to hear a faint rumor that the Moviemite Corp., of Kansas City had licked most of the problems of 8mm sound. September was rumored as the possible release date.

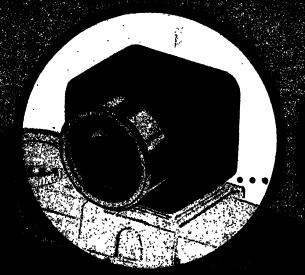
At our August Convention, the projector was demonstrated at a Motion Picture Division session. It will be on the market in September.

Quality? As good as the average and better than most home radios. Conversion? No, not practical, too many changes in the projector would be required. Cheaper to buy a new one and sell your old one or give it to the kiddies for basement showings.

Track? Reeves Soundcraft applies the sound stripe to your processed film. You put the voice and/or music on with the projector. And if you're wondering where they put it . . . it goes outside the sprucket holes.

WEAR YOUR PSA BADGE

Attention of ances



permits you to take pictures

WITH YOUR EYES WIDE OPEN

This is what

86 Honors Awarded at Annual Banquet: Archer, Clerc, Tuttle & Wu Top List

Eighty-six individuals were honored for their contributions to photography and achievements therein at the Annual PSA Banquet during the closing hours of the 1952 Convention held at the Hotel New Yorker Aug. 12-16.

Honorary fellowships were awarded to Fred R. Archer, FPSA for his long and varied service to the photographic art, and to Louis Phillipe Clerc, noted French

editor, teacher and author.

Honorary membership in PSA was awarded Harris B. Tuttle, FPSA for his outstanding service to the Society, especially his efforts in behalf of the Motion Picture Division; and to Francis Wu, FPSA for his activity in behalf of the Society in the Far East.

Most of those receiving honors were present at the banquet as Pres. Norris Harkness called the roll. The compelte list and the individual citations follow:

Honorary Fellow

FRED R. ARCHER, APSA, FPSA for achievements during a long and varied career as exhibitor, technical photographer, illustrator, inventor, and school administrator for his unselfish services as judge, author, lecturer, and teacher.

LOUIS PHILIPPE CLERC for valuable contributions to technical and scientific photography during more than fifty years of outstanding service as author of many books, as translator and editor of photographic publications and as teacher in many fields

of photography.

Honorary Member

HARRIS B. TUTTLE, APSA, FPSA for outstanding contributions to the Society especially in inspiring, organizing, developing, and serving the Motion Picture Division and for his achievements as lecturer, author, editor, technical consultant and judge in the field of amateur motion pictures.

Francis Wu, APSA, FPSA for unselfish activity on behalf of the Society in the Far East and for extraordinary accomplishments as both professional and pictorial photographer.

Fellow

FRANK G. BACK, APSA for contributions to the technology and design of photographic optics.

EARL W. Brown, APSA for outstanding proficiency as a photographer, exhibitor, and teacher and for services to photography on a local and national scale.

H. CLYDE CARLTON, APSA for contributions to the technology of film manufacture and for enthusiastic work on behalf of the Society.

L DESCRIN, APSA for extensive contribettens to photography as author, editor, lecturer and exhibition judge.

JOHN . HANS DESSAUER, APSA for contributions to the research and development of

pliotographic products.

APSA for proficiency as a photographic exhibitor, and for service as an author, teacher and organizer of photographic mostings.

MERLE L. DUMBON, APSA for extensive contributions to the art and science of photo-

graphic emulsion manufacture,

SE T. BATOM, APSA for contributing to the field of induttrial photography by writing, teaching and for services to the Society and the Rochester Technical Section.

DOROTHY M. EIDLITZ, APSA for her devotion to amateur photography through teaching, photographic organization activities, lecturing, writing and exhibiting and personal achievement as a color photographer.

CHARLES E. IVES for research contributions to motion picture technology, particularly in the field of continuous processing of films.

ROGER P. LOVELAND, APSA for eminence in the field of photomicrography, for scientific writing and contributions on the

nature of photographic emulsions.

THOMAS H. MILLER, APSA for proficiency as author, educator, and lecturer on numerous aspects of photography and for outstanding efforts on behalf of the Society.

ALEXANDER MURRAY, APSA for authoritative work in the graphic arts and for advancing the art of color reproduction.

JOHN A. NORLING, APSA for pioneering developments in motion picture production and for exceptional service in the field of stereo photography.

Louis J. Parker, APSA for exceptional work in black-and-white and color photography and unique abilities as teacher and lecturer on photographic subjects.

ORLANDO E. ROMIC, APSA for organization, administration and promotion of camera clubs and for accomplishments as an exhibitor, lecturer and teacher.

CHARLES ROSHER, APSA for outstanding excellence as a motion picture cameraman, both professional and amateur.

RICHARD W. St. CLAIR, APSA for services to photography as organizer and officer of photographic groups, as author, teacher, and lecturer.

I. W. SCHMIDT, APSA for unusual public service to photography as author, teacher, lecturer, exhibitor and craftsman.

HOWARD SCHUMACHER, APSA for outstanding work in behalf of professional photographers, for teaching and judging in the field of photo-journalism, and for service to the photographic industry.

HENRY C. STARHLE, APSA for original contributions to the science and applications of photography and for proficiency as a

photographer.

ALLEN G. STIMSON, APSA for the original design of photographic instruments and for devoted participation through many years in Society and camera club activities. MONROE H. SWEET, APSA for outstanding

contributions to photographic consitunistry and the design of original instruments in

Done M. WERER, APSA for outstanding

schievements as exhibitor and enthusiastic apport of partfolio and other PSA

Associate

Louise F. Asnew for her lectures, teaching, and exhibiting in the field of color photo-

graphy.

MANUEL AMPUDIA for organizing and promoting photographic clubs in Mexico and for his own enthusiasms and proficiency as a photographer.

GLEN ANDERSON for contributions to photographic techniques and the popularizing of exposure measuring instruments.

DON BENNETT for achievement in photographic education, journalism and engineering design, and for service to the Society and other photographic organizations.

JACK BREED for achievement in scenic color photography and for unselfish services as a lecturer, judge and author.

JOSEPH S. BRICKER for his work in pictorial photography, in education and camera club activities.

THEODORE L. Bronson for accomplishments as a pictorial photographer and exhibitor. Our Chin for distinction as a photographic artist and teacher.

BRUCE DOWNES for services to photography as author and editor.

ROBERT F. EDGERTON for participation in camera club activities and for proficiency as pictorial photographer and exhibitor.

GEORGE EHRENFRIED for contributions to both the art and science of photography.

Louis K. Eilers for outstanding contributions to the technology of photographic film manufacutre.

J. M. Enders for encouragment and support of pictorial photography and proficiency as an exhibitor and lecturer.

GISELA A. ELLIS for inspiring beginners in photography by her example as a pictorialist and exhibitor and by teaching, coaching and camera club activities.

LYNN FAYMAN for original work in color photography and extensive lecturing.

MRS. CARYL FIRTH for promoting the Society and the art of pictorial photography.

JOHN I. FISH for unusual accomplishments as a pictorial photographer and exhibitor. REX FROST for proficiency as pictorial photographer and exhibitor.

Morris Gurrie for service to photographic education through camera club activity,

writing and lecturing.

IRMA HASELWOOD for accomplishments as a pictorial photographer and exhibitor.

IRENE M. HEFFNER for versatility and excellence in pictorial and nature photography. VENNING P. HOLLIS for teaching amateur photography, for practicing technical and scientific photography and for accomplishing pictorial photography.

R. B. HORNER for excellence as a photographer and for service to the Society and

to camera clubs.

CHARLES ALBEE Howe for achievement in competitive exhibitions and for special proficiency in travel photography.

George J. Husers for many years of successful exhibition in pictorial salons.

STELLA JENKS for advancement of photography by organizing and directing camera clube and by service as teacher and edi-

FLORENCE JOSOT for her story telling pic-tures which have been widely published

PSA JOURNAL



For "professional" results use these ANSCO sheet films!

ANSCO SUPERPAN PRESS. The most versatile film you can load in your holders! Superpan Press brings you an improved emulsion with all the speed and brilliant gradation you need for sparkling negatives of the widest variety of subject matter. Its modern panchromatic sensitivity produces excellent results with all common light sources-sunlight, incandescent or fluorescent lamps, flashlamps or electronic flash tubes. By simple variations in developing time, Superpan Press can give you negatives ranging from soft "portrait quality" to the brilliant gradation required for press and commercial work.

ANSCO TRIPLE 8 ORTHO. This ex-

treme-speed, long-scale emulsion has the type of color sensitivity often preferred for the portraiture of men. It is also extremely useful for landscapes and pictorial subjects where a full orthochromatic rendering is wanted.

ANSCO ISOPAN. The fine-grain characteristics and brilliant gradation of this high-speed panchromatic film make it "standard" with many serious advanced amateur photographers. Isopan's wide latitude and high resolving power make it easier to get clearer, more sharply defined pictures of the widest variety of subject

For best results develop your films in Anaco Prepared Developers. Available at your dealer's.

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d for her inspiration and encouragement sthing photographers.

KAM F. Konner. for success as a pictorial vehibles and devotion to camera club orediretions.

RAYMOND J. LEBLANC for public service furthering the interests of amateur and pictorial photography.

THOMAS LIMBORG for proficiency as an artist and photographic exhibitor and judge. ROY E. LINDAHL for proficiency as a pictorial photographer and exhibitor.

VICTOR A. LOOKANOFF for service to the Society as a print analyst and for accomplishments as a pictorial exhibitor.

HERRERT A. MACDONOUGH for photographic accomplishments as a lecturer, author, technician and cinematographer.

ROBERT L. McIntyre for proficiency as a news photographer and photographic columnist.

JOHN A. MAURER (N.Y.) for pioneering work in the engineering aspect of 16mm motion picture production.

JOHN A. MAURER (St. Paul, Minn.) for proficiency as a medical and technical photographer and for unusual aid and encouragement of amateur photography.

LOWELL MILLER for success as an exhibitor and judge of photographic exhibitions.

PRAN NATH MEHRA for mastery of pictorial and forensic photography,

HARLAN P. NASVIK for devotion as a teacher and proficiency in many fields of photography.

JOE NOBLE for contributions to photographic science and manufacturing techniques and devotions to PSA activities.

JOSE OTTICICA for his artistic ability as an exhibitor and for his services to photography as an author and club member.

WALTER E. PARKER for enthusiastic work in behalf of photography and the PSA.

RICHARD B. POMEROY for his achievements as an exhibitor of color film slides.

Louis Quitt for outstanding interest and ability in nature photography.

ROLLAND A. RAHE for color transparency and motion picture proficiency.

W. K. RAXWORTHY for successfully combining technical accomplishments in photography with pictorial abilities and for services as author, lecturer and judge.

PEARL SCHWARTZ RICE for national and international competence as a color slide exhibitor,

DELOS W. RUPERT for contributions to the technological advancement of photography. RUTH F. SACE for unselfish and outstanding service as a lecturer and teacher and for accomplishments as a nature photographer and color specialist.

WENERL J. SCHUBERT for his activities in organizing, directing and participating in photographic groups and for his accomp-lishments as an author, lecturer and designer in the photographic field.

MILL W. SEYMOUR for research and development in photographic technology, par-ticularly in the field of the color film.

ROY E. STRYKER for demonstrating the power of the decumentary photograph as an educational force in the United States. JAMES F. THOMPSON for proficiency in the art of o for printing.

ROMAN VIENNIAC for excellence in the technique of medical and scientific photog-

tapliy, Sam J. Vogan for promoting photographic organisations and for proficiency as pho-

tographer, locturer, and exhibites, Amy Minter. Walken for proceeding of color photography by locturing, teaching, and demonstrating.

GORDON B. WHITE for outstanding accomplishments as a photographer, critic and judge of nature pictures.

HARRY YOURAN for camera club activity and support and for service in the field of photographic publications.

Boris Dobro Named First "PSA Man of the Year"

Boris Dobro, FPSA, celebrated California pictorialist, has been named "PSA Man of the Year" by unanimous vote of the Membership Committee for his leadership in PSA activities and for signing up new members as a part of a concerted drive on his part to establish the Society on a strong footing in California. The title will be awarded next year to the member who sponsors the most new members, Sewell Peaslee Wright said in making the announcement at the Convention in New York.

MP Division Awards Given to Eleven

First Annual Cinema Competition of the PSA Motion Picture Division has resulted in eleven awards for excellent film productions. The first three winners are all sound films; nine are 16mm, two are 8mm, all but one are in color and that one is sepia-toned. Two of the films have sound accompaniment on tape and four are sound-on-film.

First Award goes to Roy C. Wilcox, Meriden. Conn., for "Life Along the Waterways", a nature study. Second Award is for "Introduction to Jazz" by S. David Saxon, W. Los Angeles, Calif. Third Award goes to Dr. Harold Lincoln Thompson of Los Angeles for his "Introduction to Hawaii".

The Honorable Mention films run the gamut from comedy, through family life, hunting, travel and fantasy. Honorable Mentions were awarded: Stanley S. Yasbec for "Reversing Mitty"; Timothy and Delores Law-lor for "Isle of the Dead"; Wm. Messnor for "Maxine's Career"; Othel G. Goff for "Mountain Memories"; Edwin W. Hurd for "Karambi"; Martin B. Manovill for "Never Say Diet"; Jack E. Jacobsen for "What Happened In Our Neighborhood"; and T. Wilcox Putnam for "Legend of Indian Summer".

David White Award To Herbert C. McKay

First recipient of the David White Award, a new honor instituted at the 1952 PSA convention, is Herbert C. McKay, FRPS, PSA, of Eustis, Fla.

McKay is one of the small group who have kept the interest in stereo photography alive through the years when a stereo photographer must be a mechanic as well as a camera operator. He founded the Stereo Guild and has served as its Managing Director continuously. He has written several books and innumerable articles on all phases of stereo photography and designed the SG mounting

The David White Award is spensored by the David White Company and swarded by the Stereo Division.

Dr. L. A. Jones Wine 1952 Journal Award

Dr. Loyd A. Jones, head of the physics department of the Kodak Research Laboratories in Rochester, N. Y., is the third distinguished scientist to receive the PSA Journal Award.

Presented at the PSA convention banquet in New York City on August 16, the award cited Dr. Jones' paper on "Psychophysical Evaluation of Quality of Photo Reproductions," published in the December 1951 is-sue of the Journal. The paper deals with the evaluation of print quality and its relationship to the characteristics of the negative camera material.

Three additional papers that appeared in "Photographic Science and Technique" during 1951 received honorable mention awards, as follows:

R. B. Pontius, Kodak Research Laboratories, for his paper on "The Action of Developers as Tanning Agents", published in the September 1951 issue.

L. B. Fortmiller and T. H. James, Kodak Research Laboratories, for their paper on "Kinetics of Development of Liquid Photographic Emulsions", published in November 1951.

R. W. Henn, J. I. Crabtree, and H. D. Russell, Kodak Research Laboratories, for their paper on "An Ammonium Hypo Reducer", published in November 1951.

All of the technical and scientific papers published by the Society in 1951 were reviewed by the Journal Award Committee who have found an increasing level of quality over their period of operation since

The committee consists of the following: H. Clyde Carlton, FPSA, Chairman, Eastman Kodak Co., Rochester, N. Y., from the Technical Division. Frank E. Fenner, FPSA, The World Book Encyclopedia, Chicago, Ill.; from the Motion Picture Division. George Ehrenfried, Polaroid Corp., Cambridge, Mass.; from the Technical Division. Glenn E. Matthews, FPSA, Kodak Research Laboratories, Rochester, N. Y.; from the Technical Division. George Allen Young, APSA, Camera Craft

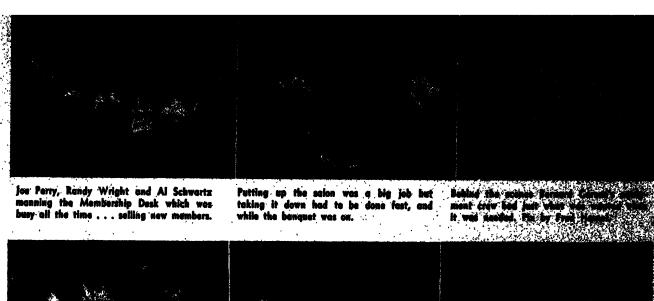
Publishing Co., San Francisco, Calif.; from the Color Division. The PSA Journal Award was inaugurated in 1950 by action of the Technical Division's

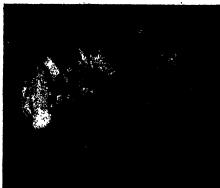
executive committee. Its purpose is to recognize "The most eignificant contributions published in the PSA Journal for the preceding year, in either the technical or scientific fields."

Peabody Award To Gene Chase of St. Louis

The Stuyesant Peabody Award of the Pictorial Division was presented to W. E. (Gene) Chase, APSA at the Convention by Boris Dobro, APSA.

Gene is completing his term as Chairman of the Pictorial Division which has made great strides under his leadership. He has en a member of PSA since 1940: Although Gene's term, as chairman runs to October, he has resigned in favor of Ray Missa, to take on the higger job of Regional Activities.





Adolf Fossbender, Harvey Falk and Helene Sanders judging the PSA 1952 International Salon. Photo by Joe Bernstein.



P. Sternberg, B. Munch, L. Grier, L. Draycott and C. Grier read scores and kept records at Slide judging. J. D. Walker photo.



Jos. Breitenbach, ARPS, Harry Heimer, AVSA. John Mulder, FPSA, judging color prints as Bob Goldman watches, J. D. Welker philips.



B. W. Thorngood and Lee Bowman of Mass. at Reception Desk. Olga Irish, Franke Fassbender and Charlie Heller on duty.



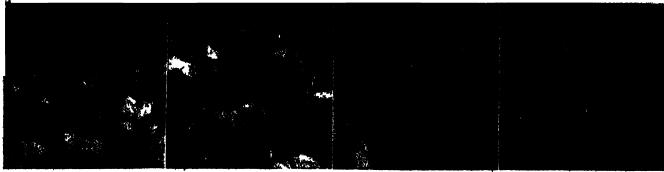
Tom Sherrick of New Yorker Phermacy came up to see what it was. Still didn't know. These three pix by Fred Hamel.



Barbara Fabian, LaGrange, III. is implied by Einstein picture hanging among grain prints in P-J part of Exhibition.



"Rebort Californ made this plat of the group who take the Realism Aphient toor over New York. Special tells, want



Triel By jury-and the crowd loved it . . . crowded the room, set in the eisles. We don't know which side won, but the crowd did for sure.

Judge Phil Wehlman of Chicago could be stern . . . or seem to . . . and they crowded in to hear it all, when they could. Pix by Chuck Toback.







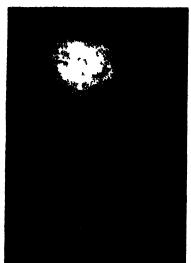
Pops Whitesell wanted a close look and Chuck Toback caught him

Chas Strade, M. J Schmidt and Chuck Toback caught him

Chas Strade, M. J Schmidt and over the over Pops speech It was good, too.

Groups of two to twenty all over the over Pops speech It was good, too.





The shot that many came to New York to make . . . and many did. Hamel Pic.



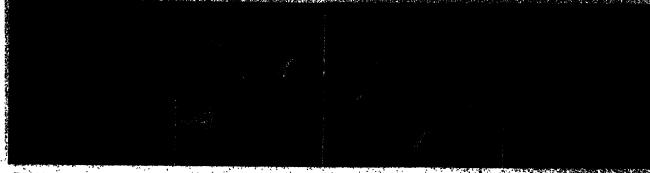
Bob Goldberg went on the boat trip and brought back proof that they liked it.



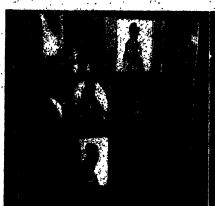
Harold Stern caught one of the models in the Steeplechase hurricane.







Fred Hamel took this row of plx. Nice shot of the color meeting? and Lejeren & Hiller packed Manifeston Control of Mildred Hatry congratulating Adolf Fassbender!

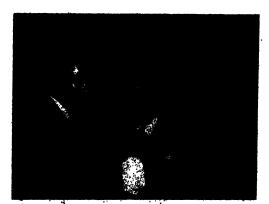




Francis Wu not only gave a good talk, he Larry Hiller, Adolf Fassbender and Fred showed fine prints in an invitation show. Archer found lots to talk about. Mel Phegley took these.



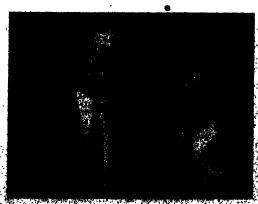
Two hard workers Particle Gree Gibbs Paul was General Chairm well done, Paul,



Norris Harkness congratulates Herbert C. McKay, the first recipient of the David White Award for stereo.



This is a picture of a man at work, Sement Hoffer busy to attend the Convention. He was in his derivation the state of the convention. essing the pictures for Convention publicity, pro service on all kinds of films and exposure . . and he turned out. Bernie used to be with Life but this own lab at 350 W. 50th in New York, Imagi self in a darkroom when the PSA Convention whole thing was made up of service tike that. crew, uniter Joe Bernstein, equipment suppliers and died by Bernie Corson, reception gang, registrers a everybody who pitched into make it a howling succ thanks especially to Bernie and to the photo Goldberg, Fred Hamel, Chuck Tabeck, Joe Be Parsons and the others who helped us cover the bows ever lied.



Art Albert of Medain Protographs in Nick New Sed capes 54,668 about (There See are Pelapeld about)

THE MONORS BANGHET





Fred Archer, Hon. FPSA



Capt. Ronald Mackey, RN (Ret.) Benquet speaker



Norris Harkness, APSA, introduces the speaker of the evening.



Bruco Downes, APSA and Joseb Deschie, FPSA



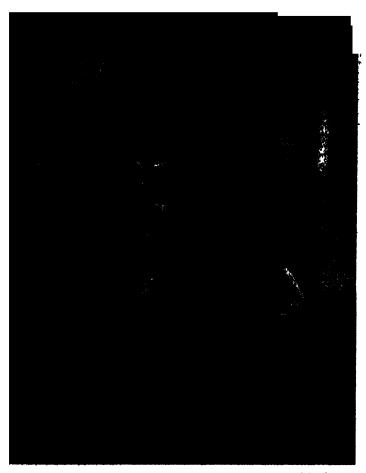
Amy Milstel Welker, APSA



- Paul Gittings brings PAA grantings.

All photos this page by Fred Hamel.

North Happens, Nam (cr., Phil Volumes, Jul Catalog Lagor W. a. Liberton Chicago, and Alfred Styth of Edmonton, group, and the second s



Carl L Gumpert

Informally posed, this is a strong, masculine, character-revealing portrait. Inclusion of the ship, out of focus, both complements the subject's profession and adds apparent depth to the photograph. Hersh lighting from direct sunlight has been tamed by the use of a reflector, revealing transparent shadows so desirable in outdoor portraiture.

Double trouble! Practice, patience, releasing the shutter at the split second, and sheer luck, will help you make an occasional pertrait like this. An old Army blanket, faintly illuminated, acts to set off the fair holr, while the reverse is true. Crumpled coat, stray hairs, eyes partially opened . . . that's what makes this photograph alive and real.

Maurice H Louis, APSA



Why Not Better

By Maurice H.

There are few photographers, regardless of their specialty, who do not take at least an occasional portrast. It may be only an informal outdoor picture of a member of the family, or it may be a more ambitious portrait for exhibition purposes, made by artiheial illumination.

Although a professional photographer now. I graduated from amateur ranks. Since I know, and have experienced, the problems of both, I feel I can evaluate amateur portraiture impartially.

From the hundreds of prints continually passing through my hands as Assistant Director and Commentator of PSA's Portrait Portfolios, I have come to the conclusion that the average amateur-made portrait is inferior in quality to any other type of pho tograph he makes. I decided to find the reasons for this. After considerable study, I drew the following conclusions.

Portraits take patience, practice, and planning. But in what phase of photography are not these equally necessary? There is no short cut to proficiency, and many amateurs lose heart before mastering the technique which, in reality, is easily learned. Equipment is inexpensive; models, especially children, are readily available, and what better time can one find for this type of photography than during the winter months, or at night, or in inclement weather? Practice makes perfect, so why not make more portraits?

If the beginner could only learn the true importance of simplicity, most of his consequent problems would never arise. Simplicity in equipment, simplicity in proccosing, simplicity in lighting, simplicity in composition, and simplicity in models' dress and grooming!

Were I asked to name the greatest difference between amateur and professional photographers, I would answer: If there are two ways of doing a particular job, the singteur will always also the more difficult

Make

Portraits?

Louis, APSA

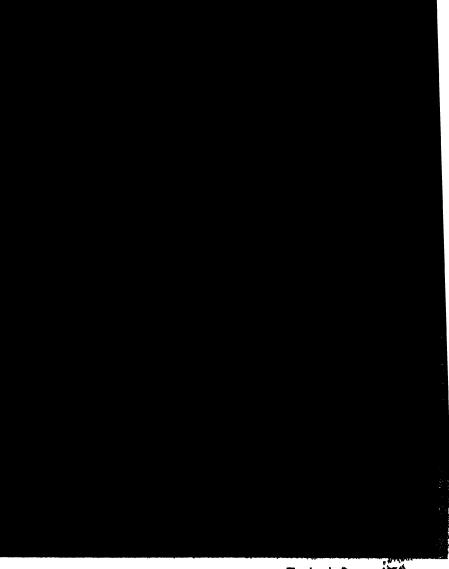
before you attempt to walk! There will be plenty of time later for you to exercise your imagination and initiative, but first ground yourself well in the fundamentals

The inexperienced look but do not see In the excitement of taking infrequent por traits, they are overly anxious to make the exposure and hustle into the darkroom to view their efforts What a rude awakening they receive when they finally study the finished print The unpracticed eye must be trained to note minute detail If jewelry 19 worn, does it draw undue emphasis? Is hair properly groomed? Do eleeves hang without objectionable creases? Are high lights and shadows properly placed and of correct intensity? Are facial weaknesses minimized by corrective posing or lighting? These and many other details must be recognized and dealt with at this stage. If you wait until mistakes appear on your negative, you are only asking for trouble, for many can not be corrected then So, look before you re lease that shutter!

A major criticism leveled at amateur photography concerns subject matter It is repetitious, it fails to clicit an emotional reaction, and it contains much extraneous material. These faults, as well as others, are just as valid in portraiture as in other forms of photography. However, they are harder to remedy, for in the making of a portrait we are concerned with the handling of fewer and larger masses, the face alone usually being of primary importance.

Remember, the larger you reproduce the face, the greater you emphasize your own technical shortcomings, as well as your subject's facial weaknesses. Expression is the keynote of a portrait, and this is transmitted by the eyes and mouth. Are they adequately lighted? Are they relaxed but still alive looking? Is background and dress in key with subject and mood? This is especially important in the making of character studies where the portrait often looks posed and unnatural.

How does one improve print quality? This is a favorite question of the amateur,



Theodore L Bronson, APSA

The judicious use of "propo" has elevated this partrait from a strictly conventional photograph into something much were appropring. The oval hat and veil accontuate the blonde hair and fair pith coloring. They also separate the subject from the background. They dark dress offers a firm "base" found so necessary in the companing of a portrait.

Cover Picture by Charles Baptie, Jr., APSA

By capturing the expression of this truly noble character and combining it with flawless photographic technique, Charles Baptie, Jr., APSA, of Fairfax Hills, Va., has created a portrait of rare, artistic excellence.

The most difficult task of obtaining depth and roundness in a low-key portrait, while using a dark background, has been achieved by careful and delicate lighting. Nowhere do you find disturbing mergers.

Here again the subject's expression is paramount. It vividly bespeaks hundling, kindliness, patience and knowledge, Through these westry but agaless eyes, the weight trials and sorrows have been viewed. Yet faith in an eternal delay radiates through the medium of this photograph.







Maurice H Louis, APSA

The use of strebe has made it simpler to catch the peak of expression and action of this baby. No harsh lighting to Sestrey delicate flesh tones. A spatlight helps separate subject from background. The body is angled to such a degree as to eliminate any distortion of the near leg. An artistic touch is the inclusion of the baby's first shoe

Expression is the dominant factor of any portrait and often overshadows trivial short-comings. The striped jersey, deep shadows and prominent ear may disturb pictorialists but who will gainsay that this portrait has caught the impish and realistic expression of the All-American Boy? No salon winner, but this photograph will stand the test of time!

and more often than not he receives a pretty inconclusive reply. To me, perfect print quality is arrived at only by doing everything correctly—no easy task. A portrait is made by a series of steps, all related to each other. Just where the maker has erred is often difficult to ascertain on viewing the finished print.

To me, the most common weakness of amateur pertraits is their flatness, washedout high lights and lack of depth. Possibly
to avoid the much-publicated dense shadows,
or to escape retouching, the maker swings
to the other extreme. To correct this fault,
one often hears the instruction to give fuller
development to the print. Not had advice
but hardly of value in this particular

The fault lies in incorrect lighting belance. The occasional portraitist arranges his lights, views the highlight and shadow areas, and often lets it go at that liturity is any consideration given to the background. Hence, there will be light against light or

dark against dark—the result being a merger, with no separation between subject and background. The portrait resembles a "cutout," lacking roundness and depth. When you check your lighting arrangement, look through your subject at your background. Then evaluate your illumination—the highlights, the shadows and the background—not by themselves, but each in relation to the other.

While there is no substitute for practice, there is plenty that has been written on the subject of potraiture which will prove helpful to amateurs. I can recommend two volumes, understandably written from a practical viewpoint. They are: "Lighting for Portraiture" by Walter Nurnburg and "Portraiture" by Fred Archer. Studying "Faces of Destiny" by Karsh will acquaint you with the technique of the most famous of modern poternitiets.

Composition has been amide to apposed a bet sport complicated that is really in H a sport to the synt to me, it is

well composed. While not written primarily for the portraitist, "Image Management" and "Emphasis in Pictures," both by Nicholas Haz, will tell you, in a simple way, all you need to know on this subject.

The ephotography of children is always fascinating and extremely satisfying. Reading "Child Photography, The Modern Way," by Josef Schneider answers many of your problems in the handling of babies and youngsters. Or you may refer to this writer's article, "Practical Pointers on Photographing Children," which appeared in the June, 1951, issue of the PSA Journal.

There is nothing particularly mysterious or difficult about portraiture. Take stock of yourself and your photographs. From what I have written, it may be possible for you to spot your weaknesses at once. But if it means retracing your stops and starting on a new tack, do so. There are many helpful hands, waiting to assist you.

Let us hope you now have the answer to: Why hot make better perturbe? the little of the later of the later of the Photographic School of the Society than the one who was honored with a position unique in photographic organisations—that of Headers of President.

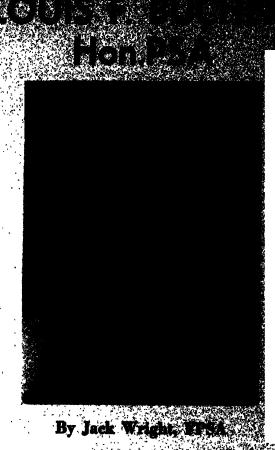
In the years prior to 1919 there was no national photographic organization in this country. This idea was merely a gleam in Louis Bucher's eye. In that year the Associated Camera Clubs of America was organized. But before telling this story it might be well to say a few words about the history of Louis F. Bucher.

Lou Bucher was born in Paterson, N. J., but moved to Newark at an early age. There he built up a successful career in insurance. From his earliest years he was an excellent salesman, and he got his first camera, a 4 by 5 plate "joh," by selling a certain number of bars of soap. From then on photography played a great part in his life. The hobby has had two manifestations. One has been the making of pictures, the other has been in helping to "spread the Gospel" of photography by working in photographic organizations.

Mr. Bucher got his first contact with organization work when a friend took him to a meeting of the Newark Camera Club. He immediately became interested in that phase of photography and during the years of his service to the club was elected to the various offices from director to secretary, vice president and president. During his connection with the Newark club he helped make it one of the outstanding organizations of its kind in the country, being one of the few clubs at that time to own its own building.

During the years prior to 1919 Bucher was a member of the Royal Photographic Society of Great Britain. It seemed

(Continued on page 554)





Ninetoen Years Apart ... The first PS meeting and the letter ... 973 meet in reason to come at legislating section and the letter of America and section to put recognize Valentine Same them, in the officer Walter Pfeiffer, E. H. Leegwill in back Leeberd Williams (helding the Pentine) and Ray Devey. Mant in Devey & a last very manne; and behind her letter against vice also signife in, but and deline in Research America and tilling & ballong the found to letter and tilling & ballong to reason the left of th

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the baltimore show . . .

For a good many years now the Baltimore International Salon has been hung in the Baltimore Museum of Art. Last year it did not hang.

We understand the Museum authorities accused the Salon of having become trite, stodgy, static, and repetitious. They wanted something alive and progressive on their walls. This year the Museum people and the Baltimore Camera Club collaborated in an experiment. The Museum picked the judges . . . not photographers, but artists.

They picked good men—Benton Spruance, Guggenheim Fellowship winner in 1950 and professor of Art at Beaver College, Pa; Harry Steinberg, teacher at New York Art Student's League and a Guggenheim Fellow in 1936; and Jacob Kainen, Curator of Graphic Arts at the Smirhsonian Institute in Washington.

Each man is a practicing artist and has had his work hung in many exhibitions of art. Mark Mooney, Jr., in his editorial in the August Camera, writes: "To salons which may consider duplicating the Baltimore Experiment, we would sound this note of warning—be sure that your artist jury, when it is selected, is composed of sensitive, capable people as was the Baltimore jury."

Because this experiment was such a radical departure from the usual salon judging. Mooney took a recorder to the scene and recorded the judges' comments. CAMERA has given us permission to reproduce portions of the report as it appeared in the August issue, together with their reproductions of the winning prints and honorable mentions. We found Mooney's editorial as significant as the judges' comments. You should read them both.

The jury examined 800 prints by 180 U. S. photographers and 20 foreign entrants. Prints varied from 6 x 8 inches to 20 x 24. One of the medal winners was a 6 x 8. The jury selected 94 for hanging. No limits were placed on the jury, they selected 94 prints as suitable.

The jury knew none of the famous names of photography. Some of the famous collected four rejects. Unknowns were hung. Only two color prints were accepted. According to

reports, the feeling about the show is divided, some think it is great, some think it is terrible. In that it doesn't differ much from any salon. Let's quote Mooney again . . .

"Any print which was contrived, phony, too stilted or obviously set up, was too romantic, or proclaimed 'look—here is an S curve,' went out— but fast. And that included a lot of prints which have regularly hung in photographic exhibitions. Prints which said something, which showed that their maker had seen and captured a fragment of human experience, were those which were accepted, and likewise, many were regular exhibition prints. There are familiar names and new names in this salon catalog."

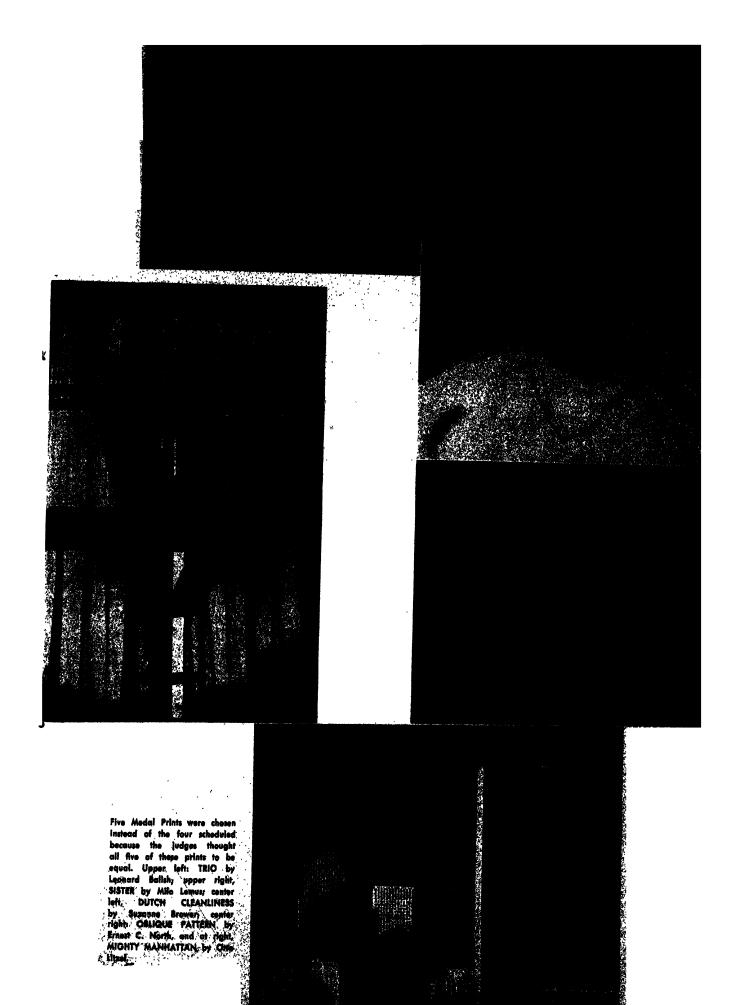
It is not possible, nor would it be fair, to take the comments of the judges out of context. Instead, your Editor would much rather report the *feeling* he gets from reading the discussion by the judges as recorded.

The judges were not too concerned with technique. They were most sensitive to *ideas* and *feeling*. They were often unanimous in their reactions to a picture. They tried to see what the creator had in mind in making a picture, not the way he exposed or printed it, or even composed it.

Whether they were right or not is a matter of opinion, an opinion that cannot safely be formed at this remote spot. We hear that those who have seen the show, like it.

One valuable outcome is the way these artist-judges thought about what they had done. CAMERA has done a distinct service to exhibition photography by reporting the verbatim proceedings of the discussion following the judging. We suggest you get a copy of CAMERA'S August issue and read for yourself... there is much food for thought in the eight pages of reading matter that forms the report.

Then, we'd like to open these pages to a discussion of what you think about it. Your Editor has some ideas, too, which he has carefully tried to keep out of this discussion but which he might divulge in company with others on these pages. So why not write us what you think of the Baltimore Experiment and what you think it means? Just one thing, let us know if you have seen the show...or just read about it.—db.



Fun For All

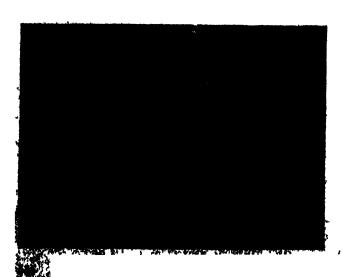
By Robert J. Goldman

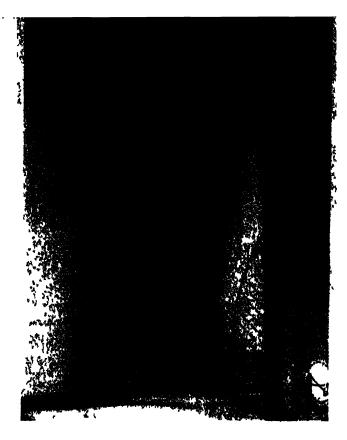
Much has been written about technique in the making of color slides. Eloquent authorities have given invaluable advice and assistance for the purpose of helping the serious worker in improving his photographic skill. Many excellent articles have been published on the Do's and Don'ts of exhibiting, but little if any on the emotional side of this phase of photography.

We who work in color as a hobby, are undoubtedly aware of the tremendous field at our disposal for expressing ourselves, and of the many opportunities afforded us for developing our creative and imaginative abilities. The response to the recently announced competitions in Modern and Creative Photography by the Metropolitan Camera Club Council in New York gives definite proof that there is no dearth of initiative or lack of imagination and originality among the ranks of the members of the camera clubs.

But let's look into the emotional side of this business called Photography, and see if some of us are not inclined to take it all a little too seriously. Let's look into ourselves and see if we would not be happier as individuals, and particularly as club members, if we could think of this hobby of ours strictly in the light of having fun, and even more important, as a means of giving fun and pleasure to others. To my way of thinking one of the nicest things about our hobby is that we whe work in color are definitely in that very postion of being able to share our hobby with others, and that by so doing we can contribute much to the well-being and happiness of others who may not be so fortunate.

R's lots of fun to compete in our camera clubs with our fellow members. But do we get angry, when we are not the winners? No! For if we do, then we are angry at those who win, and that is hardly conducive to a healthy club spirit. Remember: It's not a matter of life and death, and an Award or an Honorable Mention, as desirable as it may be, is and should be secondary to the spirit of good sportsmanship and good fellowship.





It's fun to compete in the many International Exhibitions that dot the calendar throughout the year. We all get a big kick out of the report cards when they arrive, indicating that one or more of our slides have been accepted. And again we suffer keen disappointment when we haven't done as well as we had expected, or as well as we thought we should have, or when a forbidding-looking circle appears around the "NONE".

Here again is where the emotional side enters into the picture. Whether competing in club or international exhibitions, we must learn to control our emotions and desires for success. This is particularly important for novice or beginner. The inexperienced contestant or exhibitor must learn that only through criticism and analysis of his work, can he learn to improve his technique and gain ability to create better slides.

Most judges are not only kind and considerate in their criticisms, but are extremely helpful and constructive in their remarks and suggestions. Strict attention to the remarks of a judge concerning your own slides as well as those of your competitors will contribute more to your ultimate success than anything in the world. Never take a judge's remarks as an insult or in a manner that you might consider as personally disparaging. Benefit by them! By the same token, only through failure of your slides in international exhibitions and by observation of the types of material submitted by your successful competitors, will you learn to recognize the acceptable subject matter that you may have for entering in international competition.

Try not to take it too seriously. Remember it's all for fun, it's your hobby, and the judges are only human after all. If you think your slides are good, even though you may not have been successful, the chances are that the next time you said the same ones out you'll his the jack-pot. Don't let your amostops get the best of you, because if you do you'll list the

(Cintinual in page \$54)



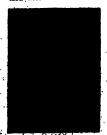
Manuer over! It's really just beginning!

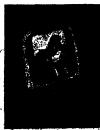
aybe summer, and the summer's sun tan, are beginning to fade. But to members of the camera fraternity, summer's pleasures are only now beginning. For now we start making use of the shots we made... now we start re-enjoying our summer... now we begin sharing it with old friends, and the new friends the summer brought us.

if you shot Kodacelor Film . . . you'll need prints for your permanent collection, prints to send to your hosts and summer friends. And enlargements of your best shots as gifts (Christmas is just around the corner) or as decorations for your home. And to take care of your color negatives, a negative album is a common-sense necessity. Your Kodak dealer will help you set things up.

if you used Kodachrome Film... you'll want to keep your slides in order in a Kodaslide File. The Kodaslide Compartment File holds 240 Kodaslides or 96 glassmounted slides, in twelve swing-out compartments. With index; price, \$3.94.

Then, having arranged your slides, there's the matter of showing them properly. For home viewing by a few, a table viewer is the answer.





The Kodaside Table Viewer, 4X, shows your pictures blown up better than four times. A neat achievement in mahogany-toned plastic, \$49.50; case, \$15.50. The Model A Kodaside Table Viewer is the aristocrat of viewers; gives you a good big, sharp, colorful image (on the order of 5 x 7 inches) and works beautifully even in a lighted room, Price, \$97.50; case, \$27.50.

Screen projectors are, understandably,





favored by many. The Kodaslide Merit Projector is the popular home-use job. It has an easy-to-use top feed for slides: 150-watt lamp, the full brilliance of which is utilized by the lumenized 5-inch f/3.5 Ektanon Projection Lens; and fills as large a screen as most homes require. For auditorium, church, or club presentation of your slides, the Kodaslide Projector, Master Model, is away out front. It will take a 1000-watt lamp if you need it, and keep cool, too. You've a choice of great lenses with which to "tailor" your projection to the actual needs. Price, governed by the lens desired, ranges from \$169.00 to \$246.00. Ask your Kodak dealer to put the Kodaslide Projectors through their paces for you.

Of course, the usefulness of your Kodaslides goes well beyond viewing or projection. You may have color prints and enlargements made from them, Good ones, too, Your dealer has the details.

Maybe your summer picturing was in B & W . . Color suthusiasts to the contrary notwithstanding, black-and-white photography will always appeal because its users can so intimately and personally control all its manifestations, from exposure through development and, most engagingly, in enlarging.

in enlarging.

Some of us, certainly, have yet to deyalon the last of summer's films. The Kodacraft Roll-Film Tank offers easily the singleest way through the development greater. There's another version of the said handles two 35mm, or Bassar collections, for 127, 620, and 615 size Moran After initial leading, you're out of the dark Either tank, \$2.53; extra aprens.

With your negatives presented, their final full realization depends on enlargement. He your own work the Kodak Familie Hallarger is the answer. Impact one, Ma a relation in fine design and effectiveness. It can be adapted to become, in addition to an enlarger, a versatile view, quality for copying, small object photography, and see



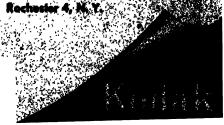
on. The enlarger, less lens BURENT The Kodak Enlarging Elstanon 4-bigs 1/45 Lens is suggested for negatives up 56 34 2 31/2. Priced at \$29.20. You'll probable white a Kodak Masking Easel, too. Practically ancessity for papers up to 11 x 14 Frida. \$9.60.

As to enlarging papers, the following two pages have a story to tell. A good story.

Any questions? Your Kodek deflet will be glad to oblige.

Prices include Peteral Par what control and are subject to change withink and

eastman Kodak Company







Experts Choices For Fine Prints

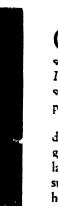
No. 6 of an informative series...how leading exhibitors choose papers to fit their salon aims

JOSEF SCHNEIDER is an illustrator whose child studies triumphantly combine psychological and photographic skill. He exhibits chiefly to advertising agency art directors, his salons are the advertising pages of national magazines. Each of his prints must be perfect for its intended use, and in selecting paper, he exercises the same careful discrimination as in choosing and lighting his small subjects

"Were I," he writes, "to make up some prints for Susan's mother's own personal use, I would use Kodak Opal G or Opal R For presentation to a client, my first choice is Kodak Illustrators' Special, the paper can take it and I really can make the print 'sing.' I use Kodak Medalist Paper. No. 3 if I need the added contrast

"Frequently I need to make up a large number of prints for display purposes I use Kodak Medalist Paper because it is fast and has terrific latitude. The tone values are superb. I do a lot of experimenting here, and really the Opal, Illustrators' and Medalist Papers do the job."

To keep children happy before the camera, Mr Schneider says—give them raisins It never fails Susan (see right) has a raisin now.



OTHER veteran photographers will promptly approve Josef Schneider's selections. More salon prints appear on Opal G than on any other paper . . . Illustrators' Special has long been the darling of topflight commercial studios . . . and Medalist, a young and sensational member of the Kodak paper family, is swiftly moving up to rank with both

Kodak Medalist is a paper specifically tailored to meet the serious worker's demand for a fast paper of exhibition quality, in a full range of contrast grades, adaptable to toning, easy to manipulate, with exposure-development latitude to permit close matching of negative and paper. Four grades, several surfaces Elmore C Adams' "Brush Burner" (to appear full-page later) is here reproduced from a print on white, high-lustre Medalist J.

FOR PRINT SUCCESS—PICK THE PAPER THAT FITS THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—Kodak Medalist Paper.

For rich neutral blacks in a top-speed paper—Kodebromide, five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper-Kodak Platine Paper. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning —brown-black Kedak Opel Paper. One printing grade.

For Opal quality with twice the speed of Opal—Rodak Ektalura Paper G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—Kodak Illustrators' Special.

For photomurals-Kedah Mural R.

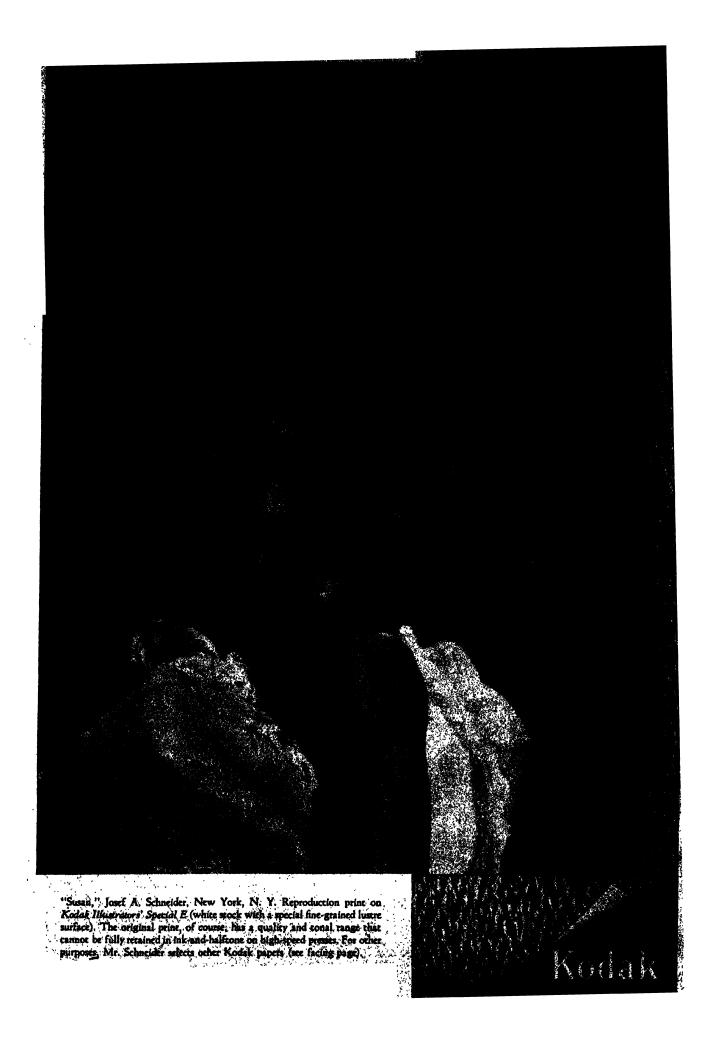
For transilluminated prints-Kedak Opalure Print Film and Kodak Translite Paper.

For extra-fast printing and processing—Kedah Resisto Rapid N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—Kodak Are, Velex, Resiste N, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

BASTMAN KODAK COMPANY, Rochestes 4, N. Y.





ed to News of the Pictorial Divi

MITERNATIONAL CLUB PRINT COMPETITION



ages of the June 1952 PSA International Club Print Competition inspect the three June vineets and the Print of the Year. L to R: Bettsy Henderson Hulatt, AFSA, member of Fort Dearborn-Chicago Club, in charge of Judging; M. D. Meiser, APSA, Elkhart, Ind.; Conrad R. Emembelson, APSA, Chicago, and J. Musser Miller, La Grange, Ill. Photo by Loren Root, APSA.

Detroit Photo Guild—Mission Pictorialists Class A and B Final Winners

Applegate's "The Queen Arrives"—Print Of The Year

By ROBERT J. LAUER, Associate Editor

It was a fight right to the finish, with the Photo Guild of Detroit overtaking Oakland Camera Club's long established lead, and thus winning first place in Class A, winding up the 1951.52 season of the International Club Print Competition. In Class B, the Mission Pictorialists weren't able to be beinged as they took first place, a position which they firmly held since last October. The Print of the Year was selected by the jedges from among the first place winners in this monthly contests. October to June.

feditis from among the first place winners in this monthly contests, October to June. After a 50 minute discussion on the merits of the 'sarlows prints the judges' decision went to "The Queen Arrives" by John H. Applegate of the Grosse Pointe Camera Clob. This print was first place winner in the February competition. Mr. Applegate will receive a gold medal.

Judging took place the last Saturday in Jane in Chicago, under the direction of the Fost Deathorn-Chicago Camera Club. Invitations were extended to all clubs in the Chicago area as attend. Trophy winners for last, the clabs scoring the most points for the month in their respective classes were Green, Brief (Chicago) in Class II. The last panel has county in Class II. The last panel has county were of her last panel has county and having served of informations. Exhibition survey and having the last panel has competitions of the Chicago floor floor in the Chicago floor floor county of having the foot floor floor county of having the floor floor floor county of having the floor floor county of having the floor floor county of the chicago floor chicago floor county of the chicago floor county of the chicago floor county of the chicago floor chicago

past president of Green Briar Camera Club (Chicago); M. D. Meiser, APSA, past president of the Elkhart Camera Club (Indiana); and J. Musser Miller, La Grange, Illinois, former president of the Photographic Guild of Detroit and West Suburban Camera Club (Chicago).

Individual winners were as follows: First Place: "Tilting to Windward" by Victor A. Lookanoff, M. D., Grosse Pointe

Camera Club.

Second Place: "Approaching Storm" by James T. Johnson, Channel City Camera Club.

Third Place: "Industrial" by Bob Wilkins, Tiro de Los Padres.

Each finishing the season with over 300 points, the following clubs will be competing in Class A beginning in October: Mission Pictorialists (San Francisco, Cali-Mission Pictorialists (San Francisco, California), Bartlesville (Okla) Camera Club, Albany (N. Y.) Camera Club, Orleans Camera Club (New Orleans, I.a.), Atascadero (California) Photographic Society, and Oklahoma Camera Club (Oklahoma City). Next month the 1952-53 section gets best for the October inderner club will be host for the October inderner way Baltimore Camera Club will be

the host for the October judging—or wild has host for the October judging—or wild the deadline date in October 20th, You still have time to enter if you haven's duke as a yet. Write to the director for information, and outer forms.

In October well sell gen about his first has been director for information. Competition, Grant M. Hales, of Kodon C.

Here is the first standing

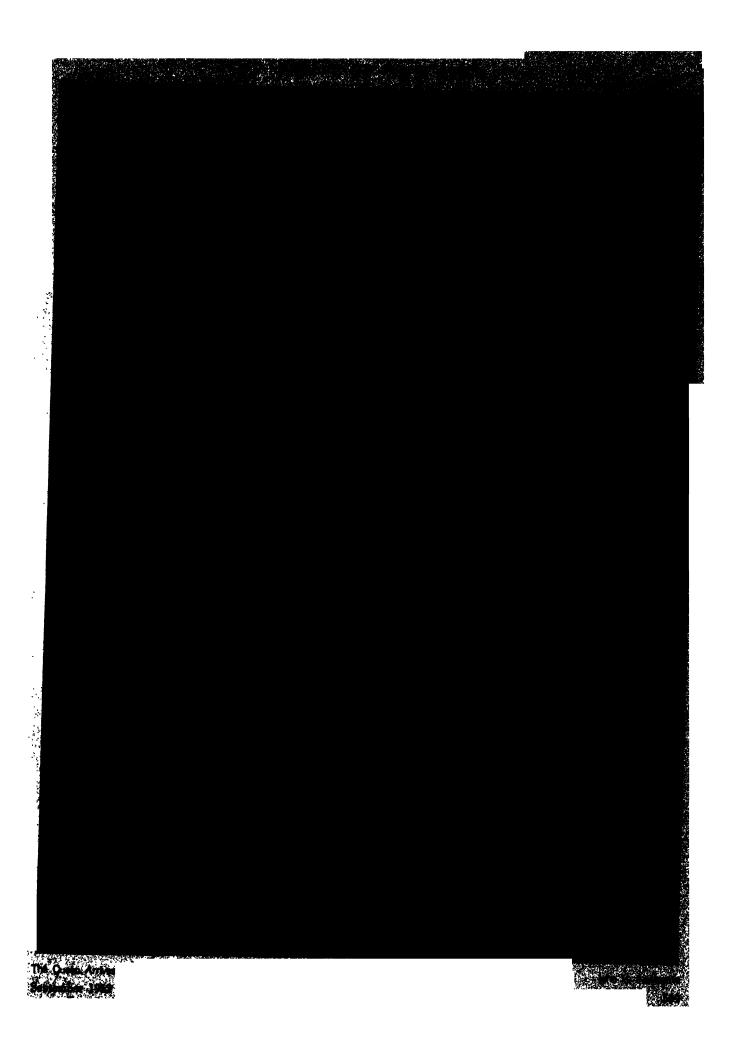
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Solience Muscum (Kenmora, NT)
Lavison Camera Clab (Chicago)
Blackhawk Caisevera Clab (Iswa)
Gross Briar (Chicago)
Western Reserve (Claveland)
Tiro de Los Padres (Calveland)
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Tiro de Los Padres (Calveland)
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Fort Dearhorn-Chicago
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CLASS B Jun Mission Pictorialists (Calif) Bartlesville (Okla) 78 81 91 69 63 77 78 59 57 60 67 67 54 52 52 54 55 52 53 Bartiesville (Okia)
Albany Camera Club
Owego Camera Club (NY)
Orleans Camera Club
Atascadero (Calif)
Oklahoma Camera Club
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MISS EVELYN ROBBINS, Associate Editor

Reward For Promptness
By Eldripg: R. Christhilf, Hon. PSA
Director—PSA American Portfolios

For years you folks have been telling usthat it was impossible for a Portfolio to complete its schedule on time, that the time between stops was too short, etc., etc. We, on the other hand had maintained that the schedules had been carefully worked out, and if more time were allotted between stops, the Portfolios would still come in behind schedule—inasmuch as the delays, in our opinion, were due to thoughtlessness on the part of some members, that is, unless strikes or embargoes interfered, as they sometimes do.

At Detroit, John Hogan made available two Portfolios covering darkroom controls and showing the steps from the original contact print to the finished salon print. Knowing that there would be a great demand for the two Portfolios we offered to have them travel the Portfolio Circles that completed their schedules AHEAD of time. We felt that, judging from past performances, the demand would not be too great and that we would not be beset by any problems.

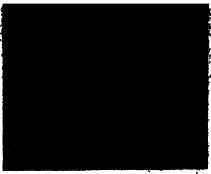
What happened? Well, it seems that Portfolios that had never travelled on time before began to come in ahead of schedule, and, as this is being written, the following Pictorial Circles have qualified to have the Hogan Portfolios travel their respective circuits: Circles 60, 59, 30, 43, 36, 44, 42, 55, 21, 15, 32, 10, 31, 19, 51, 9, 28, 60.

The Circles listed above are in the order of their going on the reservation list. Don't write and ask when your Circle will get the Hogan Portfolio, just figure it out for yourself. The best that we can do at the present is to travel six Circles a year, which means that we are now booked ahead into 1955.

Our only hope is to speed up the Portfolios a'bit in their travels, or else, perhaps Uncle John can be induced, in his spare time (?) to provide additional Portfolios. In the meantime I am looking for a good place to hide out in until all Circles have been covered.

. Chirps From The Robbins

If you will remember, several mentils ago the hope was expressed that we might be



Industrial

Bob Wilkins

3rd Place-June

able to obtain another article from Challis Gore a member of Pictorial Portfolio #47. Mr. Gore has been kind enough to comply with our wishes and sends along the following:

Photography vs. Golf

By CHALLIS GORE Pictorial Portfolio #47

Four years-plus ago I built my darkroom, joined Berkeley Camera Club, and took up photography in a serious way. It wasn't long after that that I did what many a person has wanted to do and has often threatened to do: I quit golf. I resigned from the country club and sold my clubs in order to have more time for photography—and I have never regretted the change. After 25 years of golf and four years of photography, here is how I see it:

A round of golf kills a whole day, including time consumed in getting ready, organizing a foursome, refreshing one's self at the 19th Hole, and getting a shower. And for this, what do you get? You sink maybe one long putt or two, smack one or two down the middle, make a lot of bad shots, lose your temper and \$2.00, hawl out your caddy and learn something new in the way of alibis. Your permanent possession is a bad score. Golf demands everything and gives nothing.

Photography, on the other hand, is the ideal hobby because, like golf, it gives you companionship with kindred souls, plenty of exercise, and, unlike golf, gives you something permanently worthwhile for your time and effort. Photography takes you places and trains you to see things.

True, pictures are everywhere; you need not go farther than your own backyard or town to find salon subjects. But for my part, I like to get around, and there is far more pleasure in travel when you travel with a camera and with eyes searching for pictures.

With photography, you can always improve your product; no one ever reaches the top or limit of achievement.

Every phase of photography is satisfying or rewarding. Every picture looks fine in the ground glass, no matter how badly it turns out in the print. There is pleasure in work done in total darkness: time to relax, and when the safe light goes on, what a thrill as we witness the miraele we have performed! Finally, the print—consthing permanent as a reward and as a restinger. No phase of photography ever gets old or tiresomy to me.

grandi AF Chambantanari Minin M. Unipawoon, PPSA Pintulia Portfellö #74

in injurished on and we march with it, it pictures remain to be checked and our pictures remain to be charived and had by those who succeed us. This should he the first rule to improve each and every time we expose a negative or make a print, either from an old negative or a new sac. This thought has been brought to light en observation of the portfolio now at hand. The improvement of the portfolio now under criticism is far better than the portfolios of past years and it is encouraging and much more interesting to me than the average exhibition. In the exhibits we expect to see the best at all times. Whether we do or not is sometimes a question—at times I have my doubts.

It has been my good fortune to observe many exhibits and to have been elected to judge salons and camera club competitions for the past fifteen years and truthfully, the portfolios have a place no other source can fill. They reach those who want to improve their work, talk shop with other members, and last but not least, acquire friends all over the world. Stop and think - what is better than a good friend, a photographic pal, one with whom we have the same in common-talking the same language -swapping thoughts and enjoying things together. Or would you rather he like some exhibitors who are continually peeved with themselves, or with the judges whose opinions they criticize forever and a day.

Criticism is a strong word and many photographers cannot take it-those who cannot have no place in photography or in any other hobby for that matter. It is from good constructive criticism that improvement in one's work or play will eventually show. Those of us who have gone through this trying time can well reflect back and point to the critic's hard words about our pet print at the camera club, and well we can remember how true his point of view was. And-upon making the print with the critic's suggestions, how much improved it was, or if he suggested the waste basket. how much better off we were to start over again and do something better.

How can we judge our own prints? This is not always as simple as it might seem, yet there is one method to be tried-having had a fair amount of success. Make the best print from your negative that can be made (your first print will not be the one-maybe the twelfth or the twenty-fourth will be) mount, spot and polish it-hang it in a place you can readily see at all times for a one month period. If you like it as well at the end of the month period, the picture has something. Then ask your friends for their opinion. If they like it, it is successful. Then send it out in a portfolio and see what the commentators have to suggest. Suggestions will be made. No print will be perfect, and all of us have differences of opinion, and living in a democracy we have the right to state them, and most of us do in no small

Once again much improvement has been made, and as time goes on you too will be in the exhibition field. When all is said and done, this is what you are striving for. Hest of luck, both picterially and other-

Mighlights from the

FREDERIC CALVERT, Associate Editor

Have you ever tried outdoor portraiture? Very good results can be had outside in the shade. In the shade we get nice, soft, even lighting. A white cardboard reflector can be held close to one side of the face to lighten up the shadows and give a little more roundness.

In either event, indoor or outdoor portraiture suffers greatly from loss of character. Very few amateurs as well as professionals have the knack or ability to capture the true character of the sitter. Most photographers set up the camera, lights, pose the model, then say "smile", click the shutter and there is supposed to be a picture. Many wonder why.

While getting the lights ready, the photographer should engage the model in conversation about his interests. In so doing the model relaxes and when the time comes to snap the shutter, you get a natural smile, with life and sparkle in the eyes, and in most cases the true character of the model shines forth. Even if the picture is not to be a smile picture, with sparkle in the eyes you capture a more lifelike expression. Who wants a picture of a dead pan?

For more information about how to take good portraits, join a Portrait Portfolio. We can help you to make better use of the lights, pose your model in a more pleasing manner, and do all those other little things to help you make a better portrait. Our Commentators are among the best portrait makers in the United States.

Dance Pictures On Display

One of our Commentators, Miss Gerda Peterich, had the second in a series of three exhibitions on "Modern Dance Today" on view through June in the Music Library, a branch of the New York Public Library.

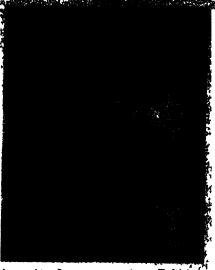
Miss Peterich uses chiefly a Speed Graphic with multiple flash synchronized to the focal plane shutter. The photographic style, she says, should reflect the personality of the dancer and the style of the dance rather than the personality of the photographer.



C. "JERRY" DERBES, Director .

Being the Director of this new activity has its rewards and compensations for the work involved.

For instance, I recently received, among others, three outstanding negatives, Groups



Approaching Storm

James T Johnson

2nd Place-June

are being formed now to receive these negotives but I would like to tell all of you shout them because I would like to see every that feels the need for improving their plus-tography participate in the Salen Workshop.

The first of these is a character study. The picture is that of a native Guatemalas in the attitude of prayer. Regarding the negative, the Master advised that he purposely overexposed it one stop and nuderdeveloped it 20%. As a result it shows

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.

No. 5. New Prints for Old by Barbara Green, FPSA. SPECIAL Photography of the Nude

by P. H. Oelman, FPSA

A deposit of \$25.00 should secompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman, For clube which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are efficiented with the PD will be charged \$5.00. The service charge is deducted from your deposit, when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Leeture Program, 29 Spring Street, Brockport, New York. For the SPECIAL please contact:

the Director.

P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

Milimitiful detail in both the highlight and abadem, down. He respected the negative brises, printing to improve the composition when wisting to improve the compoundated used a slight tilt forward of the head. He barned in accouple of light areas on one the shoulder, then inished car and parts of the shoulder, then finished it off by sheding all four sides slightly with raw light to hold the eye within the picture area. This particular negative could be printed by tilting the head backward with eyes looking up. It could also be printed straight without reversing the negative. Both variations would make a very satisfactory print. It has all kinds of possibilities. His Il x 14 print and his actual Salon Print which will be awarded to the winner of his group are out of this world as far as print quality is concerned.

The second of these negatives is a marine scene, a sailboat heading out to sea pulling a small dinghy. The sails are full and there are just a few small clouds which incidentally need burning in a little to bring out their full beauty. This print was made just as the Master took the picture but the burning in of the clouds and again flashing all four sides alightly with raw light improved it immensely. The print is blue toned and

very beautiful indeed.

Do you have aspirations to make an abstract that will hang in the Salons over seventy-five percent of the time? I have a negative at hand belonging to a Master who is a "master of abstracts." It has details galore and beautiful tonal quality from white to black. The center of interest is properly placed in the lower left dominant third and contains the lightest and darkest parts of the whole picture area. The Master wrote me that certain changes in composition would work equally as well as the way he printed it. This print was slightly toned in Nelson's Gold Toner. Subject matter? Oh, that's a secret.

If you haven't already gotten in on the fun of printing from one of the Master's negatives you don't know what you are missing. You will find more of the details of this new activity in the August issue of the Pictorial Digest. Write me for an ap-

plication blank.



STANLEY D. SOHL, Associate Editor

Ambassador's Position Open

Yes, your eyes are not deceiving you there is an Ambassador's job open and YOU can qualify.

First, and probably most important, is that you be whole-heartedly interested in a better world, in a free world and a world where photographere can take pictures where they want to, when they want to, and how they want to. You must have a pro-found instant in people of the families conners in which you are to walk, that it, you, more he but out about their continue. their philosophy, and their ways of Mr. You should be faterested arough to spoul a few nights every tix mentils or so to do your job in the best manner you ketow how. But, you see, the best part of this feb is that you will get in return so much or more from the people you work with as you put into your new position.

Photographers in a foreign country are much interested in exchanging not only prints for constructive criticism but also ideas on techniques, ideas on the conception of a picture and ideas on a full story

of composition.

It has been a long proven fact that if there is a problem of misunderstanding or indifference in front of you-back up and find a common ground or interest and then walk right over the situation. In other words, using photography as your common interest-work together through this subject to learn about each other and in turn you will soon understand each other.

Now I know that there will still be problems but as an Ambassador of Good Will from American Photographers, to some foreign photographers, you can do as much good as a hundred bushels of wheat, or some item of machinery to stimulate under-

standing.

Right now, today, there are some very rich positions open to YOU, if only you will accept. Any individual, or a group in the Society, that is interested in such a position, with the exchange being prints in a portfolio, should make application to Col. Charles J. Perry. There are people waiting m both Japan and Chile as well as other countries to start an exchange with YOU. Won't you take the job?

First Dominican Republic Salon

Juan Ulises Garcia, General Secretary of the Dominican-American and Caribbean-American Portfolios, has completed the organization for the First International Salon of Photography. The Salon is under the joint sponsorship of the Dominican Photographic Society and the Dominican American Institute of Culture.

The latest news of the Salon is the magnificent gesture of the Dominican Republic President, Dr. Molina, in donating \$200 as top prize to the best print of the salon. This prize is to be in the form of a Cornerstone Membership in the PSA. This gift is tangible evidence of the warm feeling existing in our International Portfolio program. This is particularly true in the Dominican-American Portfolio under the able direction of Sten Anderson, the U. S. General Secretary and Juan Garcia, the General Secretary for our southern friends. This type of gift must be most gratifying to these two men who have worked so hard and who have built up such splendid cooperation between the two nations. They are both true Ambassadors in the International parade.

New Chairman Visits Mexico

Ray Micsa, A.P.S.A., the new Chairman of the Pictorial Division and a secretary for the Second Caribbean-American Internor we second Carmbean-American Inter-national Portfolio has just distinct a trip to Maxica City. He actually west form there he a delegate to the Source Indipa-tional meetings, but he also existing as a plice place, of PSA business while there,



A. LYNNE PASCHALL, Associate Editor .

September

". . . And then the whining school-bey, with his satchel

And shining morning face, crosping like enail

Unwilling to school."

Did your brat act like that on the first day of school? If he did, you haven't trained him right. The American public school system is one of the great democratic institutions of the world, and school attendance should be held up as a reward for being born an American, not as a punishment for being under foot for five years.

We trust you got out the old camera and made a record of Junior as he started off on that great adventure, and we hope that you caught the eager look on his "shining

morning face."

In years to come, you will look upon that picture as one of your prized possessions, but guard it well from Junior. In a few short years, he will be grown up, or think he is, and he will resent your insistence

that he once looked like that.

The old verse that starts: "Thirty days hath September" is still true and they are all busy days. As far as camera clubs are concerned this is really the beginning of the year and the first week of school will scarcely be under way until we have to start scurrying around to get the winter's program started.

Print Circuits

If you plan to get in on a Camera Club Print Circuit, better not wait to see what your members did over the summer vacation, but gather up the three best prints of last year. Then write for an entry blank and get an early start.

The director is William R. Hutchinson. When filling out the blank give him second and third preference on dates if possible.

Recorded Lectures

44

If your club has some money in the treasury but still has to keep within a limited budget, there is nothing quite equal to a recorded lecture. See the list of available subjects on an adjoining page.

Several of your members will have slide projectors, and if you can find someone with a tape recorder you will be all est.

Write to Philip E. Maples for a satisfactory date.

Judging Service

At some time during the year, you will syant to have a diamer meeting economess by a big print contest in which systyle is represented, By all apages have the pri fadged and integ stitions in the cent of with history, First, Squard, Tripis, or stants/ap. you wish to avail.

in the second se

Portfolio of Portfolios

If you have a club room with malding ground the walls for the display of pictures, you should hang a Portfolio of Portfolios at some meeting during the winter. This can be done along with your negative process.

be done along with your regular program.

Perhaps the director of this activity will let you keep a show on display for a longer period. For a suitable schedule write to James T Johnson.

American Exhibits

There is no real substitute for the prints the members make, and as long as enough of them come in, the meetings will be full of life and vigor, but after a few meetings there will come a lull. Then is the time to bring in a show from the outside.

Write to Fred Fix, Jr., for his latest list. Be sure to tell him the approximate date the pictures are wanted.

Portfolian Clubs

If you live in a district where a number of PSA members belong to Pictorial Portfolios, you may take part in an enjoyable side activity by organizing a Portfolian Club. A club with as few as four members will get recognition. The director is Sten T. Anderson.

VIEWS AND REVIEWS

BY THE DIGEST EDITOR

Dissatisfaction

The July PSA JOURNAL and the August CAMERA magazine both report new methods in the judging of photographic exhibitions Both of these reports indicate further the growing dissatisfaction with present methods of judging, and photography's desire to strengthen its position as one of the aris—to come of age.

For the more we study photography and the more we study painting, the closer the two seem to come. They are both concerned with conveying feeling within a space bounded by four sides and lying on one plane.

The rules of photography and the rules of painting are the rules of graphic art. Who is to say which method of conveying feeling is better.

The rules of grammar govern both the apoken word and the written word. Can we say either is better? No, they are used by people for different purposes, and by different people for the same purpose. But the rules are guideposts for both methods of

Pitrhaju, as one of the judges of the Splainters show suggests, we who are photographics, have been too percompled with splainters, picture than sector, pictures. Perture view house heavies into completes of the subject of sempted by first and have Arthur the subject what the subject of party Pitrhals and subject of the subject of the

house, or for abatting house on comments of an evil, Painting out do this shade of a country in the hands of a good phalographs can be an instrument of truth or an instrument of truth or an instrument of truth or an instrument of distortion. It depends on the photographer.

Maybe the whole dissatisfaction about the present status of photographic exhibitions is a reflection of our own dissatisfaction with what we are producing. We are looking for the road which will lead us to greater satisfaction in our photographic work.

Maybe if we change our methods of judging our exhibitions, as suggested in the Puyallup, Washington experiment, we can get away from the impact type of picture and become more aware of the picture which grows in appreciation and importance the longer it is seen. With this system our pictures would need to convey more emotion to the viewer—they would need to arouse more emotion in the photographer who takes the picture originally.

The PSA is dissatisfied with many things in photography as it is today. And the workers in the Society are striving toward progress—they are working to make photography better—technically, esthetically, creatively.

Photography can come of age. Photography will come of age—but whether that coming of age is hastened or retarded—only the photographers of today can decide. Through dissatisfaction comes change—and through change, properly directed, comes progress—Stella Jenks

Coming Salons Agreeing to Follow PSA Recommendations

Note M monochrome prints, C color prints, T color transparancies, SS sterce slides, L monochrome slides, A architectural prints, S scientific or nature prints Entry fee is \$100 in each class unless other wise specified Recognition The monochrome pertions of salons insted have initial Pictorial Division approval Check salon list of appropriate division for recognition of other accitons.

SAO PAULO (M,C) Exhibited during September at Prestes Mais Gallery Data Foto Cine Clube Bandeirante, Rua Avanhendava Eld, Sao Paule, Brazil. WITWATERSAND (M,C,S) Exhibited during September at Johannesburg Public Library and Durban Municipal Art Galley, Data: Salon Secretary, Box 2285, Johannesburg, So. Africa

INDIA (M.C) Exhibited in Ahmedahed in Sept., Bumbay in October, Data: T. F Getl, Seey Camera Pictorialists, Salapose Road, Ahmedahed 1, India

CLEFELAND (M.T) Exhibited Sept. 8-36 Data: Mary J. Matheson, 13917 McGowan Ave., Cleveland 11, Obles.

70HTO (M.T) Exhibited during October and November at Tokyo and Ocaka. Data: Kaisuo Tokshuwa, 1986 Kichijoji, Near Tokyo, Japan.

NEW BEALAND (M.T.) Exhibited beginning Oct. 4 at Art Gallery. Date: H. A. Larsen, Salon Scoy, P.O. Bon 234, Hamilton, New Zoaland.

NORTHWEST (M) Exhibited Sopt. 18 21 at Western Washington Fair, Bayaling. Data: Goo. Kinkide, Auburn, Washington.

TORING (M) Exhibited Sept. 27 to Oct. 9. Date: Society Pytografics Subalpina, Via Bagino 25, Tartin, Italy:

BANGALORE (M.S.) Entschipt Out. 1-12 of Mysses Thiotographic Society. Better E. Strientif, 20 Spi Russ. Mis. Bangaton & India.

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Entaltind Oct. 24-35 or Art Foliate, I Gireld, Ress Daurte M, alsed, Cin Douttoon Republic.

MERICAN (M.C.) Closes Opt. 15, Machine Ser. 15 et ejais, Datte Rey Mises, Ser. 16-2, well Ave., Milyeshes R. Wit, on Charles and de Merico, Sen Jean de Letten Ot, Maries Sen Merico.

SANTA BARBARA (16.7) Clause Gen. II. fiel Nov. 1 10. Data: Win. A. Michrick, 1989a. St., Sunta Barbara, California.

HONG EONG (M.C.) Cloves due. 18. Battly death; on few waved. Exhibited Dec. 1-6. Bent death of Keen, a/o Hong Shing Co. Led., 28 Booking Shing East, Hong Kong, Chion

FIGTORIA (M.T) Closes Oct 18. Estry See 21 in Jun prints. Exhibited Nov 16-23 at Engress Estri-Date: Jac A. MeVie, 2171 Berthes Alle., Visitelli, B C, Canada

ARIZONA STATE FAIR (M.T) Choose Out, St. Ben's fee 21 50 for prints. Exhibited New T.M. Spilit Miss Agues Holes, Supt of Photography, Asianan State Fair, Phoenin, Aria

MINNFAPOLIS (M.C.) Closes Jan 13. Eptry for \$2.00 Exhibited Feb. 5-22 at Amerikan Symilal Institute Data: Warren Andarson, 138 S. 7th Ab., Minneapolis, Minn

ROCHESTER (M.C.T.S.SS) Closes Fab. 42. Makifiches Mar 6 29 Data I owell Miller, 59 Parkwood Ma. Rochester 16, N. Y

OTHER SALONS

ROYAL (M.C.T.B.SS.A.MP) Enhanced at Lyonbra, Leeds and Bristol Sept 11 to Dec. \$1. Rotes Seey, Royal Photographic Society, 15 Princes Citis, Land don SW 7, England.

ANTWERP (M.C) Enhibited Sept. 13-67 45 Reput Zoological Scotety Data J Em. Borrenherpen, Sci Dambruggstraat, Autworp, Belgium.

LONDON (M.C) Exhibited Sept. 12 to Opt. 37 at Royal Society of Painters in Water Colours, Each Secy, London Selon of Photography, 25-37 Conduct St., New Bond St., London W.L., England.

CAPE TOWN (M.A.S) Exhibited Soys. 1827. Dance E J Sanby, Salon Soyy, P.O. Box 2621, Cape Town, So. Africa.

STOCKHOLM (M) Exhibited in Outsher, Bute. Swedish Master Competition, Box 2221, Specificalis 3, Sweden,

WESTERN ONTARIO (M.C.) Exhibited Sept. 18 of Oct 12 at Williams Public Library and Ap-Musoum Data. A E Adams, 223 Madfand Se, London, Ontario, Cenada.

LIURLIANA (M) Closes Sept. 15 Exhibited May. 29 to Doc 20. Data: Foto in King-postilogia Zvess, Lepi Pot 6, Ljubijana, Japanharich a

ZARAGOZA (M) Closes Sept, 15. Ethicked Wes. 1-28. Data: Secretary, Sociedad Pessential de Zaragoza, Plana de Sur 7, Bejon, Zaragial, Agia., HEODESIAN (M. A. C. T.) Plana Sanc de, Sulling

RHOBESIAN (M.A.S.C.Y) Closes Supp. 26, Inchibited during October Date Max B. Keb, The Michigan lead Photographic Society, M.C. Sop 2005, Anile bury, Southern Rhodesia, St. Atlanta.

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1962. No fee. Erchifted in Epsendes de Englished
Quitmelinha. Detat L. A. Thinburd. Sectional
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do Januiro, Bressi.

LUCKNOW (M.C.T) Closes Dies. III. Ranghagia Mad. & May. Dobn: S. M. M. Rangha, 62 Villaglie, Add. habod 4, India.

PRICES (M) Closes Dec. 26. Building Pol. 19-19-16 May. 1: Dista: S. K. Musbinden, 200 Ministration Pulp, Coloress 29. Inches

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PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA ______
Forestry Building, State College, Penna.

CD Officers, 1952-1954

Mrs. Blanche Kolarik, APSA, of Chicago, Illinois will be the Chairman of the Color Division for the 1952-54 term. She is widely recognized for her outstanding exhibition record, for her efficient compilation of "Who's Who in Color Slide Photography" over many years, and for her untiring efforts in behalf of color photography in the Chicago area. Mrs. Kolarik served as CD Vice-Chairman during the past two years. The Vice-Chairman will be Paul J. Wolf,

The Vice-Chairman will be Paul J. Wolf, APSA, of Hawthorne, N. Y. Mr. Wolf has ably served the Color Division as Chairman of the Honors Proposal Committee. Eastern Editorial representative, and as Secretary during the 1950-52 term. His enthusiastic efforts for the advancement of color photography as an exhibitor, judge and exhibition director, as an officer of local color clubs, and as a PSA Committee Chairman, are widely known.

Merle S. Ewell, APSA, of Los Angeles, will serve as Secretary. Mr. Ewell has been for many years one of the leaders in his widely recognized local Color Camera Club, and has performed a most creditable service to the Color Division during the past two years as supervisor of the National Club Slide Competition with 138 Clubs from 35 States and several foreign countries taking part.

The Color Division is fortunate that three such able and experienced individuals, have agreed to accept major responsibility in the Division for the next two years. Our congratulations and best wishes go out to them on the eve of assuming their new tasks.

GFI.

Tokyo Tidings

The Color Division Hospital Project has received the following note from the American Red Cross in Tokyo, Japan, which distributes the color slides we donate to U. N. Army and Navy Hospitals in Japan and Kores. We quote:

"During the past week we have received three boxes of color slides from you. We thank the wonderful members of the Photographic Society of America most heartily. They could not have come at a more opportune moment, as for the first time we had no back log of slides to fill our monthly quota of 3000 and those three boxes enabled us to fill the need on time."

The Red Cross quota of 3000 slides per month is only enough to provide slides for the hospitals now receiving service. To allow for an expansion of service we should be sending them at least 4000 slides per month. Actually, due to a slow-down in the number of slides being received we have in recent months been able to send only 2000 to 2500 slides a month. So as can be understood, slides are needed badly for this outstanding service to hospitalized service men and women; Please send whatever slides

you can, with a simple identification as to subject matter if possible, to Karl A. Baumgaertel, 353 31st Avenue, San Francisco, California.

Medal Winners in National

The fifteen medal winners—top slides of the 3468 entered in 1951-52 in the National Club Slide Competitions, has been announced by Merle S. Ewell, APSA, supervisor.

In Class AA, with 39 Clubs entered, the final winning individuals were: First: "Last Gleam" by H. N. Fulbright, Boston Camera Club: Second: "November Skies" by Mrs. F. N. Decker. Salt Lake Photochrome; Third: "R.R. Snow-Melter IV" by Harold Schwartz, Shorewood Camera Club; Fourth: "Lazy Canvas" by Helen C. Rahe, Ft. Dearborn-Chicago Camera Club; Fifth: "Breaking Surf" by Herbert Weihrich, Science Museum Photo Club.

In Class A, with 47 Clubs taking part, medals were awarded as follows: First: "Design in Glass" by David Murray, Rockefeller Center Camera Club; Second: "Secured" by Meida Hammond, Los Angeles Cinema Club: Third: "Ma's Glasses" by Art F. Shea. Tripod Camera Club; Fourth: "San Blas" by A. B. Hinkle, Diablo Camera Club: Fifth: "Dunes of Ibex Pass" by Ivan Murry, Taft Camera Club.

In the Class B contests with 52 Clubs enrolled, the awards were issued as follows: First: "Quo Vadis" by J. S. Boeckh, Toronto Camera Club; Second: "Routine Heroes" by E. G. Tozer, Toronto Camera Club; Third: "Pals" by George Merritt, Jackson Camera Club; Fourth: "Excelsior" by G. K. Smith, Equitable Life Camera Club; Fifth: "Patricia" by E. V. Mayer, Equitable Life Camera Club.

All clubs desiring to enroll in this series of five competitions in 1952-53 should contact at once Merle S. Ewell, 1422 W. 48th Street, Los Angeles 62, California. Clubs affiliated with the Color Division pay no entry fee, others pay \$4.00 or \$6.00 depending upon PSA membership.

Chantler Leads Who's Who

Dr. M. A. Chantler of New Toronto, Canada, topped "Who's Who in Color Slide Photography" for the period from July 1, 1951 to July 1, 1952, published elsewhere in this issue. Dr. Chantler was the only exhibitor to have slides accepted in every listed exhibition. He also led in total slide acceptances with an aggregate of 85. He was followed closely by Helen C. Manzer, APSA, of New York City, who had 84 acceptances in addition to judging one exhibition where judge's slides are not listed as accepted.

Other exhibitors who had more than 60 acceptances include: Karl A. Baumgaertel, APSA, San Francisco; Norman R. Brice. Clayton, Missouri; Louise Cramer, Salt Lake City, Joe M. Dixon, Roseville, Calif.;

Coming Color Exhibitions

PITTSBURGH ALL COLOR, Con. 8-12, desilies Sept. 22. Four sides, 61. Four prints, 51 plus pestage Forms: James Dixos, 219 Seventeenth Av., Hotherteel, Pa.

TULSA, Oct. 13-14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tules, Oklá. CHICAGO, Nov. 8-16, deadline Oct. 18. Four alldes (all sizes), \$1. Forms: Arthur Papke, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLET, Nov. 5-8, deadline Oct. 22.
Four slides, \$1. Forms: E. A. Tucker, 3625 Carter
Av., St. Louis 7, Mo.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

Edward A. Hill, APSA, Fleetwood, Pa.; H. J. Johnson, FPSA, Chicago; James A. Kirkland, Chicago; Chas. B. McKee. APSA. Sacramento, Calif.; Arthur Papke, Chicago; B. B. Randall, Orinda, Calif.; Mabel Ross, Salt Lake City; A. Stewart. Santa Barbara, Calif.; Mrs. Sandra Thaw. Washington, D. C.; and Adolf Vignale, New Toronto, Canada.

Color by First Class Mail

Starting July 7 and until further notice all Cine Kodak films, Kodachrome film 135, 335 and 828 will be returned by the Kodak Company to the customer by first-class mail. This will apply only to processing laboratories in the United States and Hawaii. No additional charge will be made for this service which is intended to avoid the many serious delays that have occurred in the use of third-class mail. Several months will clapse before notice of this change appears in the cartons and instruction sheets but the service is now in effect.

Whoops

On page 439 of the July issue we pulled a boo-boo. In W. K. Raxworthy's excellent article on 35mm leaders and trailers, the typesetter left out a couple of lines and the whole corps of proofreaders missed it.

The third paragraph should read:

"According to the specification, the leader, including the tapered tongue, is the first 8½ (8.228) inches of film, and the trailer is the last 1.87 inches. In addition to the tapered tongue, the 8½ inches of leader include the equivalent of three 24 x 36mm frames ahead of the first exposure."

As it ran the statement didn't make too much sense but with the italicized portion put back in, it does.

Our spologies to you readers and to Mr. Raxworthy, -- D. B.

Who's Who in Color Slide Photography 1951-52

In the following listing are the names of those who have had acceptances in at least two of the recognized exhibitions during the past season. Such listing is indicative of better than average ability in color slide making.

The period covered is approximately July 1, 1951 to July 1, 1952, with some irregularities represented by exhibitions held within the period but catalogs not available in time.

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Only the following exhibitions are inoladed ARIZONA Bergen, CHICAGO, Cin-cinnati, Cloveland, Columbus, Caba, Dixie, El Camino, HARTFORD 1951, HAWAII, Louisville, Milwaukee, Minneapolia, MIS-SISSIPPI VALLEY, Philadelphia, Pitteburgh, PSA, Rochester, Sacramento, Salt Lake City 1951, San Francisco, SOUTH-GATE (England) 1951, Southgate 1952, Southwest 1951, St. Louis, Toronto, Tulsa, Valparaiso (Chile), Victoria, Whittier, and Wilmington.

One Canadian show did not meet requirements for listing, nor did any of the foreign shows except the three listed. (Most foreign shows permit too many entries, or keep entries too long.) Altho finally included, three of the American shows were borderline in performance and future listing will depend upon improvements in those shows. On the other hand, five American and one English show (capitalized in the list) were so efficiently managed that they received "special recognition", including silver medals for their contributors.

Since nature photography exhibitions are covered by a separate "Who's Who", they are not included in this listing.

A total of 732 exhibitors are represented this year, a slight increase over the last year, tho the number of exhibitions is the same. In addition there were 971 contributors who were successful in only one exhibition, and more than 1000 who submitted entries and had none accepted.

Judges' slides are not included in the following list, but asterisks indicate how many exhibitions the individual has judged.

The "Who's Who" list is compiled annually by national committee member Blanche Kolarik, APSA, from card files (approximately 3600 individual cards) on which are recorded acceptances from the various exhibition catalogs. Catalog errors, variations in names and addresses, etc., require considerable investigation by direct inquiry, Color Division's cross reference files, and other sources developed for this purpose. Most such irregularities have been eliminated, but if there are any questions, these may be addressed directly to Mrs. Kolarik at 2824 S. Central Park Ave., Chicago 23, Illinois.

A		
Name and Location	Exh.	Slides
Adams, Blanche, Phoenix, Ariz.	3	4
Adams, David F., Rochester, N. Y.	2	4
Adams, Frederic N., Staten Island, N. Y.	2	2
Adams, Mrs. Leola M., New York, N. Y	. 3	5
Adams, M/Sgt. Leon L., New York, N. Y	Y. 3	6
Aghasei, Ali, Jamaica, N. Y.	5	8
Agnew, Louise S., Chicago, Ill.	26	54
Agnew, Wallace G., Chicago, Ill.	13	24
Ahern, R. F., Los Angeles, Calif.	23	42
Altmen, J. H., Rochester, N. Y.	5	6
Ameden, Dr. Edwin E., Toronto, Canada	#23	44
Anderegg, Engene C., Akron, Ohio	4	6
Anderson, R. N., Detroit, Mich.	7	16
Archibald, James H., Amsterdam, N. Y.	13	18
Armstrong, A. Millard, Columbus, Ohio	11	13
Arneson, Gene, Kenosha, Wis.	13	20
Arrieta, J. H., San Francisco, Calif.	14	15
Ash, Bill, Ringgold, Ga.	5	5
Astor, Mercedes G., Sayville, L.I., N.Y.	2	2
Audric, B. N., London, England	2	2
Ayres, Irene, Los Angeles, Calif.	2	2
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Barlon Blanco B. Marketter Ware		

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B		
Bagley, Edgar S., Manhattan, Kans.	2	5
Bahnsen, Eleanor, Yellow Springs, Okio Bailey, Robert M., Christohurch,	9	21
New Zealand	3	4
Baltaze, Harry, New York, N. Y.	4	7
Bancroft, Catherine, San Francisco, Calif	3	4
Bonks, John L., Los Angeles, Calif.	6	7

ing single state of the state o	
Neme ind Location Bather, E. Gordon, Middlesex, Eng.	Eut.
Barnell, G. G., Morend, Calif.	•1
Barrett, Dr. C. E., Salt Lake City, Utah	5
Barton, Camella, Kavavilla, Utah	,4
Berusch, Dr. Lee, Roseville, Calif Bates, Woody, Stamford, Conn.	+26
Baumberger, M. E., Portland, Ore.	3 17
Baumgaertel, Karl A., San Francisco, Cal.	+29
Bauter, Edith, Scattle, Wash.	5
Beckwith, Mary, Van Nuys, Calif. Beckley, W. Mason, Doerfield, Mass.	6 2
Beese, Robert S., State College, Pa.	2
Benford, Samuel M., Mt. Vernon, N. Y. Benzel, John, Covina, Calif.	16 5
Benzel, Olive, Covina, Calif.	4
Benzino, Alexander P., Los Angeles, Calif.	2
Berger, Kenneth, Milwaukee, Wis.	2
Berglund, M. G., San Francisco, Calif. Berka, Egon, Chicago, Ill.	19 8
Bettencourt, J. D., Manchester, Eng. Biedel, Clark W., M.D.,	3
Bremerton, Wash.	13
Biedenbach, John L., McConneleville, Ohio	2
Ficlenberg, Rev. H., Oil City, Pa.	21
Bishop, DeWitt, Sacramento, Calif. Bittwan, Florence R., Jamaica, N. Y.	5 9
Blackman, Robert C., Rochester, N. Y.	7
Blaha, George W., Western Springs, Ill. Blaha, Mildred, Western Springs, Ill.	+2 2
Blaha, Mildred. Western Springs, Ill. Blakeslee, Bernice A., Springfield, Mess. Bockman, Dr. Geo. II., San Francisco	3
Calif.	2
Bockman, Mrs. Lee, San Francisco, Calif. Bockh, J. S., Toronto, Canada	2 2
Bohlen, Robert A., Wertwood, N. J.	3
Boller, Stanley, M.D., Los Angeles, Calif. Bostain, C. W., Cincinnati, Ohio	2 2
Bothe, Hans, Riverside, Calif.	3
Boys, Jean, Chicago, III. Bradley, Dr. John P., Martinez, Calif.	2 3
Brant, Warren E., Minucapolis, Minn.	2 4
Bradley, Dr. John P., Martinez, Calif. Brant, Warren E., Minucapolis, Mina. Brauer, Geo. F., Los Angeles, Calif. Breidenbach, R., Pittsburgh, Pa. Brennan, Mae, Salt Lake City, Utah	19
Brennan, Mae, Salt Lake City, Utah Brethauer, Helen, Oakland, Calif.	3 2
Brice, Norman R., Clayton, Mo.	.31
Britten, E. J., Honolulu, T. II. Britton, Ivy M., Glen Ellyn, Ill.	2 2
Broadhead, Elcanor, Salem, Mass.	2
Brookins, Glenn E., San Bernardino,	2
Calif. Brown, R. G., Phillipsburg, N. J.	16 2
Brown, Albert N., Chicago, Ill.	12
Brown, Clarke C., Los Angeles, Calif. Brown, Douglas M., Salt Lake City, Utah	4 2
Brown, Earle W., Detroit, Mich.	5
Brown, W. R. J., Rochester, N. Y. Bruhl, Luella, San Bernardino, Calif. Brunfield, T. R., Columbus, Ohlo	5 4
Brumfield, T. R., Columbus, Ohio	9 7
Bullard Flair C. Chicago III.	6
Burgess, Dr. J. F., Westmount, Canada Burton, Mildred, Atlanta, Ga.	3 2
Bush, John A., Oklahoma City, Okla.	4
Butler, James P., Chicago, Ill. Buxton, Eugenia, Memphia, Tenn.	3 25

Broun, R. G., Philipsburg, N. J.
Brown, Albert N., Chicago, Ill.
Brown, Clarke C., Los Angeles, Calif.
Brown, Douglas M., Salt Lake City, Utah
Brown, Earle W., Detroit, Mich.
Brown, W. R. J., Rochester, N. Y.
Bruhl, Luella, San Bernardino, Calif.
Brumfield, T. R., Columbus, Ohio
Buhn, N. G., Honolulu, T. H.
Bullard, Elrie C., Chicago, Ill.
Burgess, Dr. J. F., Westmount, Canada
Burton, Mildred, Atlanta, Ga.
Bush, John A., Oklahoma City, Okla.
Bi tler, James P., Chicago, III.
Buxton, Eugenia, Memphia, Tenn.
Byce, Malcolm I., Petaluma, Calif.
Byrkit, Maragaret, Long Beach, Calif.
Byrne, Zora Kunhart, Hopkins, Mich.
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Comping, Roger H., Rochester, N. Y.

Cannon, Jack. San Francisco, Calif.	•
Carelli, Dr. E. J., Kenosha, Wis.	2
Carlson, Esther J., Chicago, Ill.	
Carter, Irma Louise, Manhattan Beach,	_
Calif.	15
Chemberlain, Harry L., Drexel Hill, Pa.	8
Chambers, C. V., Tustin, Calif.	8
Chantler, Dr. M. A., New Toronto,	32
Chase, Margaret B., Denver, Colo.	
Chear, John, Welwyn, England	•1
Chorpenning, J. K., Marietta, Ohio	3
Christensen, Mark, Maywood, Ill.	2
Church, Eleanor B., New York, N. Y.	-
Cismondi, Ed. L., San Jose, Calif.	3
Clark, Dr. Clayton N., Chicago, Ill.	2
Clark, L. S., Minneapolis, Minn.	5
Clary, Irwin R., Berkeley, Calif.	2
Clayton, Edward L., Toledo, Ohlo	4
Clemens, George M., McConnelsville,	-
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Clement, Luther A., Philadelphia, Pa.

Name still Lucial Clives, Goodlin Golby, Harold L.	Chieses, III.	
Colton, W. L., Colton, Victor N. Colvell, Pauline Conklin, D. R., C	Tap Bertingheit, Callie Mr. Vernand, M. C., Chainpalan, M. Jalongo, Ill.	
Conreib, P. A., Y Cook, Clarence D	St. Louis Park, Mini Velicitor Graves, Mo. , Lakseido, Mick. Les Angeles, Calif. , Worland, Wys.	
Cooprider, J. L., Copenhaver, Elber Craig, John L., M Cramer, Louise, S	Evanoville, Ind. t R., Exeter, Galif. liami, Fla. alt Lake City, Utali	
Crawford, George, Crawford, Hammo Csolts, Verna L., Cubitt, Ellen E., S Cunning, Virgil A	nd, Mantue, Ohio Chicago, Ill. Toronto, Canada	
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Dale, Alan J., Milwaukee, Wis.	. 8
Darby, Russell E., Westfield, N. J.	- 15
Darling, John S., Chicago, Ill.	2
Dart, Helen M., Chicago, Ill.	1
Davis, Bruce R., Salt Lake City, Utah	7
Davisson, John, Oakland, Calif.	4
Dearstyne, Howard, Williamsburg, Va.	2
De Asla, J. A., Elmhurst, N. Y.	2
Decker, Mrs. F. M., Salt Lake City, Uta	h 2
Deeming, G. T., London, England	8
Definer, W. J., Burlington, Wis.	2
Dell. H. C., Toronto, Canada	
Deplere, Rev. C. M., Ritaville, Wash.	3
Derwich, C. F., Detroit, Mich.	2
Desmond, Alice Curtis, Newburgh, N. T.	3
Dewey, Anne Pilger, Chicago, Ill.	6
Dixon, James L., Homestead, Pa.	•1
Dixon, Joe M., Roseville, Calif.	26
Dobrich, Edward, Cleveland, Ohio	4
Doelle, Robert, San Bernardino, Calif.	3
Dollard, Russell, Kansas City, Mo.	- 4
Doolittle, James E., Ossining, N. Y.	11
Douglas, Bruce, Toronto, Canada	3
Dow, G. Wayne, Stanford, Calif.	3
Drobisch, Edward, Decatur, Ill.	2
Ducker, Pete, Jr., La Canada, Calif.	5
Duncan, Vernon P., Los Angeles, Calif.	2
Duvall, Albert H., Galesburg, 111.	13

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Eames, Dr. E. Leslie, Los Angeles, Calif.	2
Eaton, Wm. G. M., Toronto, Canada	3
Ebbefeld, Ernst, Jackson Raights, N. Y.	7
Ebersoie, Jean, Santa Ana, Calif.	2
Eckert, Linda Grace,	
Richmond Heights, Mo.	2
Edgcumbe, Jean M., Rochester, N. Y.	15
Edkins, Thomas R., Montebello, Calif.	5
Eldon, J. F., Melrose, Mass.	3
Elliot, Wm. P., San Diego, Celff.	3
Elster, Irene, Chicago, Ill.	2
Engel, Frederick W., Jamaica, N. Y.	2
Ergenbright, Frie L., North Hollywood,	
Calif.	4
Ewell, Merie S., Los Angeles, Calif.	441

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Falkenetein, John A., Thomasville, Pa.	2
Faraone, Frank R., Oakland, Calif.	13
Faught, Dr. Francis Ashley, Philadelphi	a.
Pa.	13
Fay, Grace, Hackensack, N. J.	7
Fougane, Katherine, Bremerton, Wash.	ė
Ferhier, Helen E., Bozeman, Mont.	2
Foldman, Clara, Brooklyn, N. Y.	ã
	2
Felix, Fred, Zurich, Switzerland	
Ferguson, Don, Salt Lake City, Uteh	5
Fernandez, Frank J., E. Rochester, N. Y.	5
Ferris, Raymond, Cooms, Australia	8
Fields, Elinore, Phoenix, Aris.	8
Fields, Geraldine, Phoeniz, Aris.	5
Finne, Mrs. Vella L., Long Beach, Calif.	16
Fish, John I., Rachester, N. Y.	2
Fisher, Thomas J., Staten Island, N. Y.	8.
Flatow, Herbert Jerome, Brooklyn, N. Y.	9
Fletcher, Garland B., Urbana, Ill.	4
Foley, George E., Boston, Mass.	3
Fondiller, Harvey V., New York, N. Y.	.5
Fong, Ray, Willows, Calif.	3
Foote, Howard E., New York, N. Y.	š
Foster, J. Alan, San Diego, Calif.	š
Frank, Robert E., York, Pa.	2
Fremming, Robert, Dallas, Wis.	•
French, Elizabeth S., Los Angeles, Calif.	2
French, Geo. E., Los Angeles, Calif.	2
Friedman, Martimer I., Washington, D. C.	

Vanie and Location:	Esh.	Stideo		Esk.	lides	Name and Location AA
Friend, V. R., Visalia, Calif. Frant. Francis R., Kansas City, Mo.	8 18	18 24	Hundt, Hilbert R., Jr., Chicago, Ill. Hungerford, Homer, Dallas, Texas	2 7	\$1 \$1	No. Street Annua Forder Regions &
Prost; George, Fort Lee, N. J.	4	7	Hunter, C. W. L., Washington, D. C.,	2.	3	MacDonald, Angus, London, England 3 MacDonald, Mrs. Angus, London, England 3
fuller, M. Johnson, Riverside, Ill.	6	•	Hutchinson, Edward W., Sharen, Conn.	8	.18	MacMullin, Smith, Inglewood, Calif. 15
fuson, Maxine E., Grand Rapids, Mich.	3	8	•		•	Maddox, Arthur W., Norwalk, Calif.
G			Inman, Freesa Baker, Yellow Springs, Ohio-	2	2	Mahoney, Les, Phoenix, Aris. Malek, Joseph J., Stony Creek Mills, Pa. 8
Janucheau, James J., New Orleans, La.	14	19	Irish, Floyd A., Sunnyvale, Calif.	5	6	Manner, Helen C., New York, N. Y. *28
Gerduer, Barbara S., Salt Linka City, Utah Sarlick, F. A., North Plainfield, N. J.	2 3	ï	Irvine, Eleanor, Berkeley, Calif. Ito, Monte, Honolulu, T. H.	3	5 14	March, T. C., Lincoln, England
arrette, E. T., Phoenix, Ariz.	8	6	a a second responding to the	•	••	Marion, J. L., Philadelphie, Pa. Marker, Mrs. Estelle, Oakland, Calif. 8
atlin, Victor N., Tulea, Okla.	6	8		_	_	Marks, L. F., Pitteburgh, Pa.
Serdau, Carl, New York, N. Y. Serhauser, Gabby, Sacramento, Calif.	Z	4	Jacobs, Edward L., San Francisco, Calif. Jacobson, Frank H., Minneapolis, Minn.		5	Marlowe, C. A., Cheshire, England 2
etsendaner, C. W., Forest Grove, Ore.	4	5	Jacobson, Ralph M., Minneapolis, Minn.		4	Marshall, Herry M., Shaker Heights, Ohio 9
Sibson, H. Lou, Rochester, N. Y.	*1	1	Jahu, Burton W., Milwaukee, Wis.	6	10	Mason, H. James, Los Angeles, Calif. 10 Mats, Raymond A., Chicago, III. 7
ildes, Ray, Jr., Baltimore, Md.	5	5	Javurek, Wm. J., Cicero, Ill. 1	3	20	Mayer, Edmund V., Bronz, N. Y. 2
ill, Joseph B., Selt Lake City, Utah illeland, Paul S., St. Lonis, Mo.	+3	ì	Jeffers, Mrs Pearl, Detroit, Mich. Jenkins, Betty J., Oak Hill, Ohio	4 2	2	Mayhood, C. L., San Francisco, Calif. 2
illespie, Doc, Chicago, Ill.	4	5		3	Ĭ.	Mayhood, Norma W., San Francisco, Calif. 8
ingrich, Audrey, Detroit, Mich.	7	11	Johnk, Robert. E., Alton, Ill.	2	2	McCleary, Wm. N., Rochester, N. Y. 5
irton, Harold. Anaheim. Calif. luck, Herman, Now York, N. Y.	5	10 R	Johnson, Alden, Santa Berbara, Calif. Johnson, Carsten W., Pleasantville, N. Y. 1:	3	5 16	McDonald, Eileen Owens, Falls Church, Va. 2
	16	28	Johnson, Geo. F., State College, Pa. 1		42	McGregor, Katharine, Toronto, Canada 5
oldman, Edna, Great Neck, N. Y.	7	18	Johnson, G. Lewis, Winthrop, Maine 2		43	McKeen, Chas. B., Sacramento, Calif., 25 McKeewn, Jack, Lee Angeles, Celif. 18
	27	56	Johnson, H. J., Chicago, Ill. 2		74	McKinnie, F. C. Oakland, Calif.
	12 5	22 6	Johnson, James T., Santa Barbara, Celif.		2	McLeod, Ethel M., San Francisco, Calif. 5
oldstein, Dr. Chas., New York, N. Y. oodban, G. N., London, England	2	2	Johnson, Dr. Oland, Bloomington, III. (Jones, Ralph E., Columbus, Ohio •10	•	9 28	McSheehy, Mrs. Amelia K., Kew
oodwin, S. Allen, Worland, Wyo.	2	8	Jones, Mrs. R. M., Prescott, Aris.		5	Gardens, N. Y. Mcdbery, Mrs. Lorena L., Armington, III. 2
ere, Challies, Orinda, Calif.	4	6	Jones, Wesley F., Alhambra, Calif.	_	2	Meisel, Hymen, Rochester, N. Y. 9
rant, D. W., Franklin, Pa. ray, Clark A., Topeks, Kans.	26 2	57 4	Judy, Mrs. Margaret, Los Angeles, Calif.		5	Mengel, John B., San Francisco, Calif. 3
ay, Ciark A., Topeka, Kans. ay, Larry, St. Louis, Mo.	6	9	K			Menzies, James, Los Angeles, Calif. 9
ay, Mrs. Lillian, Chicago, Ill.	3	4	Karlson, Goran, Vasteras, Sweden	3	5	Merrifield, Nolson, Port Arthur, Canada 17 Merrill, Frad R., Los Angeles, Calif. 2
ay, Ralph E., Blanco, Texas.	6	10	Karlsten, Evald, Cothenburg, Sweden	-	2	Miller, Art, Redlauds, Calif. 3
een, Chas. H., Richmond, Calif. een, George L., Grand Junction, Colo.	5 3	8 5	Kassheimer, Joseph, Bergenfield, N. J.	2	2	Miller, Harvey, Redlands, Calif. 2
	3	41	Kasunas, Vitaut L., Hartford, Conn. 2 Keating, Dorothy S., Miami Springs, Fla. 2	5 2	2	Miller, Lowell, Rochester, N. Y. 2 Miller, Paul L., Scattle, Wash. 9
eenough, Louise K., Butte, Mont.	2	2	Keech, Estelle, Racine, Wis.	•	3	Miller, Paul L., Seattle, Wash. 9 Miller, Wm. D., Santa Ana, Calif. 4
rgory, Mrs. J. V. C., Dayton, Ohio	6	8	Keller, Louise, Chicago, 111.	,	13	Miner, Henry C., Jr., Riverside, Conn. 13
iffin, Hette, Stamford, Conn.	2	5	Kember, N. F., London, England	3	5	Minton, Mrs. Faye, Balboa Heights,
oner, Jerrold M., Chicago, Ill. um, Germaine Anna, Rochester, N. Y.	4	5	Kemmerer, Ralph S., Castro Valley, Calif. 2	2	4	Canal Zone 2
eve, John E., Hutchinson, Kans.	2	2	Kemp, Wm. B., Detroit, Mich. S Kendall, Walter, Los Angeles, Calif. 2			Mishler, Dan, Smithville, Ohio
uner, Cora A., Chicago, Ill.	3	4	Kende, Dr. T. Norbert, Louisville, Ky.	:		Mitchell, H. G., Chicago, Ill. 2 Mitchell, Harry L., Chicago, Ill. 2
н			Kendrick, A. M., Ritaville, Wash. 12	-	••	Moddejonge, John C., Cleveland, Ohio *2
	19	43	Kennedy, Joe E., Tulse, Okla. *18	3	38	Moelier, Karl Johan, Helsingborg, Sweden 5
	23	41	Kidner, Charles, Hamilton, Canada Kidwell, O. A., Pasadena, Calif. 917	, ,		Morley, Wm. M., Washington, D. C. 4
llock, Louis W., Fort Klamath, Orc.	4	4	Kinberger, J. X., Louisville, Ky. 10			Morton, Howard S., West Hartford, Conn. 2 Morton, Mrs. Janette, Chicago, Ill. 2
	3	6	King, Alan G., Clayton, Mo. 2	:	-	Morton, Mrs. Janette, Chicago, Ill. 2 de Moya, Angel, La Habana, Cubs 26
nson, Mrs. Alice M., La Mesa, Calif. nson, Avyoe L., Harvey, Ill.	2	2 2	King, Betty, Los Angeles, Calif. 3		5	Moyer, Eleanore, Santa Barbara, Calif. 3
	4	7	Kirkland, James L., Chicago, Ill. 30 Kierlie, E. A., Iron Mountain, Mich. 2			Moyer, James A., Santa Barbara, Calif. 3
	5	13	Kjorlie, E. A., Iron Mountaiu, Mich. 2 Klein, A. C., Milwaukee, Wis. 18			Moyse, M., London, England Muench, Emil, Sunta Barbara, Calif. 19 4
rding, Irene, Monb, Utah	2	2	Kleinschmidt, R. H., Rochester, N. Y. 3			Mulder, John C., E. Rochester, N. Y. *1
rley, H. J. R., London, England skell, Dr. E. Wm., Santa Ana, Calif.	2 4	2	Kline, Lee B., La Canada, Calif. 5		6	Mumm, Jacob, Anaheim, Calif. 7
wley, Robert W., New York, N. Y.	6	6	Klopp, Lenore M., Los Angeles, Calif. 2	; .	3 1	Muncoy, Percy, Berkhamsted, England 4 Murchy I Sherwin, Chicago, Ill. 3
yes, Lenore Bliss, Brookfield, Ill.	4	4	Klus, Albert, Los Angeles, Calif. 6 Knepp, Thomas H., Stroudsburg, Pa. 8			Murphy, J. Sherwin, Chicago, Ill. Murphy, Roy H. Whittier, Calif. 4
yward, Elva H., Long Beach, Calif.	2	3	Knipe, Robert C., New York, N. Y. 3		5	Murray, David A., East Orange, N. J. 9
s, Mrs. Louise, Miami, Fla. 1 ffer, Russell E., Bedford, Nova Scotia :	8 2	30 4	Kolarik, Blanche, Chicago, Ill.	4		Murray, Thos. F., Rochester, N. Y. 6
	3	5	Koller, Harry K., Rochester, N. Y. 8 Kulomic, John L., Elmira, N. Y. 8		3 5	Mylar, Les., Carmel, Calif. 2
idebrecht, Dave, St. Catharines, Canada		4	Kolomic, John J., Elmira, N. Y. 8 Kople, Monte, Chicago, Ili. 2		3 3	N
ler, Frank J., Bartlesville, Okla. *		2	Kowrach, Rev. Edward J., Medical Lake,			Narusaki, Balph, Honolulu, T. H. 2
ndricks, Bartlott, Pittsfield, Mass. nriques, H. J., Berkeley, Calif.	4	7	Wash. 2		2	Nash, E. R., Hanford, Calif. 2
oriques, N. J., Berkeley, Calif.	2	4 2	Kral, Robert, Dayton, Ohio 2 Kramer Ludwig Pleasantville N V 21		2	Neis, Richard A., Burlington, Vt. 2
rick, George E., Los Angoles, Calif.	4	7	Kramer, Ludwig, Picasantville, N. Y. 21 Kriete, Russel, Chicago, Ill. 9		•	Nelson, Ed, Berkeley, Calif. 2
rett, E. A., London, England	2	3	Krimmel, John A., Denver, Colo. 9		•	Nelson, Jume M., Deerfield, Ill. 20 2 Nelson, Robert R., Denver, Colo. 11 1
	2	3	Kroeger, Paul M., Minneapolis, Minn. 2			Nesbitt, E. A., Tulas, Okla. 2
it, Lawrence D., Toledo, Ohio lebrand, Joel H., Berkeley, Calif. 1	2 0	6 12	Krueger, Elton W., Monterey, Mexico 5 Kubilis, Paul L., Chicago, 111. 4			Newhart, Ruth E., Los Angeles, Calif. 2
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Edward A., Fleetwood, Pa. 2	5	67	Kyle, Marguerite, Columbus, Ohio 12	1		Nichelson, SMrs. Viola S., Wilmette, III. 2 Nicol, Huth J., Butte, Mont. 16 2
J. Lawrence, Rochester, N. Y.	2	2	L			Nipkow, P., New York, N. Y. 12 2
on. A. H., Porterville, Calif. , Geo. G., Chapman Camp, Canada	5 2	12 2	Ladensohn, Burton H.,		1	Nootbaar, Robi. F., Toledo, Ohio 2
ge, Richard L., Owego, N. Y.	2	3	San Francisco, Calif. 2		B ¹	Norgand, Mrs. Eugenia D., Los Angeles
gson, John F., San Mateo, Calif.	4	10	Lanctot, Grace H., Chicago, Ill. 4		7 1	Calif. 14 26 Norgaard, Floyd L., Los Angeles, Calif. 6 13
an, Edith, Oklahoma City, Okla.	3	3	Lank, Maurice, Los Angeles, Calif. 3			Norona, Charles J., Los Angeles, Calif. 8
loway, Joanne B., Los Angeles, Calif. « st, Agnes M., Phoenix Aris. «	•	7 6	Laurer, Robert J., Milwaukee, Wis. 2 Lawres, Irving, Scaredale, N. Y. 2			Nortis, Dorothy L., New York, N. Y. 5
ton, John J., St. Louis, Mo.	2	6	Lawler, Timothy M., Jr., Kenosha, Wis. 3		8	Ð
san, Clarence, Chicage, III.	7	12	Levy, Samuel L., Harristown, Ill. 2	-	3	Polymon Da B I Durana Cala 4 4
e, Donald S., Bronz, N. Y.	5	5	Lewis, Edwin W., Riverside, Conn. 6	1 2		Orbener, Dr. B. J., Durango, Colo. 6 Orosman, Gonzalez V., Havana, Cuba 2
kins, John O., Jr., Wilmington, Dela. (2		Lewis, Floyd A., Hollis, N. Y. 17 Lewis, Michael W., Maspeth, N. Y. 3			Ongreed, Rachel, Chicago, Ill. 24 42
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rison, Florence K., Berea, Ohio Rine, Harold A., Sewickley, Ph. : 1	i		Love, Paul, Glendale, Calif. Lowenthel, Arthur E., Rochester, N. Y. 2	•		Pagel, Victor, Milwankee, Wis. 7 13
thes, Bob, El Ceptho, Calif. 10	-,	44	Lundy, Stuart M., Toronto, Canada 2	:	1	Palmer, Iva Bell, Evanston, Ill. 2 1
nee, Donald, Rochester, N. Y.			Lynch, Kenneth G., Tules, Okla. 4		J	Papke, Arthur, Western Springs, Ill. 30 66
sti, Betty Hendemon, Chicago, Ill.	•		lynich, Michael R., State: College, Pa. 9	1,	, ,	erker, Geo. W., Bloomington, Ill. 2
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Parker, Louis J., Rochaster, N. Y.	3	4	Schmitt, Clara, Chicago, Ill.	. 3	3	**************************************
Parks, Lawnerus H., Berkelay, Calif. Parlin, R. G., Minnespells, Minn.	2 13	2 22	Schroder, Harold L., San Francisco, Gali Schuelke, T. H., Liverpool, N. Y.	U. 3	•	Ulrich, Suzie, Yakima, Wech.
Persons, Gordon H., London, England	7	7	Schuler, Derothy, Los Angeles, Calif.	i	ī	Underwood, Arthur M., Rochester, N. F. W 7
Partin, Harry B., Chicago, Ill.	5	9	Schwarts, Eugene, Minnespells, Minn,	3	6	V
Paschon, H. E., Merchantville, N. J. Patterson, Dr., Wm. J., Petaluma, Calif.	2	15.	Scott, Arthur J., Waltham, Mass. Seckendorf, Jos., Jamaica, N. Y.	22	55 15	
Pearce, R. James, Near Bath, England	6	8	Seldidge, Hy, Honolulu, T. H.	19	28	Valdatro, Salvatore C., Espoklyn, M. Y. 7 Vanden, Frin, Chicago, III.
Pendrey, W. K., San Francisco, Calif.	9	14	Sharon, Mrs. Isa M., Pittsburgh, Pa.	8	8	Vanden, George W., Chicago, BL.
Pouner, John R., St. Catharmes, Canada Poterson, William, Wechawken, N. J.	7	9	Shea, Art F., Dayton, Ohio Sheahan, Drow F., Reno, Nev.	23 2	49	Vandembergh, Mathilde, Medicon, Wis. 2
Peterson, Helen D., Honolulu, Hawaii	4	5	Sheldon, H. D., West Caldwell, N. J.	ē	i	Van Der Hoop, Wilmer, Hamilton, Mich. 5 Van Moter, James T., Wethersfield, Conn. 7
Phillips, Thomas P, Santa Barbara, Cali		2	Sherman, John T., Minneapolis, Minn.	•11	20	Van Realte, Ben, New York, N. Y. 7 10
Pickard, D. Warrington, Lancs, England	2	2	Sherry, Carolyn M , Seattle, Wash,	2	2 15	Van Sickle, Winifred D., Bremerton, Wash. 6
Pickerski, Stanley, Honolulu, T. H. Plessier, Marse, Minnespolis, Minn.	4	4	Shipley, Oliver C., Baltimore, Md. Shrader, John J. S., Glenmoore, Pa.	i	15	Velen, S. A., Brooklyn, N. Y. Viera, Bernice M., San Francisco, Calif. 2
Plumboff, Wm , New York, N. Y.	3	6	Sickels, Harry A., Sen Francisco, Calif.	12	21	Vignale, Adolf, New Toronto, Canada 25 63
Polak, Jos. J., Antwerp, Belgium	2	5	Sicora, Robert G., Minnespolis, Minn.	7	16	Vogan, Sam J., Toronto, Canada *22 44
Pomeroy, Dr. Richard B , Scaredale, N. Y. Porter, Elbert R , San Francisco, Calif		36 23	Siebenaler, Robert, Luxembourg, Luxem. Sievers, H., Hawthorne, Calif.	2	6 3	Vogel, Raymond S., St. Louis, Mo. 5 7 Von Riesen, David, Manhattan, Kans. 5
Potts, Robert W. L., San Francisco, Calif.		37	Sliwa, Casimir, Elmhurst, Ill.	5	6	YOU DINGS, DAVID, MEMBERS, 2007
Possesi, Phyllis, San Francisco, Calif.	4	11	Sloan, Mildred, Los Angeles, Calif.	3	3	W
Powell, Eugene, Madera, Calif. Prater, K. D., London, England	2	2	Small, Arden W., Detroit Mich Smethuset Arthur F., South Orange, N. J.	6 12	9 14	Wade, William L, Whistler, Als.
Pratte, Dorothy, St Louis, Mo.	2	4	Smith, (C, Hamilton, New Zealand	7	2	Walgreen, Mrs. Chas. R., Chicago, Ili. 22 41. Walker, Amy M., Brooklyn, N. Y. 18 34
Pratte, Paul K , St. Louis, Mo.	3	7	Smith, Cyril I , Dartmouth, Canada	4	9	Walker, Amy M., Brooklyn, N. Y. 18 Welker, John D., New York, N. Y. 18 34
Prentke, F M, Cleveland, Ohio	. 2	4	Smith, Dorothy Marie, Scattle, Wash.	.8	4	Wallace, C. D., Salt Lake City, Utah 2 8
Price, Dr. Robert W., San Francisco, Cali: Price, W. A., Ramsey, N. J.	11	2 30	Smith, Edith Stewart, New York, N. Y. Smith, Forster R., Palo Alto, Calif.	13 2	22 3	Wallin, Ann B., Albany, N. Y.
Proctor, Frank Phoenix, Aria	5	8	Smith, Janice G., Buffalo, N. Y.	2	ă	Walsh, Mrs. Thelma L., Gloudore, Calif. 8 14 Ward, Cleve, Kenosha, Wis. 18 26
Purves, Bernard G, Glandora, Calif	19	34	Smith, R. J., San Diego, Calif.	3	4	Ward, Marvin F., Los Angeles, Calif. 2
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Q			Smith, Wells W, Salt Lake City, Utah	3	6	Weber, Norman E, Bowmansville, Pa. 4
Quigley, Albert J., Brooklyn, N. Y.	4	9	Soper, R W. Port Arthur, Canada	22	42	Webster, W. G., Scattle, Wash. 3 8
Quinlan, Alfred J. New York, N Y	•	5	Soule, R. H., Chicago, Ill Soule, Mildred, Hillsdale, N. Y.	11 2	25 2	Westkamp, Dr. A. H., Los Angeles, Calif. 10 12 Westsman, Frank E., Staten Island, N. Y. 11 16
R			Spaven, Lawrence M , Rochester, N Y	2	4	Welty, Chas. H., Chicago, Ill. 3
Ranb, Ldmund W, Los Angeles, Calif	3	7	Spearman, Virginia, Omaha, Nebr	3	3	Welty, Mrs. Ruth V., Chicago, Ill. 27 57
Rahn, Gary, Zurich, Switzerland Rainca, Larry Kansas City, Mo	3 2	8	Stahi, Richaid, Chicago, Ill Stake, Kathyrn, Salt I ake City, Utah	2	2	Westman, Roy W. Chleage, Ill. 8
Randall, B B. Orinda, Calif.	21	62	Stanley, David M , Paducah, Ky	2	5	Westwater, David B., Columbus, Ohlo 2 2 Whisenant, Robert D., Los Angeles, Calif. 2 2
Ranker, Chas S, York, Pa	3	3	Stanley, John H. Columbus, Obio	8	16	Whiteside, Mrs Therese, Desert Hot
Ransom, Miss Elizabeth B, New York, N Y	•	13	Stark, Mrs. Alice, Foronto, Canada Stark, Wes, Toronto, Canada	8	}1 12	Springs, Calif. 16 26
Rasch, Arthur, Rochester, N Y	5	6	Strains, Richard G. Hulyoko Mass	3	5	White omb, Fdwin B, Alton, III. 7 9 White, J. T, I ondon, England 2 2
Redell Betty Wauwatosa, Vinc	2	8	Steck, George F, Oil City, Pa	26	58	Wignot, Albert, Shrewsbury, Mass. 2
Redelmeier Bob, Totonto, Ont Canada Redman, M. L., Fargo, N. D.	; 2	3	Steever, Jean M., Camden, N. J Steimley, L. I., Urbana, III	6	2	Wilcox, Tom. Detroit, Mich. 2 8
Recves John E In Grange, Ill	้	4	temo, Roderick A. Chicago, Ill	3	7	Wilke, John H., St. Paul, Minn. 49 12 Wilhams, David, Owego, N. Y. 10 17
	+ 1	1	Stephenson Marion, Mount Vernon, N Y.	2	4	Williams, J C Los Angeles, Calif. 2 2
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Renfro Alfred Bellevue, Wash	6	10	Siewart, Wm Van, San Diego, Calif	3	3	Williamson, Hale, Radburn, N. J. 2 2 Wilson, Chas. L., San Diego, Calif. 2 4
Reynolds, Perry J., Detroit, Mich	13	22	Stickney, Mrs Frances, West Caldwell,	_		Wilson, Myrtle J., Prittsburgh, Pa. 8 9
Rhode, Flis G., Berkeley, Calif Rhodes It G. H., San Francisco, Calif	9 21	14 34	N. J Stickney Fernald S. West Caldwell, N. J.	8	10	Winking, Paul, Wilmette, Ill 2 2
Rice, Dr Frank F, Chicago Ill	26	49	Stigell, Knut H., Jonkoping, Sweden	4	5	Wohlrabe, Raymond A, Scattle, Wesh. 3 4 Wolf, Julius, Chicago, Ill. 8
Rice, Pearl Schwartz, Chicago Ill	27	51	Stimson, Allen Lynnfield Mass	2	4	Wolf, Paul J. Hawthorne, N. Y *22 42
Richter, Fred I , Chicago, III Riediger, George A , I on Angelen, Calif	19 16	26 39	Stubbs, K. H., London, Fngland Struss, Karl, Hollywood, Calif.	2 8	5 4	Wolfson, Frances R., New York, N. Y. 16 26
Riley, Robert 5 , Berkeley, Calif.	7	10	Sullivan Walter F San Francisco, Calif	ð	5	Wolfson, Samuel M., New York, N. Y. 12 13 Wright, C. I., E. Orange, N. J. 2 4
Risley, J. Audicy, Chicago, III	2	2	Suter, Al, Chicago, Ill	8	16	Wright, Cliff, Halifax, N S. 3 5
Rattenhouse, Paul I , New York, N Y	5	7	Suter, Mrs W L., Winnetka, Ill. Swain, Rev Joseph R., Middletown, Conn.	5	8	Wright, Peggy, Halifax, N. S. 3 3
Ritter, Clarence F., Los Angeles Calif Robblee, Donald M. Dorchester, Mass	2	2	Swain, Rev Joseph R , Widdletown, Conn	2	2	Wurgel, Rone A., Union City, N. J. 2 2 Wussow, Dr. George C., Milwaukee, Wis. 2 2
Robertson, J. Idgar Milwauker, Was	2	-	T			Wy, Esther C, Washington, D. C. 6
Robinson, B. A., Wilmette, III	.4	8	_			.
Robinson, Lloyd Jr., Redondo Beach, Calif. Rolfe, Ashley E., Chicago, Ill	13	28 5	Takahashi Dr Henry M., Berkeley, Calif Thaw, Mrs Sandia, Washington, D. C.	14 30	21 74	Y
Rollins, Howard W , Long Beach, Calif	6	14	Thelen, Hubert J, Brooklyn, N. Y.	2	2	Yager, Leonard A, Boreman, Mont. 14 21
Romig, O. F., Pattaburgh, Pa	3	4	Thomas, Malcolm, New York, N Y	3	3	Yaziey, Mrs. Margaret, Glendore, Calif. 3 3 Yeomans, Philip, Long Beach, Calif. 3 3
Roscup, Wm V. Detroit, Mich.	5	6		15	19	Young, P W., Minneapolis, Minn. 10 18
loser, Albert F., Minneapolis, Minn. loss, Mahel, Salt Lako City, Utah	20	12 75	Thompson, Fred G. Willowdale, Canada Thompson, Norman P. Los Angeles, Calif.	2 10	2 19	Young, W. Arthur, Webster, N. Y. 2
Rossi, Angelo, Lorino, Italy	2	2	Thornhill, Howard A. Merced, Calif.	16	27	Z
Rothschild, Norman, Brooklyn, N. Y.	3	8	Thuillier, Mme Yvette, Vienne, France	3	8	
loush, Hoyt L., Charlotte, N. C lowland, Wm M., Bakersfield, Calif.	2	18 4	Thuilter, Robert, Vienne, France Thurston, L. A., Detroit, Mich.	8	4 14	Ziegler, James G., Berkeley, Calif 9 16
lexburgh, Jean H , Pleinfield, N J.	2	2	Tietrel, Frederick A. Columbus, Ohio	5	7	
orario, Armando, Hong Kong, China	2	3	Tillbeck, Jos J, San Mateo, Calif.	4	10	H. J. Johnson Resigns
luch, Dr. Fred J., Plainfield, N. J. *. lyerse, Victor C., Port Dover, Canada	21 4	44	Timewell, J, Edenbridge, England Timpany, Wm A, Jamesville, Wis.	2	2 2	H. J. Johnson has resigned as chairman
· _	•	-	Ijorahom, Marvin T, Minneapolis, Minn	2	2	of the Membership Services Committee be-
 		_	Toll, Grant, Windsor, Canada	₹	6	cause of the pressure of his other PSA
andahl, Harold E , Minenspolis, Minn. anford, Mattie C., Salt Lake City, Utab 1		5 20	Towns, Roy S , Neps, Calif. Townsend, Arthur, Lanskai, Oahu	2 2	2 8	duties.
antord, mattie C., Sait Lake City, Utan : ankey, Harriet E , Chicago, Ill.	8	20 4		2 !2	43	The Board of Directors has passed a
artor, A. F., Jr., Houston, Tex.	2	2	Tozer, Edward G., Oshawa, Canada	4	7	resolution expressing the Society's apprecia-
avary, W. H., Plainfield, N. J.	25	48		7	41	tion of H. J.'s long and valuable service in
axon, S. David, West Los Angeles, Califehairer, Otto S., Princeton, N. J.	4	4	Tremblay, Mrs Myrtle, Detroit, Mich Tribby, Wm. W., M.D., Memphia, Tenn.	5 •	6	this capacity. During his tenure the Mena-
	2	;	Trocation, Louis C., Racine, Wis.	2	ž	bership Services Committee has rendered
chlegel, Lillian, Fleetwood, Pa.	2	4	Tubby, Elizabeth A., Greenwich, Conn.	8	10	many valuable services to both club and in-
chmidt, Emil K., Omeka, Nebr.	2 3	3	Trotter, Howard, Salinas, Calif. Tucker, Ervin A., Kirkwood, Mo.	ጀ 2	5	dividual members and has developed plans
chmidt, Herbert J. Jr., Chicago, Ili. chmidt, Martin J., Chicago, Ili.	7	16		ŝ	ě	for further services which the Committee
chmidt, O. E. Elmwood Park, Ill.	2	8		2	2	will carry to completion.
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September 1952 547



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TD Executive Committee Meets



When the brass hats of the Technical Division gathered for an Executive committee meeting at Ansco Lake, near Binghamton, recently, they took time out to watch the birdie. In the usual order, those seated are: Walter Litten, Joseph Friedman, George Eaton, William Swann and H. Lou Gibson. Standing: Fritz Dersch, Frank Carlson, Earl Clark, Norris Harkness, Hubert Scheffy, Paul Arnold, R. C. Hakanson, Herbert MacDonough.

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

More Nature Exhibitions In Process

If it appears to the readers of this column that the advent of more new nature exhibits is of sufficient interest to rate top billing in this column month after month please remember that as chairman of the Nature Division it is my business and extreme pleasure to sell Nature Photography to the PSA member-body, and to the world at large. The advent of new shows reflects an increased interest in our favorite form of photography and should furnish the necessary impetus to increase the membership in the Nature Division and also in the Society.

This past week the writer received a request to furnish the minimum requirements for Nature Division approval of a nature section to an exhibition of photography conducted by the Newcastle-upon-Tyne Photographic Society in Northumberland, England. The Newcastle show is not a new exhibit but it is their intention to conduct their spring show to conform with PSA practices in order that they might be favored with PSA sanction and approval. The Nature Section I feel certain is new to the show. The information requested has been furnished them and they have been advised that the official Nature Division mailing list is available to them if they wish it.

On this very day I am in receipt of a letter from the Secretary of The Syracuse Camera Club. I take the liberty of quoting from

this letter for your approval.

"I read with interest your article in the PSA Journal on Nature Salons. The Syracuse Camera Club is planning a salon for May of 1953. Our first consideration is to keep the cost of it down to a point where we will not go into debt. We also have a relatively small active membership who can be counted

on to do the actual work.

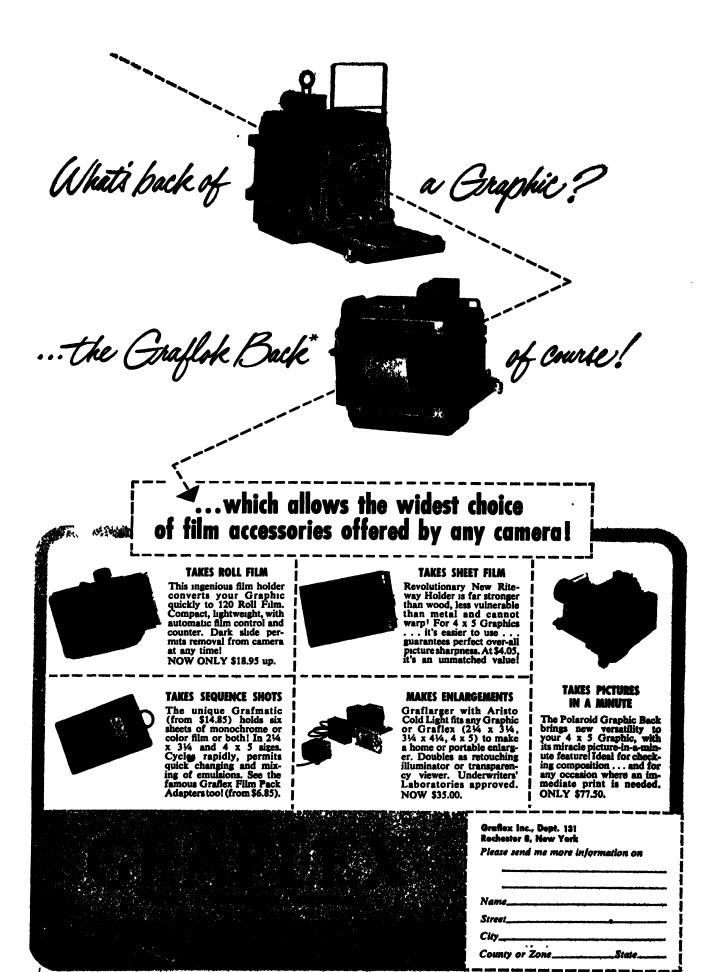
"We are considering adding a nature section in our salon. First, what are the minimum requirements to meet PSA Nature Division approval? Secondly, if we had such a section, would we get enough response to make the effort worth while? We would like to support your efforts if is is possible."

The Salon Committee of the Syracuse Camera Club is meeting with some of the Rochester Salon Committee on Wednesday night, July 30th, in Rochester. I shall make it a point to be present at that meeting and I assure you their committee will have all the necessary information for having the show recognized by the Nature Division of PSA and all the advice I can render. It will be up to you nature photographers, however, to furnish the necessary support to the show to guarantee its success. I am counting on all of you to do just that.

Permanent N.D. Print and Slide Sets

As most of you know the Nature Division has three permanent sets of nature prints and also several sets of nature slides for circulation. These sets have proven very popular as programs for camera clubs since they were first announced, numerous clubs have requested these sets and to date they have not had them. The print sets have been scheduled in defined areas in order to save as much expense in shipping charges as possible to the clubs requesting them.

Scheduling them in this manner makes it possible to send out a set of prints, say for instance, to the middle west area so that the club first on the schedule will receive the prints postpaid. They will then mail them to the second club prepaid. That club will then mail them to the next club, pay-



hig the postage when they mail them. In that way each clab has but one shipping charge to pay, and the Nature Division has hat one postage to pay per set for a given area.

Several of these sets will soon complete such schedules and will be returned for rescheduling. If your club has previously made requests for print sets and has not as yet had them please make a second request now before schedules are again completed for these sets.

Requests for print sets should be made to Dr. Stanley H. Seeman, 331 Euclid Avenue, Kenmore 17, New York. Requests for slide sets are to be made to Louise K. Broman. APSA, 6058 South Troy St., Chicago 29, Illinols.

New York State Museum Announces Second Exhibition of Nature Photography

The New York State Museum has announced its second exhibition of nature photography which consists of a series of six different exhibits occuring on alternate months beginning with the month of December 1952. For a time it was thought possible to arrange for this exhibit to meet the minimum requirements for PSA Nature Division sanction but due to the fact that it is a State sponsored exhibit certain conditions prevailed that prevented this. The writer thinks this exhibit is a very fine show and worthy of the support of all nature photographers.

Each of the six exhibits is restricted to classified subject matter. The First:-Wild Birds, on display December 1, through December 31, 1952. Closing date, November 10. The Second:-Scenery, on display February 1, through February 28, 1953. Closing date, January 10. The Third:-Wild Animals. on display April 1, through April 30, 1953. Closing date, March 10. The Fourth:--Trees, on display June 1, through June 30, 1953. Closing date, May 10. The Fifth:--Flowers, on display August 1, through August 31, 1953. Closing date, July 10. The Sixth:-Nature Photographs, (all natural history subjects not included in the other exhibits) on display October 1, through October 31, 1953. Closing date, September

First International Exhibition of Nature Photography

Some time ago in this column we mentioned the possibility of a new nature exhibit to be sponsored by the Channel City CC of Santa Barbara, Calif. this fall. This prediction has materialized and the show is scheduled for November 1 and as it will be conducted to conform with the recommended practices of the PSA, it will be included in the Nature Division's Who's Who listing for 1953.

The exhibition calendar for this show is as follows:

Closing date.....Oct. 18, 1952
Judging.....Oct. 25, 26
Notification cards sent....Oct. 27
Total rejections mailed....Oct. 30
Exhibition.....Nov. 1 to 10
All entries analled.....Nov. 20

As this is the first Santa Bethere Exhibition it means that all of your prints and slides, if they are nature material, are eligible. There is no excuse therefore for not entering. Let us all help to make this show a success.

You Can't Win If You Don't Enter

Time and again the writer has pleaded with the nature workers to refrain from hiding their lights under a bushel. Pardon the old saw, but it is so appropriate. After you have worked hard over a print to submit to the handfull of Nature Exhibitions and have had the pleasure of seeing it accepted in one after the other of the existing shows why not give it a chance to compete with the best the pictorialists, and the photo-journalists have to offer.

If you don't send them out and let them compete how can you expect to win with them. How can you expect to learn the true quality and excellence of your efforts? The recent announcement of the winners in the 1952 Graflex Contest proves the point

in question graphically. One of the manners of the nature division, a very due nature worker who however requires constant unging by the writer to submit his prints to this and that contest or competition, had the pleasure of seeing one of his prints win first prize in the action class of the Graffer contest which netted him three hundred delars and then saw the same print win first in a special news class which netted another three hundred dollars, making six hundred in all for one print. I feel certain that this particular N.D. member will need no further urging to submit.

I have in mind another member of the division who in 1950 had created a very superior print of a flight of gulls on gull island which he dutifully submitted to all of the nature exhibitions and then filed away, only to see another photographer enter the same subject in the Popular Photography Contest of 1951 and win first prize in that contest with his print. I am also satisfied that that member will need no further urging to submit.

Why not get into the swim? Enter your prints for you can't win if you don't enter.

MOTION PICTURE DIVISION NEWS

H. A. McDonouch, APSA R. D. #3, Binghamton, N. Y.

"Tops" In Movies

Elsewhere in this issue you will read of the first of the "Tope" shows for this year, to be held in San Diego on Sept. 13-14. The MP Division will play a heavy role in this opening meeting of the 1952-53 Tops season.

Among the outstanding events will be a movie clinic at which Dr. Harold Lincoln Thompsen, APSA, will preside as Chairman. "Color in Motion" will be presented by Lynn Fayman. Station KSMB-TV will demonstrate movies for use in television. Dr. Thompson will screen a color picture of his own making. Question and answer clinics will be featured and a number of live models, many with costumes, will be available for shooting.

Birds After Birds

Dick and Ada Bird have been battling the elements up in the North Atlantic. A portion of their report written to their good friend, Harris Tuttle, is printed below. This will give you an idea of the hazards under which movie makers work to bring documentary pictures to our acreens.

"For the past four days we have been working on some very small islands off the Atlantic choreline whereon, in addition to the "Western Birds" there are tens of thousands of Puffins, Murres, Kittiwakes and other sea birds.

"To get to these islands it is necessary to hire fishing boats and fishermen to assist in the landing operation—and this is just what it is because the isles are masses of rock on which it, is difficult to land. One has to trainafer from the larger boat to a deep, no easy task if the water is rough, then row

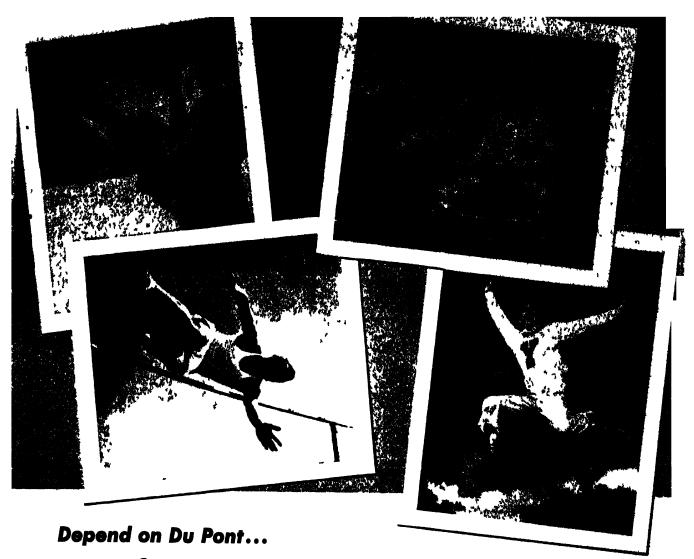
shorewards and between swells, the boatman rows the dory against the rocks and the photographer and his mate, scramble overboard onto the rocks, slipperv with wet kelp, and, if you are lucky, get a fingerhold on the boulders or rocks and bellyflop on them as the dory slips away from under into 30 feet of very chilly Atlantic, Passing ashore the equipment is just one of those things you try not to worry about until you do it, that's the time you worry and how!

"When you are ashore, perched on the barren but slippery rocks, keeping an anxious eye on the camera cases and tripods to anticipate any of them sliding back into the briny, you toss the gaze upwards to the face of a 70 to 80 foot cliff that has to be climbed by clinging to its sheer sides by fingers and toes and every hope the mind can conjure until you crawl gratefully over the ridge near the top where you tie a stout rope and haul the gear up in stages and finally your companion Atlantic Alpiner until everything and everybody is ready to go to work. We consumed an hour each day to climb this cliff, and a half hour each evening to reverse the process.

"The isle is barren of tree growth, not even a bush, considerable green grass in which the puffins dig their burrows and which makes walking an ordeal, falls are frequent with one or both feet plunging down a foot or more into a hole occupied by a nesting bird.

"Weather closes in, sun goes, rain comes and the wind breaks out from the east, white caps appear and the waves best against the cliffs below. You realize the fishermen in their small bests couldn't get to the rock let alone take you off it. You are in for the night and its cold, its sain-

September 1952



for Pictures You'll Never Forget



When the cool breath of autumn bathes the countryside in a garment of vivid color and students flock back to their studies and Saturday afternoon

sports, there are a million pictures in the making... pictures that in the years ahead beckon you to walk down Memory Lane and enjoy again happy, carefree moments. Only photographs can stop time and catch forever that pageant of memories, the tête-à-tête on a campus wall, or the exciting highlight of the big game.

So, carry your camera wherever you and don't miss a single memory. If it's a sheet-film camera, load your holders with Du Pont High Speed Pan Film, snap away, and you'll be sure you get the best pictures possible. Its high speed (ASA: 160 daylight, 125 tungsten) lets you shoot fast, or cut the aperture way down for sharpness and depth of field, without worrying about thin negatives. Even if you mist the exposure by a stop, the wide latitude of High Speed

Pan ensures you a full-bodied negative that shows every tone from deep, rich black to whitest white, with shadows and highlights packed full of detail.

If you do your own darkroom work, print your negatives on Du Pont "Varigam" variable contrast paper . . . the one paper that gives you any of ten contrasts in a single sheet through easy-to-use filters. Or, when you drop your films off at the photo shop, ask for "Varigam" prints. Either way you'll thrill at the better, livelier print quality. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: Consult your photographic dealer or Canadian Industries, Ltd., Montreal.

Du Pont Photographic Products

150 Maniagreary

ing, the wind makes it difficult to even stand upright and there is no shelter. No trees, no wood, not even a twig to build a fire for warmth, the thermos coffee is cold, the sandwiches, those that are left in the haver-sack, are soggy, the grassy spots are honey-combed with puffins burrows and its getting dark. You have a tent but no poles to erect it, you stretch it between two rocks and its roof is two feet from the ground and every moment it may blow away with the breeze, whatta breeze.

"Cold and wet hands pull up tufts of grass in an attempt to fill in the hurrows for your reclinnig body beneath the sopping canvas but the job would require hours to do for any semblance of comfort. With the wet canvas sagging onto your face every few minutes to prevent more than seconds of dozing you spend the long night.

"Up at dawn, crawling out of your soggy shelter into a dripping world and survey the prospect of leaden skies still spilling driving rain and a sullen ocean expending itself against the cliffs nearly a hundred feet below and wonder what the new and uninviting day holds for you other than anxiety and frustration.

"You hear the putter of a small engine and around the headland comes the fishermen, their tiny craft bouncing crazily with the heave and fall of the ocean, they have realized your plight and braved the high winds and waters to haul you to safety and comfort. The ordeal of getting down the cliff again is one we don't want to repeat, every foot of the incline was dripping wet and made more treacherous by the soaked bird excreta with which the rock is plastered. The descent by rope is made with many misgivings, for a slip means broken bones if not worse. The transfer of selves and equipment from rocks to dory is one of those adventures that are in the realms of the impossible until you have had to engage in it. Here a slip means drowning, for sure. The transhipping from dory to fishboat of equipment provides more nervous flutterings until finally we are bouncing and rolling towards the fishing village, a hospitable welcome a hearty and filling breakfast and much, much relief in the mind but, we've got aches and pains in various parts of our anatomies that we didn't, until now, seem to know we had, and bruises on shins, knees, thighs, buttocks, backs, arms, elbows and places where you can't see without looking in the mirror and gawd knows we look like the devil without that aid. Wanna be a wildlife cinematographer?"

PHOTO-JOURNALISM

WILLIAM A. PRICE ______ 78 Elbert St., Ramsey, N. J.

Dear Don:

I am on a field assignment away from home and can't pick up much of anything for the P-J Division column this month.

Long before this I had hoped to write a general "hello" letter to all the PSAers and to P.Jers in particular through the JOURNAL. I want to start the ball rolling towards member participation and invite correspondence from all PSA members with regard to P.J. I would like to run a sort

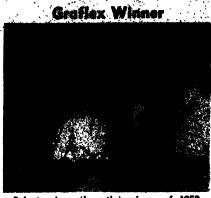
of Question and Answer box, for example.

I feel sure that most amateurs consider Photo-Journalism to be photography for profit, from their individual viewpoints at least, and I myself can think of related questions that I cannot answer without professional advice.

I think P-J can do much towards building up spirit and pride for and among amateur photographers. Suppose that an amateur has an investment of about \$200 in his equipment. If P-J, through the JOURNAL, can give him an idea or furnish information that will enable him to make just one \$5 sale, to a picture service or a neighbor, you can imagine his enthusiaam for P-J.

On the basis of economics \$5 is certainly small potatoes from a \$200 seed, but it isn't the crop that counts, its the pride in the fact that the seed did sprout! The guy will probably plant a lot more expensive seeds for small sprouts but he will love it—just like you and I love our \$5 radishes from our own garden in the Spring.

What can we do to get the questions



Bob Jennings (bow tie) winner of 1952 Graflex-INP Press Fellowship chats with Bob Dixon, Mary Collins and Ken Carson on Sheriff Bob Dixon TV show. Jennings spent a week in New Yerk working with top editors and specialists at INP under terms of the Fellowship.

rolling in for the box so we can get some seeds sprouting?

BILL PRICE

PSA STEREO DIVISION

FRANK E. RICE, APSA

228 N. LaSalle St., Chicago 1

Stereo Slide Instruction Set

L. B. (Red) Dunnigan, in charge of stereo slide circuits, together with a couple of capable assistants, James W. Stower and Rohert L. Howard, have put together a set of 45 slides selected to illustrate various good points in picture making, and otherwise.

In the series are slides showing interesting ways to shoot a subject. The commentary that accompanies the set says in this connection: "But look around you and you will see millions of simple items and scenes... photographing them in a way that will interest an audience is far greater satisfaction than recording a scene that almost photographs itself."

A portion of the series shows shooting straight up (through tree branches) and straight down. You are directed to try pointing the viewer at the same elevation as the camera was pointed. What a difference it makes! Also, in some measure it shows why such slides often look better in the viewer than on the screen.

There are also illustrations of having foreground objects too far from background, shooting with daylight and floods as against flash, and various other points that make for good and not so good pictures.

This instruction set is being circulated just now to those in the slide circuits Nos. 1 and 2. When it has completed the rounds, it will be available for clubs or individuals who wish to be "wised up" on good stereo shooting.

Circuit No. 3 Is About to Start

"Red" Dunnigan reports that he can take on more slide makers in his circuits. Fifteen people make a circuit. Each puts in slides. The set, together with note books, moves from one member to another by express. Every member adds comments about every other member's slides. The whole thing is fun, and most profitable to those who wish to improve their picture making.

Write Red.—His address is 519 S. Vermont, Royal Oak, Michigan.

Stereo Folio Program

The Stereo Club Traveling Folio program is under the direction of E. Krause, 5706 S. Harper, Chicago 37. To get particulars. club officers should write him immediately. In the meantime they should appeal to their members for 2 to 6 good slides from each to represent their club in a traveling show. Folios from other clubs can fill several of your club's empty program dates. Contributing members will receive helpful comments on their slides from each club the folio visits.

Academy of Stereoscopic Arts and Sciences

An organization named as above has lately been formed. Address 6112 Selma Ave., Hollywood 28, California, a "non-profit institution," Paul G. Horner, President.

One of its activities is to "find the 10 greatest stereo pictures in the world for each year and give each an Academy Award known as a STEREOSCAR." It is planned that duplicates will be sold to anyone interested. Now available are the selections for 1950 and 1951.

Dorothy MacLean— Smokies "Photoguide"

One of our newest SD members writes that she would be glad to show us the photogenic spots in and around Gatlinburg, Tennessee. You will find her at Woodcrafters and Carvers in that town. Her only charge is that you bring along a few of your own slides for her to see.

Dorothy has acted as a guide in the Smokies for many years. She originated the word "Photoguide" which is now generally used in the Park Service.

Standardization of Mounts

We are not permitted to anticipate the conclusions that may result in the standardization field. However it is well to know that there may soon be standards set for the space between window centers of mounts. Indications are that 2.45 inches may turn out to be the standard. It might be well for us not to load up too heavily with a stock of those mounts that run considerably less than that, particularly if we are interested in stereo projection.

Helpful Hint Column

George Mack suggests (in connection with taking pictures hand held) -don't put all the weight of the body on both feet. Put it mostly on one, just as a unipod; and you will be able to hold the camera much steadier, but of course, rest the other foot on the ground.

On this general subject also, -THE STEREO VIEW, publication of the Stereo CC of the East Bay (Alameda, Calif.) suggests that there is less likely to be camera movement in snap shooting if the thumb is placed as far forward as possible on the underside of the camera. Otherwise a camera tilt will result when the finger presses the release button of the Realist.

Those Long-Expected Permamounts

We hear the manufacturer of Permamounts has been having his troubles. Several times the mount was about ready to be released when a new problem turned up, -plastics that wouldn't stand the gaff, ineffective adhesives, film curvature and shrinkage, and a few others. We who have seen samples are impressed with the simplicity of the design. and the ease with which a permament mounting job can be done.

Labor-Union-Member Photogs-Help!

Stereo Slide Circuit No. 1 with 90 beautiful Kodachrome slides are resting (and probably deteriorating) on Steamer "Hawaiian Pilot" because of the Maritime strike If anyone who reads this, knows a labor official with photographic interests and a kind heart, will he please do what he can to get that express package off the boat and on its way, or at least into cool stomge.

Eastman Recognizes Stereol

1 new Kodachrome film, K-335, now available, is made especially for stereo cameras of 23x23 mm. pictures. It makes 20 pairs, netail price \$4.75. This includes the cost of a mounting job which is satisfactory for hand viewing.

Until January 1 the film must be sent to Rochester for processing and mounting. After that, the other Eastman laboratories may be equipped to do the job.

Obviously, those who prefer to do their own cutting and mounting will continue to use K-135 since the unit cost will be less.

However, if you have a stock of 135's and wish to have Eastman provide you with the

new mounting service, here is what you do. -Send the rolls to Rochester; place in the coin envelope \$1 to cover the cost of mounting the 20-exposure rolls; \$1.60 for the 36 exposure rolls. Cost of mailing the alides back to you is included in the above.

Making Singles out of Doubles

When we have that single picture from the stereo pair and would like to try projecting it to see whether it is something that we should add to our planar collection. the problem of mounting now has an answer. "Armme Kwik Mounts" are available,- -2 x 2 outside dimensions, made of substantial cardboard, with easy slip-in slots. They come in all the size windows demanded by the various stereo cameras. Series SI-5 is the 5-sprocket size (Realist). Series SI-7 is for the 7-sprocket cut, etc. Sometimes our pix taken with a stereo camera make useful additions to our travelogue collection of two-by-twos. Some have been known to win ribbons in the regular color slide exhibitions. Now it is easy to try them both ways.

Letters to the Editor

Passing of a fighter

Dear Don.
William Howard Gardiner died the other day. The notices and nothing of his photographic prosess, but he was a prominent pictorialist 15 years ago, a great exponent of the lassbender school.

but he was a prominent pictorialist 15 years ago, a great exponent of the lassbender school. In 1936 he was hiving an argument with Frapric about counting salon successes and needled me into accipting the charmanship of the PSA's Four-Frint Ishibiting Committee Our final report came out in 1948. It was primarily responsible for the practice of salons now routine to accipt only four entries from any one contributor, and for the abandonium it of the weighting system used by American Photography in those days for evaluating the different salons with a complicated mathematical formula Gardines supplied the pressure and did most of the writing of the final report. plied the pressure and did most of the writing the final report

He was the most o most contentions and the most DAVID R CHAIG

North Maishheld, Mass.

Mr. Gardiner's obituary in the New York Her-ald Iribune of June 23 does not mention his photographic activities but devotes nearly a column to his fight against the "naval holiday" in 1931. He was then president of the Navy League and was against President Hoover's play to redure the Navy and stop construction of new ships. Apparently, William Howard Gardiner was ever a fighter against what he thought were grievous wrongs.—Ed.

Wants more Johnny Appleseed

Dear Mr Bennett

Dean Mr. Bennett

I missed one article in the July Journal that I
think should be of interest to most everyone, beginner
or advanced. I think it is a good section and should
be kept going if it is at all possible.

I think that ads, good ads, will not hurt the
JOURNAL... But they must be quality advertisements.

FRED J. KERIL,

Pres. CICCA

Rock Island, Ill.

Johnny Appleseed will be back. You may recall that Johnny has been in and out, never a regular monthly feature. Johnny is one of the vital balancing elements we talked about when we spoke of a balanced format. It is our plan to have Johnny cater most often to the new comer, with some advanced material, but mestlementary ideas and techniques to help the new member and the new photographer.

Ads are an essential part of the JOURNAL. They pay the freight and help balance the budget, fou'll never see a high ad-editorial ratio because as more advertisers use our golumns, we will add editorial pages to maintain the balance. You readers can help this situation by following the suggestion at the bottom of each them the advertiser knows his at is being read in the JOURNAL, and welcomes our Advertising Manager when he calls.

We'd like to see more letters to the Editor. Most everyone finds them interesting reading. However, don't inst write beuquets, we won't print them. We'll pr'ut the brickhats, but we'd much rather print the things that interest you.—Ed.

By KONERT J. GOLDWAN 43 Plymouth Rd., Great Neck, L. I., N. Y.

Pre-convention notes include one about Charles Green (Richmond, Calif.) who handles the distribution of Color Division slide sets in the west and who does a large amount of judging-by-mail for clubs. He is quoted thus: "Last year a certain club sent a set of slides for judging, most of them flower slides. I spent a lot of time commenting. Now they've sent more and they claim that their newest flower portraits should be good because they've done everything I told them to do." What a spot to put a judge in! . . . Al Schwartz (Brooklyn. N. Y.) not only won in the snapshot contest preliminaries but the July 20 New York Herald-Tribune reproduced his prize-winning picture on its photography page.

The Canadian Rockies-especially Lake Louise and Banff--re-echo to the sound of the clicking shutters of R. B. Hargreaves (Denver, Col.), Eugenia Buxton (Memphis. Tenn.), Henry Greenhood (Los Angeles, Calif.) and Ruth Nicol (Butte, Mont.) . . . Carl Sanchez (New York, N. Y.) was hospitalized recently for an operation . . . Frank Fuller and his wife, Ruth, (Bloomington, Ill.) have taken to trailer life with Frank washing his prints under the shower . . . Louise Haz (formerly Skokie, Ill.) and Angel de Moya (Havana) shot Kodachrome ın Miamı's Parrot Jungle.

Once again, we remind PSA folks that this column is aimed at helping them to know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck. New York.

Garden Pix Wanted

Organic Gardening Magazine of Emmaus. Pa., wants pictures of "gardening and allied subjects such as insects and certain animals." This should be a cinch for members of the Nature Division.

Miss Ruth Rodale, Managing Editor does not state whether she can use color. It might be well to write her, telling her the type of material you have available. When offering your list, ask for rates and method of payment.

Membership Directory

Work starts soon on the annual Membership Directory. The last one was printed with the January issue of the PSA Journal. Look at that issue and see if your name is listed properly, that all your Division affiliations are shown, and, if you have honors or are on a committee, that you are properly listed.

If you find an error in your listing or that of a friend, won't you drop a line to "Directory, PSA Headquarters, 2005 Walnut St., Phila. 3, Pa."?

to him that the United States should have a similar organization. He was not able to realize his dream immediately. however. There was the matter of money for postage, etc. Then he managed to interest the Eastman Kodak Company in his plan. The company agreed to finance the organizing of an association of camera clubs to the extent of paying the expenses of starting such a group, but without paying any salaries. The Newark Camera Club gave its moral support and office space. Individual members gave their personal assistance to supplement the prodigious efforts of Bucher himself.

In 1919 the Associated Camera Clubs of America was formed and in the following years Bucher was its secretary, vice president and president. At that time there were fewer than 100 camera clubs in the U. S., so the field was limited.

The set-up of the Associated Camera Clubs of America still was not entirely satisfactory, in that it did not include individual members. In 1932, however, the ACCA was reorganized as the Photographic Society of America, with individual members included. A letterhead of that period contains the following wording: "Photographic Society of America, 683 High Street, Newark, N. J., Louis F. Bucher, chairman; Clare J. Crary, vice chairman; Dr. Max Thorek, FRPS, secretary; R. L. Van Oosting, treasurer. Organization Committee-William A. Alcock, FRPS, Charles K. Archer, W. Hurley Ashby, ARPS, Norton L. Avery, Charles Aylett, FRPS, Hillary G. Bailey, FRPS, F. C. Baker, Charles J. Barkhorn, Julia A. Barnes, Robert A Barrows, Karl A. Baumgaertel, A. H. Beardsley, Clark Blickensderfer, Sigismund Blumann, FRPS, A. Aubrey Bodine, Ralph P. Bonwit, Nicholis Boris, FRPS, Mrs. Ann Brigman, J. E. Brill, Stanley

Brooks, Louis F. Bucher, Frank V. Chambers, FRPS, Frederick H Chant, Byron H. Chatto, Harry G. Cleveland, Clare J. Crary, H. Richardson Cremer, Fred R. Dapprich, William S. Davis, James N. Doolittle, Edwin F Dreher, Louis Fleckenstein, Frank R. Fraprie, FRPS, Frank E. Geisler, ARPS, C. W. Gibbs, Forman Hanna, ARPS, Raymond E. Hanson, Geo. W. Harting, Kent C. Haven, John Helders, FRPS, Harry P. Herron, Mrs. Antoinette B. Hervey, U Stephen Johnson, ARPS, Franklin I Jordan, ARPS, Arthur F. Kales, FRPS, Dr. Kyo Koike, Sophie L. Lauffer, FRPS, James S. Lawshe. Alexander Leventon, ARPS, L. H. Longwell, J. H. Mackay, Ira Wright Martin, Bruce Metcalf, Elia E. McBride, J. Bruce McCracken, Louis R. Murray, Dr. Arthur Nilsen, Robert A. Officer, FRPS, Charles H. Partington, F. Albert Reager, Jane Reece, Oscar C. Reiter, William M. Ritasse, Harrie V. Schieren, ARPS, Thomas O. Sheckell, John W. Sheeres, C. B. Ceifert, Kenneth D. Smith, ARPS, J. O. Sprague P. F. Squier, Dr Max Thorek, FRPS, R. L. Van Oosting, L. E. Wagner, Charles A. Weddigen, Dr. E. P. Wightman, FRPS, Dr. William H. Woglom, ARPS, William L Woodburn, William H. Zerbe.

Progress of the PSA has been steady and satisfactory since that time. The conventions, the magazine, the portfolios and multitude of other activities carried on all testify to the success of the organization and the foresight of its founders.

In the course of the years a number of honors have come to Louis F. Bucher. The one which he prizes most higly is the title of Honorary President of the PSA. No one else has ever received this distinction. In 1949 the Metropolitan Camera Club Council of New York granted him its Award of Achievement. He is an honorary associate member of the Kodak Camera Club of Rochester and has received many other honors.



An outstanding lightweight portable designed specifically for application where small weight and size are required. The complete unit is housed in a narrow functional form-fitting case and provides adequate light output for news and magazine asslanments.



rent or self contained battery.

- Weight: 4 lbs. 12 oz. without battery, 61/2 lbs. with battery.
- Built-in charger.
- Condenser reforming circuit (reforms the electrolytic condensers at the same time the battery is charging).
- Light unit, which weighs only 12 ounces, is small and compact.
- Approximately 65 degree wide angle coverage reflector.
- Sturdy, durable con-struction.

Midget 100-1 has provision for 1 light Midget 100-2 has provision for 2 lights





AMERICAN SPEEDLIGHT CORP

Size: 8"x3"x71/2"

Fun for all

(from page 534)

your interest in one of the most wonderful hobbies in the world, and what's more vou'll never succeed in becoming a good photographer. Mrs. Sam Vogan, the wife of one of our most successful photographers, says that she has always told Sam, "Don't get too elated nor too deflated."

There are many more fields of endeavor in color photography other than those of competing in your club or in salons. The record of a trip or of a vacation is a lot of fun to make, and will give you and your friends a great deal of pleasure and enjoyment, and by no means underestimate it's importance as contributing toward the enjoyment of your hobby. Exploit every phase of your hobby to its utmost. Do not get into the frame of mind where you regard your camera equipment solely as a means for success in exhibiting. No matter how successful you are, remember at all times that it is your hobby, and as such, to get all the fun you can out of it. Don't be a slave to your shutter and feel that every time you press the button you have to get a salon shot. Shoot for fun!

If you can learn to take things in stride and to control your emotions, you will not only gain a tremendous amount of added enjoyment out of photography, but you will also become a better color worker, a better salon exhibitor, a better contestant, and a better person.

ABOUT THE AUTHOR-Robert Goldman is a leading color exhibitor, and h won many medals and ribbons in both Club and International Exhibitions. An investment banker by profession, in which field he is the senior partner of his firm, he devotes much time to the advencement of interest in cole and to helping beginners. He has lectured in Clubs, Hospitals, Convales Homes and Veterans Hospitals, showing travelogues and giving instruction the "in's and Out's" of the Selons. He is a member of the Board of Direct the "in's and untre" of the Subsection and its memorial of the Rey York Color Slide Club, an Associate Member of the Chicago Consent Chib in whose annual members' contest last January he won two of ten medals awarded, and recently founded the Great Nock Color Camera (irded, and recently founded the is serving as its first Printdent.



The most ambitious undertaking of the National Lecture Program commences Sept 9th when Maurice H. Louis, APSA, of New York, speaks before the Telephone C C of Phila

This will be the first lecture on a five months trip which will bring Louis before over forty clubs from the Atlantic to the Parific to the Gulf of Mexico. It is expected that he will travel 14,000 miles in his laguar which is emblazoned with the scals of PSA and NLP.

The aims of this extensive tour are to stimulate interest and greater proficiency in portraiture. The difficult planning of this trip was in the capable hands of Barbara Green, FPSA, chairman of NLP

The itinerary of Louis' tour follows, al though there are some open dates on the final leg of the trip through the South

Dates marked (T) are tentative at this writing and should be confirmed by contacting the club listed if you plan to attend

Sept 9, Telephone CC of Phila, Pa; Sept. 12. Scranton CC; Sept. 16 (T), Hagerstown Photo Soc., Md.; Sept. 18, Ohio Valley CC, Wheeling, W Va.; Sept. 22, Youngstown Photo. Soc. Ohio; Sept. 23, Camera Guild of Cleveland O; Sept.

25, Seven Hills Photographers, Cincinnati; Sept. 27, Champion Shutterbug Club, Ham ilton, O., Sept. 29, Fine Arts CC, Evans ville, Ind , Sept 30, YMCA CC Club, Ow ensboro, Ky, Oct. 2, 3, 4 & 5, Open; Sept 8, (T), River Park Deaf Photo Club, Chicaro, Oct 10, La Crosse CC, Wis, Oct 13, Sloux City CC., Iowa; Oct 16, Fremont ((, Neb; Oct. 18, Newton CC, Kan; Oct. 2). Denver Council of Camera Clubs, Colo., Nov. 6, Borse Photo Soc. Nov 10 (T), Great Falls CC, Mont.; Nov. 12 (T), Kalis pell CC, Mont; Nov. 17 (T), Portland Photo Soc, Ore, Nov. 19 (T), Klamath Falls, Ore; Nov 21 (T), Sierra CC, Sacia mento, Cal; Nov 24 (T), Northern Cal (ouncil of Camera Clubs, Richmond

Later bookings for which no dates have been assigned include El Paso Photo Soc., Convair CC, Fort Worth, Baytown CC; Port Arthur CC, all in Texas, and Central Florida CC, St. Petersburg, Fla, Chattanooga Chapter PSA, Tenn, and Florence CC, Florence, S C

Some dates are still open, even in the carly stages of the tour and clubs may ar range bookings by wiring or writing Mrs. Barbara Green, FPSA, 30 Willow St., Brooklyn 2, N. Y.

Wu Lecture Dates Open

Response to the announcement of the short NLP lecture tour by Francis Wu of Hong Kong has been so enthusiastic that he has now been persuaded to extend his stay in the United States so that his tour can include a number of additional cities. Mr. Wu is being brought to this country through the joint efforts of PSA and PAA (the professional association) and has been featured on the convention programs of both organizations.

Widely acclaimed as the foremost photographer in the Orient, his prints have excited admiration and intense interest wherever they have been shown. They are

readily distinguished by an individual style which Mi. Wu modestly ascribes to the influence of traditional Chinese art. In his lecture, "Pictorial Photography from the Chinese Viewpoint", Mr. Wu will explain how he selects pictorial subject matter and how he secures his amazing results Many of his illustrations have been expressly prepared for this purpose.

The NLP tour will begin early in September, following the PAA Convention in Chicago and his expanded itinerary will take him through the East, returning to the Pacific Coast through the Southwest. The \$75\$ fee includes transportation. Local sponsors are expected also to provide hotel accommodations.

Although most of the tour has already

1932 Tops In Photography To Open In San Diego Sept. 13

The 1952-53 traveling exhibition "Tops in Photography" will open the season with a two-day stand in San Diego, Calif. on Sapt. 13 and 14. Milwaukee, Wis. will have the show on Oct. 15.

"Tops" consists of the best in black and white prints, color slides and movies, with subject matter spensored by the Pictorial, Nature, Movie and Technical Divisions of PSA. Mrs. Blanche Adams, President of the Phoenix CC, which sponsored a successful showing of Tops last year has said, "Tops gives us an opportunity to see the work of people we only read about. It gives us a criterion to judge our own work so that we may improve."

Paul Wolf, APSA was chairman of the '51-52 Tops committee and Les Mahoney is chairman for '52 53. R. B. (Jack) Horner of Chicago is in charge of assembling pictorial color slides, Dr. Harold L. Thompson of Los Angeles is contributing his color movie "Invitation to Hawaii", and new nature color slides are being selected.

In some cities where Tops has been featured, a whole day-long program is built around the presentation, with field trips, demonstrations and clinics in the daylight hours, the projection sessions in the evening The program is thrown open to the public and in some cases, dealers have sponsored contests in conjunction with the event. Many new PSA members are signed up at these events.

There is still time for other cities to book lops for showings during the coming season and groups, clubs or councils desiring dates should write at once to Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Ariz.

Photo Job Open

Photogrammetric Engineers are wanted by the Eglin Air Force Base in Florida. The civil service appointments are in Grade GS 9, are indefinite in duration and pay \$5060. The work involves research, testing, design and operation of photogrammetric instrumentation, methods and assessment of results.

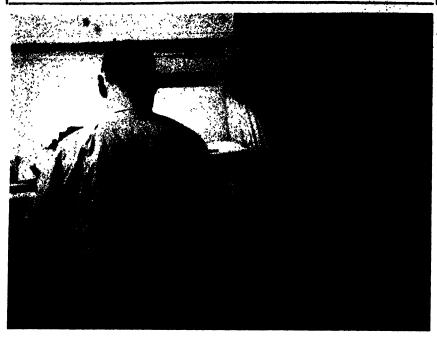
A minimum of four years of college or practical experience plus two years of experience is required. If interested, get Civil Service Form 57 from your post office and file it with Director of Civilian Personnel, Eglin AFB, Florida.

Royal Patronage Continued

The Royal Photographic Society of Great Britain has announced that Queen Elizabeth II has conferred her patronage on the Roy I, thus continuing the interest of her predecessors in the Society. Queen Victoria conferred the "Royal" title in 1894 and her consort, Prince Albert took a special interest in the affairs of RPS.

been booked, other clubs designing to take advantage of this opportunity should immediately wire Mrs. Barbara Green, 30 Willow St. Brooklyn, N. Y., for dates which may still be epen.

PICTURE OF THE MONTH, JUNE



This is not the Picture of the Month for June! It is, instead, a picture of all the prints of that month in process at the able hands of Chairman John Hogan. Since John needed the pictures to be mounted in the display books for the Convention where you have seen them, he couldn't spare them while we made cuts. So here you get an unusual view of John at work. (Frankly we think he sent it along to show how much work he does! Maybe he wants a raise and thinks this will soften us up.)

Clar	a Place	Title	Entrant	Points	5. lst	Out of the Past	Dr. John	W. Super	5.1
1.	lst		Edith M. Royky,	5.1	2nd		Henry L	ec	3 1
	a. 1	701 .	APSA.		H.N		Dan F.		0 0
	2nd	Plenty	Edward Hutchinson ARPS.	n, 3.1	6. lst	Seeing Eve	Marion 1	W. Tibbitis	5 1
•	H.M.		Helen Albertson	0.0		to Eye			
	H.M.	Couple of	Shankerlal Davay	1.1	2nd		Felix W.	Lamminen	3 1
		Saile			H.N	. Natures	Lufie I	Foster	0.0
	HH.	Ode to a	Gircla A. Ellis	1.1		Splendor			
		Summet's Day			H.N	f. Exploring the Sands	O. F. M	etz	1.1
	H.M.	Homeward	Tom Firth, APSA.	1.1		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			
		Round			8. 1st	Linda		Friedman	5 1
	н.ч.	Misty Night	Wellington Lee	1.1	2nd	The Prowler		Gunderson	3.1
	H.M.	Actors the	Duane Litwiller	1.1	H.M	l. Polka		. Cochran.	1.1
		Park					APSA.	_	
	H.M.	A Winter	Duane Litwiller	0.0	H.M		Wellingto		00
		Morning			H.M		Rietta S		1.1
	н.ч.	A Virginia Citizen	C. Bennett Moore	1.1	21.41	. Snail	Esther C	. wy	1.1
	н.ч.	Sepia Sepia	Edith M. Royky,	0.0	Cun	nulative Scores	Through .	June, 1952	
	нм	Cloud Veiled	APSA.	1.1	Super	20.6 For	9.5	Hall	6.4
		Vieta Vened	Dan Stewart	0.0	Fondiller	20.4 Scofield	9 5	W. Lee	6.4
		Between	II. B. Watt	1.1	Buxton	19.6 Brown	8.4	Stewart	6.3
		Storms	221 Wats	1.1	l.amminen	17.6 Ensembe	rger 8.2	Wanser	6.2
					Friedman	13 6 J.anc	8.2	Herzog	5.4
2.	let	A Master's	John B. Lane	5.1	Tibbitts	12 4 Dietro	7.6	Eisonhauer	
		Touch			Royky	11.3 Hutchin		Hubbard	5.3
	2nd	Iris	I.ydia F. Dictse	3.1	DeWitt	106 Ellin	7.5	Lawrence	5.3
	H.M.		Lafie L. Foster	1.1	H. Lre	10.4 Davay	6.5	Buker	5.2
	H.M.	A Place of Worship	Ethel E. Hagen	1.1	Leung	10.2 Wy	6.5	McLaughlir	1 5.2
	H.M.	Ever Up- ward	John B. Lane	0.0	4	Leading	States		
	H.M.	Dolores '	L. D. Mushet	1.1	New York		20.1	Ohio	7.8
	H.M.	Sunrise	Frank H. Simpson	1.1	Michigan	51.1 Tenn,	19.6	Penn.	7.6
	H.M.	Winter Day	Harold C. Sorbye	1.1	Conn.	47.1 Jowa	14.4	Wisc.	5.8
	let	D			Calif.	35.7 Illinois	13.6	Maryland	5.5
33	2nd		Dan F. Leung Dr. John W. Super	5.1	Mass.	28.6 Florida.	9.2	Minnesota	5.4
	-ug	willia braff f	John W. Super	0.0	-	Landina Mar-	alal Band-	11	
4.	lst	Burkha Blue-	P. N. Mehra,	5.1		Leading Picto	riai Portio		
		#ONS	ARPS.		4123.7	13-12.6 38	-7.8 8 6	6.3 20-	-4.6
	2nd	-	Helen Albertson	3. I	7-21,7				-4.4
	H.M.	Delgree	Charles H. Wolter	1.1	SS17.6	31-11.0 27	6.B 25	-5.9 54	-4.8
	HM.	Aunt Jer-	D. H. Wanser	1.1	2 - 16.6	3 8.1 ⁵²	6.7 10	-5.1 5	-4.2
		mina	-		19-15.8	10 7.8 8	-6.4 44	-4.9 65	-3.4

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118.9 8 6.3	25.6 145.2	15-4.4 5-3.7	7-35 9-3.1	4-2.7 10-1.6	
		Judges		•	

		4
Classes 1-2-3	Paul K. Pratio, PFSA.	St. Louis, Mo.
	Stuart M. Cham- bers, Hon. PSA, APSA.	St. Louis, Mo.
Classos 4-5	Norman R. Brice Charles Baptic, Jr., APSA.	St. Louis, Mo. Fairfax Hilis, Va.
	Maurice H. Louis, APSA.	New York City, N. Y.
Class 6	Robert C. Hørmes	Buffalo, N. Y.
Class 8	Ray Micos, APSA	Milwaukee, Wis.

Remarks

If you have mislaid your copies of the PSA Journal In which the Rules were printed, you may get mimpo-graphed copies upon application to: John R. Hogan, Chairman, 1528 Walnut Street,

Philadelphia 2, Pa.

Good and Bad Publicity

Good publicity is that which gets printed. Bad publicity is that which goes in the wastebasket. How do you get good publicity?

First, you provide the editor with the facts. Facts are who, what, when, where and why. Just answer those five questions with simple statements, then tack on a clarifying paragraph that ties them together. The Editor knows how to take those facts and make a story. If you can write a story in news style, you save the Editor a little work, but if it is all opinion and sugar coating, it makes him no work except that of reaching for the waste basket.

Second, you give it to him in time for the item to be timely. For the general camera mags that means at least three months ahead, better four. (They come out almost a month early). For the JOURNAL it means two months ahead. (We come out the month of dating but need your story early if it is to give you any results). For your daily newspaper you take the same facts, add more facts of local interest and give it to him about a week ahead of time. You give him additional facts the day before the event.

Your daily paper is mechanically equipped to process news in a few hours. The magazines require a whole month to edit, set type, read proofs, lay out and assemble pages, read proof, check pages, read proof and print, bind and mail.

OFFICIAL NOTICES

Report of the 1952 Nominating Committee

J. Philip Wahlman, APSA, Chairman of the PSA Nominating Committee has announced the following slates, which will be voted upon by the membership of the Society during November. Elections are being held for a one-year term as Director for the Canadian Zone (to be elected by Canadian members only) and for all District Representatives for a two-year term-

CANADIAN DIRECTOR

RAYMOND CARON, APSA, ARPS, 620 Cathcart, Suite 315, Montreal, P.Q., Canada. By profession a lawyer specializing on corporation affairs. Is a past President of Montreal Camera Club, and still very active in programming and social affairs with this and other

Clube in the locality. Has acted as Salon Judge in numerous "Internationals" both in Cenada and the United Septes. Has a distinguished Salon record, sharing with his wife Ploseom, for many years, the wife Plessom, for many years, the thering water mis was transported and the first Montreal International Salon.

REE FROST, APSA, ARPS. Past President of Toronto Camera Club, Director of the Toronto School of Photographic Art, Ryerson Institute of Technology, Fellow of the Royal Society of Arts, London, Eng-land, Chairman of Toronto's International Salon for land, Casarman or Autonome and Managaria, Canadian counterpart of the U.S. periodical, "Holiday"), Editor of "Focus". Toronto C. C. monthly magazine, Member of Can-Amer Portfolio No. 2. Formerly Provincial Representative PSA for Ontario. Canadian Columnist PSA Journal. By profession, news commentator Radio Station CFRB, Toronto.

DISTRICT REPRESENTATIVES One Representative to be elected from each District except as noted:

ALABAMA Prescott V. Kelly, Birmingham Finis McCluney, Jr., Gadaden ARIZONA *Lealie J. Mahoncy, Phoenix Stanley A. Katcher, APSA, Tucson ARKANSAS

G. J. Schrader, Little Rock R. P. Eskins, Pine Bluff

CALIFORNIA (4) *P. Douglas Anderson, FPSA, San Anselmo *H. W. Brown, APSA, Los Angeles Borla Dobro, FPSA, Senta Barbara Floyd Evans, APSA, Pasadena Mrs. Oscar E. Longtin, Fresno M M. Phegley, Glendale Claxton Searle, San Francisco

COLORADO *Robert Officer, APSA, Denver C. H. Woodruff, Colorado Spring CONNECTICUT

Richard Hunt, Greenwich Henry W. Barker, APSA, Glenbrook

DELAWARE J. Joseph DeCourcelle, Wilmington James C. Townsend, Selbyville

DISTRICT of COLUMBIA

*Mrs. Sandra R. Thaw, Washington Mrs. Esther Wy, Washington FLORIDA *C. Verne Klintworth, Tampa

Herbert C. McKay, Eustis Fred P. Peel, FPSA, Ft. Lauderdale GEORGIA

P. C. Bangs, Atlanta *Cortlandt F. Luce, Jr., APSA, Atlanta IDAHO

Ira S. Dole, Lewiston Don E. Haasch, Boise ILLINOIS (3) F. E. Fenner, FPSA, Barrington Walter E. Parker, APSA, Chicago D. Ward Pease, FPSA, Winnetka James Riddick, Chicago Miss Evelys, M. Robbins, Springfield J. Philip Walman, APSA, Chicago Edwin B. Whitsomb, Alton

INDIANA Mrs. Louise Botteron, Fort Wayne Mrs. Irms G. Haselwood, APSA, Elkhert 10WA

*Mis- Helen C. Albertson, Sloux City W. H. Shorey, Davenport KANSAS

Mrs. Martin W. Lentz, APSA, Wichita Dan B. Rumpi, Topeka

KENTUCKY *French Patterson, Cynthiana
Miss Catherine J. Wiley, Louisville

LOUISIANA G. Carey Carpenter, Baton Rouge William G. McClanahan, Lake Charles

MAINE *G. Lewis Johnson, Winthrop WARVLAND

*Mrs. Caryl R. Firth, APSA, Trappe E. V. Wenzell, APSA, Baltimore Vernon Kisling, Baltimore

MASSACHUSETTS *Lee A. Ellis, APSA, Waban L. W. Standish, FPSA, Boston MICHIGAN (2)

James D. Bobb, Jr., APSA, Kalemazoo **Lyall F. Cross, APSA, Wyandotte Walter J. Pietschmann, APSA, Detroit William H. Wallace, Kalamazoo

MINNESOTA *Larry D. Hanson. APSA, Minneapolis Thomas Limborg, APSA, Minneapolis

MISSISSIPPI C. Jerry Derbes, Jackson *J. M. Endres, APSA, Jackson

Cliff Edom, APSA. Columbia *Martin B. Manovill. St. Louis MONTANA

*Carlton L. Lingwall, Great Falls George W. Chance, Butte NEBRASK 4

Sten T. Anderson, APSA, Lincoln A. L. Bliven, APSA, Omaha

NEVADA

John V. Tellaisha, Reno Ernest W. Von Seckendorff. Las Vegas NEW HAMPSHIRE

*Forrest L. Evans, Manchester *Benjamin Thomas, Nashna

NEW JERSEY Mis. Florence Jordy, APSA, Madison Jerome P. Krimke, APSA, South Orange W. H. Savary, APSA, Plainfield *H. D. Sheldon, West Caldwell

NEW MEXICO

A S. Eastwood, Albuquerque

NEW YORK (5)
•II C. Carlton, FPSA, Rochester Quested L. Elgar, Plandome, L. I. Mrs. Mildred Hatry, FPSA, New York Harold C. Harsh, FPSA, Binghamton Mrs. Livne Hoffier, APSA, Westmers, Albany Merstein C. Lipton, APSA, Brochlyn Tahert J. Geldman, Genat Noch, L. L. C. B. Nobletts, FPSA, Ruchestet Mrs. Ruth F. Sage, APSA, Buffale Alfred Schwartz, Brocklyn Mrs. Susan Shorman, Brocklyn Dr. W. F. Small, APSA, Newburgh Mrs. Ruth Tonnen, Buffale Mrs. Ruth Tremor, Buffalo

NORTH CAROLINA Mies Anna Joyce Reardon, Greensbore *Hoyt L. Roush, Charlette

NORTH DAKOTA Fred A. Maides, Grand Forks Harvey L. Otheim, Crosby

OHIO (2) David Darvas, APSA, Cleveland Mrs. Warner Seely, APSA, Cleveland *Bernard G. Silberstein, FPSA, Cincinnati Mrs. Sidney Thomas, Akron

OKLAHOMA *Clark C. Hogan, Oklahoma City
Edward Probert, Tulea
OREGON
Lafte L. Foster, The Dalles
*Charles W. Getzendaner, APSA, Forest Grove

PENNSYLVANIA (2)

R. Breidenbach, Pittsburgh
Mrs. Ward C. Goughnor, APSA, York
C. N. Hutchison, Clarks Green
Ollie E. Romig, FPSA, Pittsburgh

RHODE ISLAND
Maurice Frank
SOUTH CAROLINA

Dr. A. W. Biber, Spartanburg *Hugh F. Walburn, Sumter SOUTH DAKOTA

*E. Curtis Lugg, Sioux Falls E. V. Wilcox, Scotland

TENNESSEE Miss Eugenia Buxton, APSA, Memphis *Dr. C. C. Turner, APSA, Memphis TEXAS

Dr. L. L. Handly, APSA, Houston F. W. Schmidt, Galveston

Bert V. Allen, Logan

*Miss Mattie C. Sanford, Selt Lake City
VERMONT

*John Doscher, FPSA, South Woodstock
Edward A. Underhill, Bellows Falls
VIRGINIA

Tel. APSA, Rie

*Dr. John J. P. Fitzerrald, Jr., APSA, Richmot T. P. Holt, Newport News WASHINGTON

Clarence T. Arai, Seattle *George I., Kinkade, APSA, Auburn WEST VIRGINIA

*John A. Gibson, Jr., Morgantown W. Dovel LeSage, APSA, Hentington WISCONSIN

A. C. Klein. APSA, Milwaukee *Dr. M. L. Kuhe, Green Bay WYOMING

*Dick Harris, Thermopolis ALASKA

ALASKA
J. T. Flemagan, Anchorage
"Gilbert C. Whitehead, Anchorage
CANAL ZONE
Preston Minton, Balboa Heights
Capt. C. Stuart Townshond, Cristobal

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Dear Norris: I think I can be of the most help in the areas of activity I have checked off:
Committees: Membership Sustaining Membership District Representative Regional Activities Pub
licity (Divisional News Reporter) Publicity (Regional News Reporter)
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Journal Staff: Division Editorial Assistant Division News Reporter Regional News Reporter
None of the shove jobs interest me, but I think I can help heat in this way.

557 September_1952

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tera C. Parso Wine tera C. Parsons, Windsor *Mrs. Clifford Wright, Halifax ONTARIO Obver W. R. Smith, Toronto PRINCF FOWARD ISLAND No Numinees

OUFBEL Ceorge A. Driscoll, APSA, Quebec W. F. Wood, Montreal Vir Paul Christin, Quebec

SASKATCHEWAN *Dick Bird, APSA, Regina Dr Lealie G. Saunders, Saskatoon *Denotes Incumbent.

In connection with the 1952 PSA election, the following facts should be noted:

1. The publication of these names in the September JOURNAL complies with the Constitution and By-Laws, Article 7.

2. That petition nominations can be made for additional candidates, in accordance with Section 5 of Article 7, which reads as follows:

"Section 5. Petition Nominations. Any twenty-five (25) or more members of this Society may submit to the Nominating Com-

" " PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

FOR SALE -Kodak Reflex II, Case, 1/3.5 coated excellent condition. \$90. Mrs. E. B. Hoyt, 464 River-aide Dr., N. Y. 27, N. Y.

WANTED—Stainless steel developing hangers, 10x15cm (4x6"), new or good used condition. Kodak No. 4A preferred. Describe if other make. R. A. Miller, 1601 Algonne Pl. N.W., Washington 9, D. C.

tee a written petition nominating any "eligible member for any actional elective office, or for membership on the Board of Directors. Any ten (10) members of this Society resident in a District may submit to the Nominating Committee a written petition nominating any eligible member resident in that District for office of District Representative. All petitions properly submitted to the Nominating Committee at least one (1) month in advance of the election date shall be recognized and the names of candidates so nominated shall be placed upon the official ballot."

3. That the Board has established the following election schedule for 1952.

October 1 Describe for receipt of Petition Nomina-

tions by Nominating Committee.

November 1 Date of Election, deadline for mailing ballots, prepared by Elections Committee, to membership.

December 1 Deadline for receipt of bellots at PSA Headquarters.

NEW MEMBERS

Vew Member

Sponsor

M. Sgt. Milton Atlas, West Point, N. Y., P.M.H. Louis Raymond F. Barbera, Alameda, Calif., P.......B. Dobro Rae N. W. Beamish, Rochester, N. Y., T............M.C. Bernard E. Beyt, St. Martinville, La., P.............M.C. Sam C. Blakesley, Merced, Calif., C....H. A. Thornhill Charles H. Brown, Jr., Signal Mt., Tenn., JT M.C. Dr Stanley Brown, Granby, Que.,

Dr E. B. Cunningham, Winter Park, Fla.,

J. H. Rauch CP Is. Daulay, Medan, Indonesia, NP H. C. Kyllingstad Lurenzo de Aber, Mexico, P......Col. C. J. Perry kllsworth Fiscel, San Bernardino, Calif.,

..... Mrs. C. P. Bruhl

Robert E. Gross, La Salle, Mich., S...P. J. Wolfe

Mr. & Mrs. Edward J. Halverson,

Miss Ruth Lammersahl, Rochester, N. Y., Martha Tarples Mrs. Ruby Lereen, Omeha, Nob., P. E. A. Kirchner Sedge Le Blang, New York, N. Y., PJ....M. H. Louis Alfonso Lentijo J., Colombia......F. J. Fernandes ...F. J. Fernandes Alfonso Lentijo J., Colombia......F. J. Fernandes Wah Sheon Lew, New York, N. Y., CPJ.......W. Lee George Liudholm, Jr., Chicago, Ill., CT......J. Riddick James Menzics, Los Angeles, Calif., C......M. S. Ewell Thos. C. Merchant, San Bernardino, Calif.,

Villa Persson, Sweden Miss Mary Jane Pollock, Dallas, Tex.,

Wm. M. Powell, Pittsburgh, Pa., CS......R. W. Sharon A R. Powers, West Lake, La., P.....A. J. Rybiski, Jr. Stewart Reid, Montreal, Que., CP......M.C. (has. J. Ross, Los Angeles, Calif., M....H. L. Thompson Henry L. Rush, Shreveport, La., P O. Wiseman George E. Shirley, Sumter, S. C., P.......................... O. Webster Ryno Sorner, Sweden, P......N. Lindstrom Miss Marjorie Stockmann, New Orleans, La.,

Mrs. Helen F. Thomson, Southold, N. Y., ...C. L. Jennings Dr & Mrs. C. M. Vanderburgh, Fresno, Calif.,

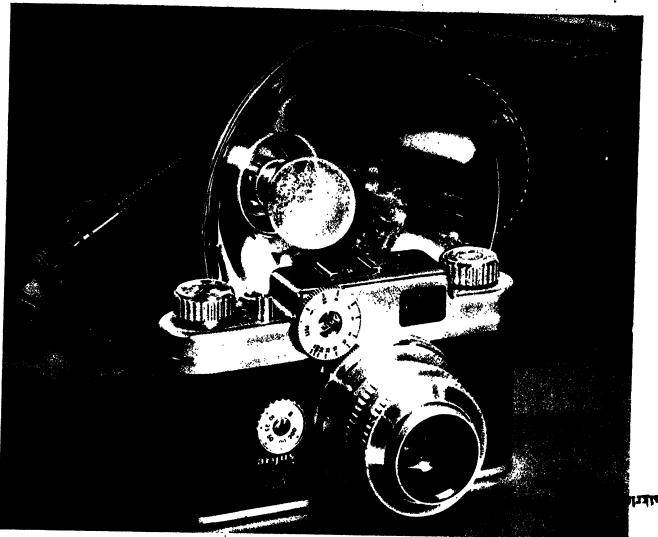
New Camera Clubs

Barberton CC,	Barberton	0.,	CMP		M.C.
(.C. of Wauwa	tosa, Wauw	atosa,	Wie.,	<i>CP</i> .R.	J. Lauer
Ferguson Park	CC, Newp	ort No	ews, Va	., <i>CJT</i>	NPM.C.
Ground Glass	CC, Yokal	ame,	Japan,		

Old York Road CC, Abington, Pa., CP. Paducah Photo. Soc., Paducah, Ky., CP... Rohm & Haas CC, Phila., Pa., M.C.

CITNP Code after name designates division affiliations— C-Color, M-Motion Picture, P-Pictorial, N.Nature, J-Photo-Journalism, T-Technical, S-Sterce, M.C. in sponsor column denotes Membership Committee.

Address		Address	Received of	(Keep This!)	Receipt	Mr. NAME Mrs. Miss ADDRESS		DATE
	checked				8	CITY	ZONE	STATE
	9				Constant	Please enroll me as an active Member one division I have checked. Also enroll	of the PSA at \$10 (U. S. & Ca me in the additional divisions c	mada only) for a full year, including iroled below at \$1 each per year.
	the app			Date	pplicant	Please enroll us as a Family Member of divisions we have checked. Also enroll	the PSA at \$15 (U.S. & Canada	a only) for a full year, including two
application				Color Motion Picture Natur	Photo-Journalism Pi	ctorial Stereo Technical		
	Male				4	It is understood that the membership for	e includes a subscription to th	e PSA JOURNAL for a full year
	F				9	PSA sponsor	1	9/62
	•	1				Address	.,	, ,
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Camera \$99.50 Flash \$10.00 Case \$7.50

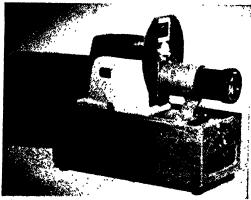
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Ektachrome comes in economical six-exposure roll films 120 and 620—and in sheets—both Type B* and Daylight Type. List price, \$1.79. Order Kodak Ektachrome Film from your Kodak dealer.

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* NEW—Kodak Ektachrome 120 and 620 Roll Film, Type B, is now available. It is equivalent in all photographic respects to the corresponding sheet film, balanced for exposure with 3200 K lamps. With clear flash lamps, it offers speed and quality advantages over the Daylight Type used with blue flash lamps.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



JOURNAL



Pia

First Place, Class 4, Picture of the Month

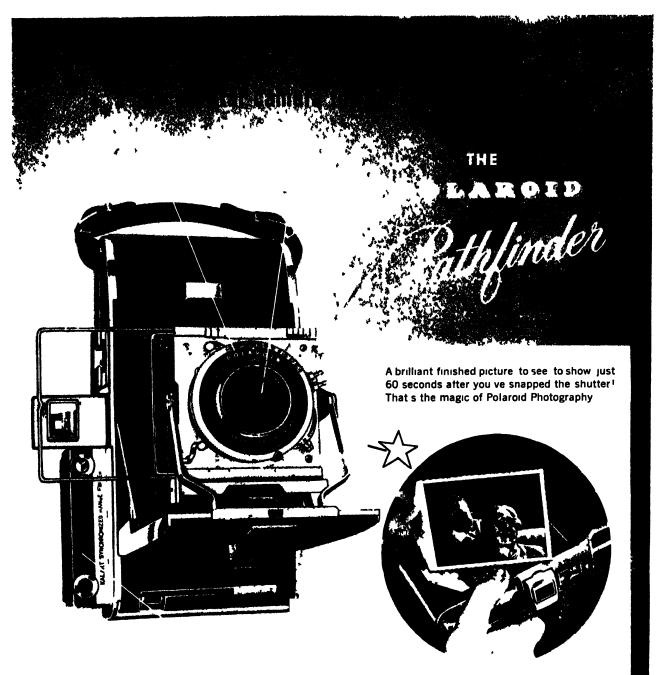
Erma R. DeWitt

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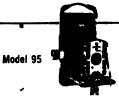
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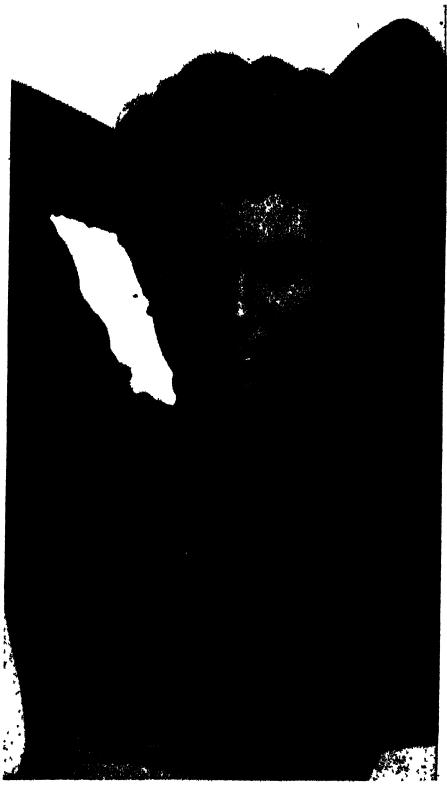


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This modern-type panchromatic emulsion combines extremely fine grain with high speed (exposure indices of 50 daylight, 32 tungsten) and excellent resolving power.

These qualities make Ansco Supreme the logical "all-purpose" choice for hand cameras. No matter what type of subject comes along, 99 times out of a 100 it's a "natural" for this fine film. Ansco Supreme is available in populas roll film and film pack sizes, and in 35mm magazines. For best results develop Supreme in new Finex-L Developer now on sale at all dealers.

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October 1952



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Correspondence relating to editorial matters should be sent to the Editorial Office or to your Division Editor. Change of address cotiens should be sent to Headquarters, giving both old and new addressees. PSA JOURNAL is sent to all member club and; addition organizations. It is for the use of the entity club, and not solely for the individual in these are it is sent.

Name items about Division activities abould be exist to the Division Editor where name appears above, or at the head of the Division zero section. Humanoriphs of Articles of a divisional name should be submitted through the Division Editor cutsomed the measurable of a general nature chieff be inhumined to the Editor. The PRA 101R. NAL does not pay for articles or pictures; all functions of the Society are based on volcatary activity. Manuscript paper for the JOURNAL will be supplied free on request. Glossy photographs are preferred but good reproductions can be made from any picture of suitable contrast. Submission of an outline of a proposed article will result; in a necessitative of suitable to the contrastitive.

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The President Reports . . .

At the Convention you knew that practically everyone you met was a PSA'er, and because of that you knew they were interesting, good friends. Regardless of who they are and where you meet them, PSA'ers are just as good friends and just worth knowing—but the trick is to identify them.

Why not wear our PSA insignia everywhere?

Our emblem is a proud one. It marks the wearer as a member of the largest group of individuals in the photographic world and as one who has a keen interest not only in the making of better pictures but also in helping others to get more enjoyment from their photography by their heing able to make the kind of pictures they prefer.

As the Regional Activity grows, the PSA emblem will more and more identify you as one of the leaders of your community, as one of the valued core of those who use photography to create a new community spirit and to support new and valuable community efforts. As PSA advances in meeting the obligations imposed by its very name, PSA membership becomes important and more valuable, and wearing the emblem becomes more important accordingly.

We are all proud of PSA, and we are deeply interested in its progress and its service to our country and to photography. Let's wear the emblem regularly both to tell the world of our pride and to make sure that the other PSA'ers we meet recognize us and add to that invaluable aspect of PSA membership, the personal, friendly side of photography.

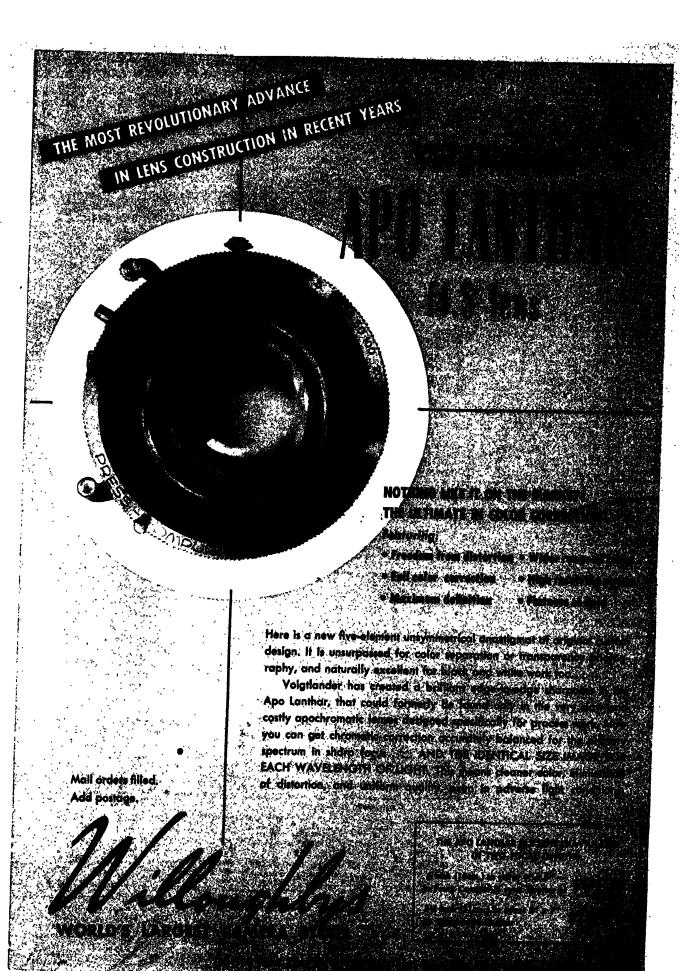
Those members who attended the Convention are now back at home again and many have met with their club associates and other photographic groups. It would be most interesting to know how many took with them enough of the enthusiasm that filled the convention to make the effort to carry the PSA message to their friends.

How many have offered PSA membership to the photographers who could not be in New York or have spoken to their own club or another about what PSA has to offer? In the near future, THE JOURNAL will have more material for those who want to tell some of that story, and the new membership cards will also help in that direction. But nothing from Headquarters or from Spee Wright—nothing official therefore comparatively impersonal—can possibly equal in effectiveness your own telling what PSA means to you and what it holds for any interested photographer.

No published material can help very much, either, in proving to new or old members how much more fun and satisfaction there is in PSA membership when one is active in it. Our publications can tell him, but he scarcely believes it until you tell him of your own experiences along that line. Of course, it is difficult unless you yourself throw the extra thrill that comes from using the services and being an active part of PSA—yourself!

There are big opportunities for added fun an excitement in the expansion of PSA work in many directions. Don't miss out.

Norris HARKNESS



For perfect COLOR slides and movies G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . \$18.28° General Meetric, Schemetudy, N. Y. o'lit trade 600-126

NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, FPSA_

A new favorite in the 35mm miniature camera field appears to have loomed on the horizon with the introduction recently of the improved new Canon IV Japanese-manufactured miniature. The camera is being marketed in the United States by Balfour, Guthrie & Co., Ltd., 67 Wall Street, through distributors. Already, the magazine boys are huzzing the news—or opinion—around that the new Canon is the new champ. Whether or not remains to be seen, as the phrase goes. But at the moment it looks good, very good, in fact.

Equipped with the 50mm f/1.8 Serenar lens, the camera sells for \$295. There are auxiliary lenses, three of which are wide angle, three telephoto. The first are the 28mm f/3.5, 35mm f/3.2 and f/2.8; the second, 85mm f/2, 100m f/4 and 135mm f/4. The camera has a combined coupled rangefinder and optical viewfinder. The rangefinder is of the coincidence type and has two degrees of image magnification for critical focusing in poor light and for modifying the viewfinder to give the fields for the 100mm and 135mm lenses. Other features of the Canon IV include a film winding knob which incorporates an exposure counter and a countersunk flush dial for ASA ratings; a focal-plane Leica-type shutter with speeds to 1/1000th second, plus time and bulb; a new-type take-up spool with spring-loaded extension grip; a film rewind knob, normally flush with the camera top but is withdrawn for use, and internal flash synchronization. Altogether, a compact, goodlooking job. Now, fellas, let's look at some pictures.

And here comes a camera made to grow up with photographically. Namely, the Bolsey Model A, made by the Bolsey Corporation of America, the very same folk who made photographic history a while back by producing a 35mm miniature camera with coupled rangefinder at \$55 (It's gone up since, but then so has everything else; in any event, at the time it made big news). The new camera fits in the palm of the hand, weighs less than 12 ounces and is designed for the beginner with no photographic knowledge but willing to learn. The Bolsey A costs \$39.75 equipped with the 44m f/4.5 coated lens.

One quick setting of a red line index readies the camera for the exposure; a warning flag that appears in the viewfinder signals the photographer to wind the film for the next shot; a new type of viewfinder shows the subject in normal size and distance from the camera.

For those in the know or for the time when the novice will want to know more, the camera has "slow" and "fast" markings on the shutter face, "dull" and "bright" indicators for lens openings, as well as conventional scales. The camera is 3x4-3/16x 2% inches, has built in flash synchronization for all flash lamps, double exposure preventipa, and a new type of take-up spool with a large slot and film-gripping hooks to assure even travel of the film. Because of the

new Bolsey's compact design, it is possible to get two to four more pictures from a casette loading than the indicated number.

A prewar favorite for the darkroom boys has made its reappearance. With some changes made, all for the better, of course, Ansco recently put on the market the long-heralded, and by many eagerly awaited, new Finex-L fine-grain developer and replenisher. It replaces the prewar original (warning: don't use the old-type replenisher with the new developer. Ansco claims these advantages for Finex-L: extremely fine grain results with no loss of film speed; consistent results; long working life—60 rolls of 120 rollfilm per quart of developer; easy handling. Finex-L costs \$1.25 for the quart size; the replenisher 90 cents per pint.

Another new camera on the American market is the German-made Baldix, which takes 12 2½x2½ pictures on 120 film and costs \$48.50 equipped with a coated 75mm f/3.5 lens, flash-synchronized Prontor-S shutter, automatic film stop and other features. The importer is Kling Photo Supply Corp., 235 Fourth Ave., New York City.

Three Dimension Company, 4555 W. Addison Street, Chicago 31, announces a new slide projector, the TDC Show Pak "300". Equipped with 300-watt blower cooling, 5-inch coated anastigmat lens, lift-off metal case and built-in slide file, the projector costs \$54.50.

Two new handbooks have been added by Eastman Kodak to its growing list of manuals for photographers in various fields. They are the Kodak Industrial Handbook, and the Kodak Professional Handbook, \$4 each. Both follow the familiar format of other Kodak handbooks and are bound in a multi-ring binder. The industrial handbook contains four data books on various phases of the field; the professional handbook deals with camera techniques, negative making, use, maintenance and repair of equipment, and a new set of twenty sample prints made on Kodak papers.

For the 8x10ers, Calumet Manufacturing Company has a new 8x10 metal view camera selling at \$245. It incorporates horizontal and vertical swings for both front and rear at center and off-center positions; a sliding back carriage for centering an accessory 5x7 reducing back; bellows draw of 31 inches; completely reversible back (360 degrees), and a new type of locking knobs. The Calumet has a new suspension of camera body and lens standard, is finished in pearl gray hammertone with red bellows, and measures when folded 16% inches high, 13% inches wide, 7 inches deep.

Weary of turning pages to get exposure data? Then consider the Kelly Cine Calculator, a sturdy dial, this cinematic alide rule is printed on both aides for quick computation of such information as depth of field, hyper-focal distance, field of view, filter factors, film speed per second, etc., etc. It comes in two models, 35mm model, which is also useful for 35mm miniature cameras, and the 3-16mm model. Price is \$3.95.



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Also the improved JIFFIX now has a 140% longer shelf life. Yet, it is just as fast, effective and economical as ever. No weighing or mixing of chemicals... just dilute with water and use. JIFFIX is 3 to 4 times faster than hypo on pan and orthofilm... twice as fast on process film. It fixes from 1½ to 2 times more film per gallon than ordinary fixer.

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STEREO

DON BENNETT

One of the nicest things about a convention is the opportunity it gives you to renew old friendships and make new ones. Our PSA meet last month was especially nice for yours truly in that respect. Mail friends like Frank Rice and his lovely wife, Charlie Rosher, Stella Jenks, Herb MacDonough and a host of others became real people instead of a postmark.

Old friends like Nick Haz, Jack Norling, Gene Wightman, Fen Small, Ade Ter Louw and Harris Tuttle were seen again. But the biggest kick of all came from seeing and talking again with Herb McKay, "Mr. Stereo", who came to the convention to receive the David White Award from the hands of Frank Rice.

Herb and I have been friends for 25 years. We haven't see much of each other for the past ten. After the convention Herb came out to Stamford for a too-short visit and we had a chance to catch up on personal news and talk stereo. Herb first introduced me to stereo about 20 years ago, but it didn't catch on with me because of the high price of imported stereo equipment and the nuisance of registration and mounting of 6x6 stereo shots. I got hooked when David White introduced the simplified system we have today.

We covered a wide range of subjects in stereo, but the one thing that impressed me was that McKay, with all his experience in the involved forms of the past, looks on the future of stereo as being in simplified cameras, mounting, viewing and projection. He feels that it can be as big as planar photography for the snapshooter. Since photography didn't grow big until the snapshooter was taken care of, that portends a good future for stereo.

We discussed mounting. He pointed out that even though mounting for projection must be exact, the possible shift between the two images can't exceed one millimeter from the standard spacing. That is, any amount of fiddling with the stereo pair for normal work, can be very, very little.

He told me what he thinks to be the main fault with projection. I mentioned this several months back. It is not the mounting, it is the operator. Just because knobs are provided for image alignment, it doesn't mean you must use them. Herb cited a test he made. He frequently projects stereo for friends. He sets up and adjusts the projector before the show. Then he runs his alides without touching the adjustments. This time he warned them the show was going to be different, the kind they might experience from an amateur.

He made adjustment for every alide and before ten had been run off, one of the audience was sick. At 30 he had to give up, no audience was left!

Someone will now ask, "What type mount did he use?" Just a cheap paper mount he buys by the thousand and slips the films into the slots. Incidentally, the slides that made the audience sick were the same slides they had seen many times without trouble, and they saw them again many times with-

PSA BULLETIN BOARD

When	W hat	Who	W here
		1952	
Oct 6-10	Convention	Soc. of Motion Picture & TV Engineers	Hotel Statler Washington D. C.
Oct. 9-11	Meeting	Optical Society of America	Hotel Statler Boston, Mass.
Oct. 25-26	PSA Town Meeting	Everybody	Fresno State College Fresno, Calif.
Nov. 12-14	Canadian Convention	MPDFA	King Edward Hotel Toronto, Ont.
Nov. 19	Annual Meeting	American Standards Association	Waldorf-Astoria New York, N. Y.
		— 1953—	•
Mar. 19-21	Meeting	Optical Society of America	Hotel Statler New York, N. Y.
Apr. 13-17	Convention	MPDFA	Conrad Hilton Chicago, Ill.
Apr. 27-May 1	Convention	Soc. of Motion Picture and TV Engineers	Hotel Statler Los Angeles, Calif.
May 1-4	Convention	Nat. Press Photographers	Galveston Beach Texas
Aug. 3-8	Convention	Photographic Society of America	Los Angeles Biltmore Los Angeles, Calif.

out trouble. The only difference was the "stereo itch" (same genus as "mixer's itch" in radio) of fiddling with the adjustment knobs.

I asked him about the paper mounts. What brand? No brand. Since the dies are deteriorating and don't cut good mounts anymore he is switching from them to the new Permamounts.

So I have a suggestion to all stereo projector manufacturers. Put a slip clutch on the interocular adjustment knobs so they won't work unless you put a quarter in the slot, said quarter to be collected by the machine as soon as you let go of the knob. If it costs two bits to fiddle, there will be less fiddling and more comfortable and satisfied audiences.

P.S. These remarks about adjustment and accuracy don't apply to professional and movie presentation where extreme care and manipulation are required. The professional is not plagued with stereo itch, he is a showman and knows enough to make his adjustments beforehand.

There's a bit of the pixie in McKay. I asked him to autograph my copy of his book, "Three Dimensional Photography". So what does he write?

"Dear Don—
Here it is so be proud of your pupil,

Herbert C. McKay"

So many people whom he has helped have claimed to be his teacher that he thought another should get on that bandwagon. Since the reverse of the inscription is true, you readers can have two free shots apiece with a .45 anytime I claim to have taught McKay anything.

Mr. Stereo (as first recipient of the D. W. Award he's entitled to that appelation!) also thinks you shouldn't waste stereo shots on subjects without depth. Fifty or sixty years ago, when parlor stereo was quite the

rage, the outstanding photographers picked their scenes carefully to give that feeling of seeing into the distance. They always had a close-in object from which you could feel your way into the picture . . . or a tunnel effect, like the deck of a boat, a wall or a gorge. Since we can record three dimensions in stereo, let's always do it. Let's not pick a subject that could be as well made in one-eyed shooting.

I promised several months ago not to write this column unless I had something to say. Out of my short visit with Mr. Stereo I found plenty to talk about for some time to come. I've given you a couple of ideas here. More will be forthcoming.

"Bwana Devil", Arch Obeler's stereo movie will be road-showed soon. Those who have seen the previews (and we don't mean advertising trailers) have sworn off planar movies! Wait until you see your first stereo movie kiss... WOW! And for those who want to know what camera was used... two Mitchells in a special stereo blimp with adjustable interocular and other needed adjustments. (Mitchell cameras start at about \$5000, how many do you want?)

Start thinking now about next year's David White Award. Frank Rice will welcome your nominations and the Stereo Division Honors Committee will weigh your suggestions in picking the 1953 recipient.

Have you seen any of the trick stereo slides that are floating around? Some of them are real clever. Practically every one is an old movie trick and made the same way. But it's lots harder, bub, lots.

Met a few stereo pros at the Convention. The field grows apace.



Take it easy

WITH STEREO-REALIST

Every REALIST picture is an exact reproduction of the original scene

JUNIOR'S curly locks are going to fall — and Dad's all set to record the event in full, natural color and true-to-life depth with his Stereo-REALIST camera. The proud parents will recall this event over and over through the years as they view the pictures in their REALIST viewer.

REALIST slides exactly duplicate what you see with your eyes. Children are so real you feel as if you could reach out and cuddle them . . . you can almost smell the fragrance of flowers . . . scenic views are glorious in all their natural splendor.

The REALIST camera is easy to operate, too. It's a precision product of American craftsmanshif, designed to give maximum photographic enjoyment with minimum effort. People who never before operated a camera get outstanding pictures on their very first roll of film.

If you haven't discovered the excitement of REALIST pictures, your camera dealer will be glad to show some to you. See how you too can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 387 W. Court Street, Milwaukee 12, Wisconsin

THE CAMERA THAT SEES THE SAME AS YOU

Cameras, Viewers, Projectors, and Accessories are products



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- World's most complete system of stereo photography
- Microscopically matched, coated 35 mm f:3.5 lenses perfect alignment assured
- ☑ Direct vision, centered viewfinder — completely eliminates parallax
- Synchronized for flash
- Hinged lens cover with hyperfocal table.
- Electronically time-tested shutters for perfect color photography
- Wide base, split image range finder for more accurate focusing
- Easy to operate fewer picture failures
- Economical—29 stores pairs from 36 exposure roll, 16 from 20 exposure roll
- Full year warrantee against mechanical failure

October 1952

When writing advertisers, please mention PSA Journal

(July 1, 1961 - June 30, 1932)

With the thought in mind that the only justification for the existence of the Pictorial Division is service to its members this year's Annual Report of the Division has been prepared to reflect statistics on the approximate number of individuals that have participated in Pictorial Division activities and services.

While the figures included are approximate it should be remembered that this report is, of necessity, being prepared in advance of the end of the fiscal year, June 30th, and therefore the ectual figures for the entire 1951-1952 fiscal year will exceed the approximate figures used in this report. International Portfolios are presently composed of sixteen portfolios, comprised of forty circuits and serve 375 American members. Portfolios are in existence with: England, Australia, Aca Zcaland, Belgium, Brazil, Canada, Dominican Republic, Chiua, Costa Rica, Cuba, France, India, Mexico, The Netherlands, South Africa and Sweden. Duting the past year some structural defects in the International Portfolios became apparent and appropriate steps are now under way to correct the situation.

AMERICAN PORTFOLIOS—The American Portfolios are, at the moment, composed of 74 circles i.e., Pictorial 60, Ministure 4, Nature 2, Special 1, Star Exhibitor 4, Control Process 1, Photo-Journalism 2, with propocts for two new circles to be formed prior to June 20th.

There has been a very heartening upturn in the enrollment. Many who had dropped out are returning to the fold, some joining more than one circle. Approximately 1000 members are participating in the American Portfolios, each circle averaging 14 members to a circle.

PORTRAITY PORTPOLIO: -Membership in the Portrait Portfolios during the year increased from 181 members to 217 active participants. Two new portfolios, numbers 15 and 16, were activated and are made up of advanced portraitists only.

advanced pottraitists only.

Four issues of Portrait Pointers were issued during
the year and from correspondence received are to be
considered successful.

INTERNATIONAL EXHIBITE-The following is a tabulation of the scheduling of the various International Exhibits, by exhibit, up to and including May 20, 1952:

Francis Wu #1acheduled by 39 clubs. Hong Kongacheduled by 34 clubs.

Australian Showscheduled	by	56	clube.
Swedish Showscheduled			
South Africanscheduled	by	33	elube.
Francis Wu #2scheduled	by	35	clubs.
Australian #2 scheduled			
Holland #1scheduled			
England *R.P.Sscheduled			
Mexicanscheduled			

Australian 3A, 3B (99 prints) Sent to Eastman House. Arrangements being made to exhibit in New York City.

Postrolian Cluss—At the end of the 1950-51 fiscal vear there was a total of 8 Postfolian clubs with a membership of 71. At the end of this fiscal year, 1951-52 the total number of Portfolian Clubs has grown to 16 with a membership of 144. Portfolian Clubs are now located at Lincoln, Nebraska: Rochester, Minn.; Austin, Minn.; Sioux City, Iowa; Great Falls, Montana; Jersey City, N. J.; Tiov, Ohio; Bartleaville, Oklahoma; Montgometv, Ala.; Berkley, Calif.; Bend, Orc.; Bonne Terre, Mo.; Louisville, Ky.; St. Petersburg; Fla.; Orlando, Fia., and Shreveport, La. Prospects for additional Portfolian Clubs are very bright and by the time this report appears in print there should be several new Portfolian Clubs added to the roster.

INTERNATIONAL CIUS PRINT COMPRITTION—At the time this report was being made up there was still one more competition to be held, however, the Pictorial Digest carries a complete report following each competition therefore anything included here would be mere reportion.

CAMERA Cata Paint Judging Servick Following a serious break down in this service to camera clubs which necessitated the appointing of a new Director on November 24th this PD service to the camera clubs has shown a steady growth and since that time some thirty clubs have used this service. Plans are now being made to expand the staff of judges and also to expand the use of tape recorders for judging purposes. Many fine, and unsolicited comments have been received from clubs availing themselves of this PD service and it is expected that it will prove to become quite popular during the coming fiscal year.

PERSONALIZED PAINT ANALYSIS SERVICE This service has been well received by the membership with more than 500 priots having been individually analyzed and a personal letter written to each member submitting prints. Prints have been received

from practically every state in the Union as well as the following places outside of the U. S.; Vancouver, B. C.; Hawaii; Turkey; Puerto Rico; Allahabad; India; Mexico; Bankok; Slam; Dehru Dun; Cristobol; Managua; Tanganyika etc., etc. Many letters of approciation have been received for this service and are in the Director's files.

Portrolio or Portrolios—Due to a change in the Directorship of this activity it is impossible to give a complete report, however, since January 25, 1952 the Portfolio of Portfolios have been viewed by better than 600 people. No doubt the upswing in the American Portfolios can be attributed to the reactivation of the Portfolio,

SALON PRACTICES -- The mechanics of salon istration was strengthened by the listing of all open exhibitions in the monthly salon calendar in the Journal starting in September. This brought about a more complete salon calendar, better service to prospective exhibitors and better relations with salons not previously listed. The second improvement took in December with the establishment Pictorial Division Salon Board, composed of R. L. Mahon, Jack Wright and C. A. Yarrington. The creation of this Board brought sectional representation and more manpower to the job of stimulating and measuring adherence to the Minimum Requirements and the broadest possible outlook on various phases of salon administration. The third step, in February, myelved a revision of the Minimum Requirements, their duplication and distribution to salon committees the world over in March and April, followed by publication in the Journal in June. The fourth step, started well over a year ago, is nearing its end as the finishing touches are being given to a forty page handbook on suggested salon practices and procedures (for committees, directors, chairmen etc) culminating in a final statement, "the PSA Recommendations".

It is anticipated that this handbook will be printed

It is anticipated that this handbook will be printed in booklet form in September 1982 and will replace the 1915 booklet "How to Organize and Conduct a Photographic Salon", now out of print.

It is evident that there will be a substantial intrease in the number of PSA approved salons for the 1951-52 exhibition year. On March 31, 1952 31 exhibitions had already been approved as compared with 54 for the year ending June 30, 1951 and but 16 for the year ending June 30, 1950. It therefore appears probable that about 70 exhibitions (roughly 70%) of the world total will be certified as PSA approved this year, with a probable increase again for the 1952-53 exhibition year. PRW PALS This Pictorial Division service is gain-

PEN PALS This Pictorial Division service is gaining in popularity as evidence by over 300 inquiries having been received since September 1, 1951.

Awam of Menr- During the fiscal year 88 members have received Star Exhibitor Awards. The four degrees of awards were augmented during the year with a Five-Star classification to encourage those who had reached the Four-Star classification to continue their exhibition activity. Award of Merit recipients have been listed each month in the Pictorial Direct.

Who's Who in Pictorial Photocraphy.—This service actually consists of two objectives i.e., compiling a mailing list of individual exhibitors for a mailing list for salons and to record and list the acceptances of all-gaslon entrants. A mailing list, acquired from the Camera Club Committee during November and December 1951, was carefully checked against a complete collection of salon catalogues of the 1950-51 exhibition year and all names which showed no activity in this period were eliminated. To the remaining names on the list were added all new names appearing in catalogues of the 1951-52 season. At present this comprehensive list contains approximately 1200 names of exhibitors residing in Canada and the United States. A separate list of foreign names has been compiled listing some 500 names of those who are exhibiting outside of their own country.

RECORDED LECTURES PROGRAM—This Pictorial Division service expanded so repidly during the year just ended that much effort was required to keep up with the demand. Distribution centers, three in the U.S. and one in Canada, with fully stocked libraries have now been established and should prove adequate to meet the demands. Difficulties with slide production were encountered, however, steps to break this bottlemech have been taken and there is every expectation that production will be able to keep

TREASURER'S REPORT-FISCAL YEAR 1951-52

Ending June 30, 1952 Including Voucher #533

1.	Chairman	BUDGET	RECEIPTS	EXPEND.	BALANCE
2.	Chairman Miscellaneous	\$200.00		\$259.4R	\$59,48
8.		100.00		89.96	10.04
	Vice Chairman	100.00		70.41	29.59
4.	Treasurer	75.00		133.63	88.63
5.	American Portfolios	750.00	\$1149.42	1714.03	183 39
6.	International Portfolios	50.00	116.85	173.92	-7.07
7.	Portfolian Clubs	35.00		83.25	1.75
8.	Portfolio of Portfolios	25.00		17.29	7.71
9.	Award of Merit	75.00	7.75	130.68	-17.93
10.	Portrait Portfolios	200.00	196.00	350.08	45.92
•11.	Recorded Lecture Program	200.00	1805.98	1197.75	808.23*
12.	The Digest	50.00	2000.00	61.82	11.82
13.	Supplement to Journal	75.00		23.59	51.41
14.	C. C. Print Circuits	50.00	34.20	47.14	37.06
15.	C. C. Judging Service	25.00	37.20	1.73	23.27
16.	Print Criticism Service	25.00			25.27 25.00
17.	International Exhibits	50.00	3.74	152.01	98.27
18.	American Exhibits	50.00	85.00	49.45	83.55
19.	Salon Practices	150.00	63.00	12.35	
20.	Art	10.00			137.65
21.	Convention Programs	125.00			10.00
22.	Pen Pala	10.00		218.71	-93.71
23.	Membership	50.00		57.44	47.44
24.	Organization	25.00		25.00	25.00
25.	P.D Honors Recom. Comm.	25.00 25.00			25.00
26.	Headquarters Expense			53.14	28.14
27.	Contingency Fund	75.00		155.00**	80.00
28.	International Club Comp.	395.00		526.10	131.10
	-assument case comp.	AD0440 A0	402.34	208.53	193.81
	•	\$3000.00	\$3801.28	\$5762.49	\$1702.38
18	udget	83000.00			-663.59
	l Receipts	8801.28			\$1038,79
	ret plus Receipts	96801.28		Respectfully	submitted.
4 068	l Expenditures	5762.49			

Total Expenditures 5702.49
Cross Belance 8 Camera Clubs
on Recorded Lont. Program 2785.69
NET BALANCE 2855.10

\$253.10 received Lewis T. Reed, Treasurer, PSA Pictorial Division.

pace with demand by early fall. A number of new programs are, at the moment, in various stages of production and these should become available for distribution at a rate of better than one every two months beginning this fall. One of the important undertakings of the Recorded Lectures Program has been the recording and collecting of "Audible Autographs", short talks by important photographic con temporaries or personalities recorded on tape. These 'Audible Autographs" are to be preserved and when sufficient number are accumulated they will be transcribed on to discs and be made available to the general membership as well as placing a set in the archives of the Sourcey for preservation for posterity

Another undertaking successfully accomplished by the Recorded Lectures Program was sending tape recorded greetings by Norris Harkness, Gene thase, Rav Miss and Phil Maples to the lat South Island (New Zealand) Photographic Convention, held April 21 30, 1952

Number Six lecture has already been duped into Spanish for distribution to Mexico and other Latin American countries and escutually it is hoped to have all Receided Lectures available in Spanish

To date bookings of Recorded Lectures Programs have exceeded 150, with an average attendance per booking of 45, it is conservatively estimated that Recorded Lectures Programs have been seen by

approximately 5,500 people
Pumicariove During the past year the Pictorial Division rublished two Supplements to the Journal, the tober 1951 and May 1952 While the Pretorial Digest was rublished each month in the Journal. both the Princial Direct and the PD Supplements were edited entirely by PD members for the benefit of the members

In con luding this report I would be ungrateful indeed if I did not pinse to pay tribute to my fellow Off is and Directors for their untiring efforts to provide in it and bett i retricties and services to the manhors of the Pritorial Division and to thank them for the excellent cooperation they have so therrulls aren me

> Respectfully submitted W I CHASE APSA Churmin,

Report of P.S.A. **Honors Committee**

The cashe members of the Honors Committee for 1952 were to follows

Kul & Baumgartel APSA San Francisco, California Lou Gibson, FPSA Rochester New York Vincent H Hunter, APSA Hollywood, California C J Marinus, AP54 Detroit Michigan Hairy & Shigeta, FPSA Chicago Illinois Chester W Wheeler Hon PSA, APSA Rochester, New York Jack Wright, FPSA San Jose, California Herman H Duezr, FPSA, Chauma. Binghamton, New York

The work of the committee had to be finished in two months less time than usual in view of the earlier date for the National Convention. I am pleased

to report that this work was completed on schedule.

The new procedure proposed by the 1951 Committee, with Mr McFarlane as chalman, worked very satisfactorily The preparation by PSA Headquarters of the 8 copies of all applications lightened the burden of the chairman considerably. The Divisional Honors Recommendations Committees were also a great help in making certain that the applications were filed properly and in getting additional information on candidates where needed. The Divisional Honors Recommendations Committees also deserve credit for focusing attention on well deserving candidates who, due to extreme modesty or other reasons, may have been overlooked in the past. Honors applications can and have been submitted directly, without going

127 applications were carefully reviewed by the committee and through 8 letter ballots and 1 meeting

More than 1,000 new members joined the Color Division during the year ended June 30, 1963, making this Division the fastest growing unit in the Society. To take care of this 60 percent increase in membership, all major services have been expanded. New silications have been set up in all competitions, additional circuits have been added, and additional personnel enlisted to give prompt, efficient service in nore than 30 sperific projects.

New features undertaken include study groups and circuits for 21/4" x 21/4" slide workers, the Club Slide ert exchange directory, the International Slide Circuit and a ster rating system. In order to take proper rare of all services, a budget of \$2600 has been set up for the coming year. This is approximately equal to the meome from dues In order to keep a sound fin incial status, the Division strives to maintain s reserve equal to \$1.00 per member. Since this has been created, all current meome now goes back to members in services. No charge or entry fee of any kind is levied for participation by members of the Division in the many services offered

Color Print Services

Services in providing color print sets circuits, and competitions here expanded in keeping with the in creased interest in color photography The "Color Print set for Clubs' has set a new high record for requests A second set may be required to take one of the demand. The 'Color Print Set for Individuals' of the demand. Inc. Color artist Set for antisymmetrial has been requested 82 times. To meet this demand, a second set has been assembled and placed in circular tion The Color Print Circuit completed its circles 6 and 7 during the current year and will soon start circle No 8 with four new members Members have submitted for this circuit, prints made by four different col r processes The quality of work has shown noticeable improvement, and the members have given credit to this oppularity to compare their work with other members of the circuits. In the three Color Print Competitions" held during the year, an average of 12 pirileipants entered 37 prints for

Technical Services

Direct assistince in matters involving color proc cases and materials was furnished in many instances. meluding a forcion request from Montesideo, Crusuny Three of these requests involved the duplication of color transparences including steree, and the re-mainder involved the analysis for visious exposure and processing errors as indicated by the samples submitted for quality appraisal, and it was not estary to obtain the advice of qualified people in the photo mechanical field since the original copy was not available for direct comperison with the samples In addition several articles were prepared and published for the benefit of all PSA members

Color Slide Competition for Individuals

One hundred and seventy six color workers enrolled in this project with an average of 98 entering slides in each of the five contests. This represents an increase of about 30 percent in this activity over the previous year One change planned for the coming year is to divide the competition into two classes having all cutrants with two or more slides accepted in International Exhibitions in Class A, and all others in Class B. It is felt that this reclassification will encourage more beginners to take part in these con-

of the committee on July 21st in Rochester, 86 applications received the necessary votes for the awards requested.

2 Honorary Fellowships and 2 Honorary Memberships have been recommended for Roseil soproval.

24 FPSA Honors and 58 APSA Honors were awarded by the committee and presented at the annual banquet on August 16th in New York City.

It should be mentioned that with very few exceptions the honors applications followed the prescribed rules in regard to the information to be supplied. The uniform style of presentation simplified the prob-lem of evaluating the records of the candidates.

H. H. Dusan

National Club Slide Competition

This series of centests set a new raders with 198 clube entered from 35 states, District of Gelambie, Hausti, Canal Zone, Canada, and Japun. It was seessary to divide the compatition into three divisions instead of the previous two. A total of 2468 slides were submitted to the five contests, and each alide received a written appraisal. A total of 74 award ribbons, 357 honorable mention ribbons, 15 medals, and 18 plaques were asseed to clubs and individual

Slide Study Groups

these groups continue to expand with 125 partielpants, compared to 93 the previous year. One hundred and hve are enrolled in the 2 x 2 slide groups, and 20 in the two 21 x 214 slide groups organized during the year It is expected that two additional obsults will be added during the coming year to take care of the expanding demand.

Club Slide Circuits

bixty six clubs participated in this activity during the year, compared to 61 last year, 43 m 1980, 85 in 1919, and 29 in 1918. Four clubs entered slides for all three deadlines, 14 clubs entered two sets, and the remainder entered one set, making it possible to send nine circuits on the road compared to seven last year. It is estimated that over 4,500 camera club men have benefitted from this service.

International Circuits and Exchanges

The Netherland American Slide Circuit was organ ized and placed in successful operation during the current year This is the first International Slide Circust to be formulated by the Color Division. More are anticipated soon.

In the International Slide Set Exchange, color alide collections from England and Japan are circulating in the United States The set from Japan was prepared by the Circle of Confusion Camera Club of the American Occupation Forces in Tokyo; it consists of 72 dides with tupe recorded comments. The bookis these foreum sets total 68 clubs in 25 States. Canada. Hawan, and the District of Columbia. In exchange for these acts, the Color Division supplies each of the foreign clubs with sets of American slides for scheduling among interested groups abroad.

Instruction Slide Sets

bets were requested and delivered to 66 members residing in 30 States, Canade, and the Canal Zone. I wo new acts have been organized to provide for the greatly increased demand anticipated during 1952-53.

Exhibition Slide Sets

Interest in Exhibition Slide Sets Increased substantially. Special effort was made to revise old sets, add new ones, and increase the number in order to meet the demand These acts were requested by 172 clubs and 63 individuals, and shown approximatly 500 times to an estimated total of 10,000 interested photog-raphers. This represents 100 percent increase in viewings over the previous year A special Canadian circuit for these sets has been operating with complete bets have been sent to three clubs or individuals in Saskatchewan, three in British Columbia. and three in Ontario

Slide Circuits for Individuals

Fifty seven individuals took part in these circuits, with approximately six rounds completed in 1931-32.

A 2½" to 2½" to 2½" as alide circuit was organized in April with seven members, and will soon complete its first round. Interest in this activity is marreaung rapidly, it is expected that two carcules will start during this summer or early fall, which is in advance of previous years.

Master Mailing List

The division's Master Melling liet of over 2000 slide exhibitors was supplied to and used by all 29 major slide exhibitions held during the year. A larger number of the exhibitions this year received "special recognition" for outstanding management and operation compared with last year.

ANNUAL REPORTS-Color Division

Who's Who in Color

The 1951-1952 list includes 32 exhibitions with the names of 732 stide makers with two or more acceptances. It is estimated that more than 2800 color slide photographers take a direct interest in the recognized alide exhibitions. This compares with approximately 1300 seven years ago, an increase of over 100 percent.

Color Division Bulletin

The Color Division Bulistin was published bimonthly with the total mailings increasing from 1788 for the first to 2829 for the last mailing in the 1951-52 year. Entry forms, service fulders and other essential in-formation are mailed with this Bulletin to all CD members.

Honors Proposal Committee

The Division's Honors Proposal Committee assisted 20 applicants for Honors, 18 of which were sent to the PSA Honors Committee.

Hospital Project

The Color Division gathered, processed and distributed \$1,000 Color alides during the year ending June 30, 1952 to nearly 50 U. S. and U. N. Army, Navy and Veterans Hospitals in the United States, Kerea and Japan. While this is an impressive total, it is still short of what is needed to allow still further expansion of this project. For the coming year, at least 75,000 slides can be put to good use.

Stereo Activities Transferred

Anticipating the need for competitions and circuits in Stereo photography, the Color Division early in 1951 established a series of three Stereo competitions, and a Stereo Circuit. An average of 15 person participated in the contests during 1951-52, and the Circuit activity increased in popularity so that a second circuit was formulated. In November 1951, the Stereo Division was created by the Board of Directors SA, and all projects developed in this field by the Color Division were transferred to the new Division before the close of the 1951-52 year.

Club Color Slide Set Directory

Published for the first time in the Color Supplement of the September 1951 PSA Journel, the Club Color Slide Set Directory has proven to be one of the most popular services to clubs inaugurated in recent years. Seventeen sets were listed as available on loan from clube all over the country as well as from a club in the Canal Zone. This Directory will again be published in 1952 but will appear in the September-October issue of the CD Bulletin. A considerable increase in the number of sets listed is indicated.

Library Services

The Library facilities of the Division are being expanded in keeping with the growth of color interests.

The 14 books now in the Library are in constant circulation, and more copies will be required to take care of the demand.

Chicago Pictorial Slide Set

This set was scheduled and used by eight clubs, some of which are now preparing similar sets relating to their home cities.

Tops in Photography

The secretary of the Division was responsible for collecting the color section of the 1932 Tops in Pho-tography Show in New York. Color slides gathered from the leading alide photographers in the United States for this exhibition, proved an outstanding feature of the show.:

Two Supplements Issued

Two popular 25-page Collec Division Supplements to the PSA Journal owner propered and published as in-tructive factures of the September 1961, and the March 1963 Issues. Numerous feature articles, and a nearbly Color Division section in the Journal were other editorial efforts. The Chairman was ably assisted in this work by a Sational Editorial Committee of four members. mbers, gia four .me

Financial Statement—Color Division

rinanc	idi Statewe		ITIMOIT
Balance June 30, 1951 \$1.278.94	Income \$2,951,21	Expenses \$2,207,37	Balance June 30, 1952 82,122.78
•		4-1	4-,
Detail of Exp			
		d Instruction	
		Contests	
		ages	
Slide Circui	ts		
Club Slide (Circuits		78.22
Membership	Slides		16.00
CD Service	Folder		134.24
Slide Hospit	al Projects		44.68
		uals	
Stereo Circu	ita		28.42
		4	
toatelle sun	MISCONTINCON	7 011000111001100110	100.00
		Total Exper	ases \$2,207.87

Star Rating Plan

A star-rating plan for color photographers, based upon number of different slides accepted and total acceptances in recognized exhibition, was set up on a tentative basis. If the interest in this project is widespread, the project will be established as a permanent undertaking of the Division.

Miscellaneous Assistance

Hundreds of letters from members throughout the world have been received and answered fully by the officers and members of the Division's National Committee during the year. This is an extremely important phase of the Division's service, and special pride is taken in the fact that all correspondence is given prompt and serious attention.

Detroit Convention

The Color Division assumed a major role in the Detroit Convention, with attendance at its luncheon and programs setting a new high record.

Cooperation Unlimited

Numerous other services could be enumerated but space will not permit. Generous thanks are due to any untiring workers both members of the Division's National Committee and other volunteers. Among these special mention is due the following: Frank B. Bayless, Karl A. Baumgeertel APSA, George W. Blaha APSA, Mildred Blaha, Merle S. Ewell APSA, Vella L. Finne. Charles H. Green, Donald B. Grim, Harry Haimes APSA, R. B. Horner, H. J. Johnson FPSA, Charles A. Kinsley APSA, A. C. Klein APSA, Blanche Kolarik APSA, H. G. Mitchell, Charles B. McKee APSA, John Moddejonge APSA, Dennis W. Pett, Frank Proctor, Fred Quellmak, Jr. Hon. PSA, W. K. Raxworthy, Frank E. Rice APSA, Fred T. Richter, Lloyd Robinson. Jr., W. H. Savary APSA, Harrison S. Sayre, Erik Sorensen, Leonard A. Thurston, and Paul J. Wolf APSA.

GROSCE F. JOHNSON, APSA Chairman

Helen Manzer First 4-Star Color Winner

Helen C. Manzer, APSA of New York City is the first exhibitor to win the coveted 4-Star Award of Merit of the PSA Color Division. To win this rating a minimum of 64 different slides must achieve 320 acceptances. First to win the 3-Star Award is A. W. Papke of Chicago. Details of the award and the requirements may be obtained by writing Lloyd Robinson, Jr., Director, 1616 West 109th St., Los Angeles 47, Calif.

Color Division . Award of Merit

* * * *

Helen C. Manzer, APSA, New York City



Henry V. Greenhood, Hollywood, Calif. Charles Albee Howe, Homewood, Ill. G. Lewis Johnson, Winthrop, Maine Arthur W. Papke, Western Springs, Ill. Lewis A. Trapp, Toronto, Canada Paul J. Wolf, APSA, Hawthorne, N. Y.

 \star

Robert J. Goldman, Great Neck, N. Y. D. W. Grant, Franklin, Penna. Mrs. Andree Robinson, Miami, Ariz. H. A. Thornhill, Merced, Calif. Mrs. Amy Mintel Walker, Brooklyn, N. Y.

Egon Berka, Chicago, Ill. Florence R. Bittman, Jamaica, N. Y. Eleanor B. Church, New York City James J. Ganucheau, New Orleans, La. L. D. Hanson, APSA, Minneapolis, Minn. Agnes M. Holst, Phoenix, Ariz. Ludwig Kramer, Pleasantville, N. Y. Henry C. Miner, Old Greenwich, Conn. Robert W. L. Potts, San Francisco, Calif. Lloyd Robinson, Jr., Los Angeles, Calif. S. David Saxon, West Los Angeles, Calif. Leonard A. Yager, Bozeman, Montana

Fresno Town Meeting Set for Oct. 25-26

With a roster of names from among PSA's greatest, and a list of activities that will keep anyone busy, the PSA Town Meeting of Photography starts rolling at Fresno State College, Fresno, Calif. at 9 A.M. on October 25 and continues through the next

At the Grand Opening on Saturday the crowd will be there for one of two attractions, to meet celebrated photographers . . or to help pick "Miss PSA" from a bevy of California's most beautiful models.

There will be an exhibit of 200 superb pictures by famous salon exhibitors, print, color and movie clinics, a series of lectures and lots of opportunity to make pictures. Listed as clinic leaders and lecturers are: Harvey Brown, APSA, FRPS; Fred Archer, Hon. FPSA, FRPS; Grant Duggins, FPSA; Boris Dobro, FPSA, ARPS; Dr. Francis Wu, Hon. PSA, FPSA; FRPS; Shirley Hall, FPSA, FRPS; Floyd Evans, APSA; M. M. Deaderick, APSA, ARPS; Merle Ewell, APSA; Dr. Harold Lincoln Thompson, APSA, ARPS; Karl Baumgaertel, APSA; Adrian Ter Louw, FPSA; George Allan Young, APSA, and Paul Wolf, APSA.

Everyone is welcome whether they belong to PSA or not, and if you plan to attend, bring your camera and plenty of film. There will be picture opportunities indoors and out, with lighting arrangements by masters of the art. For those who want something extra there will be field trips to the Roma Winery and the Sun Maid raisin plant, Freemo parks and Zoo.

Additional information may be obtained from Nell Longtin, Fresno Camera Club. 1650 Chance Ave., Freeno, Calif.

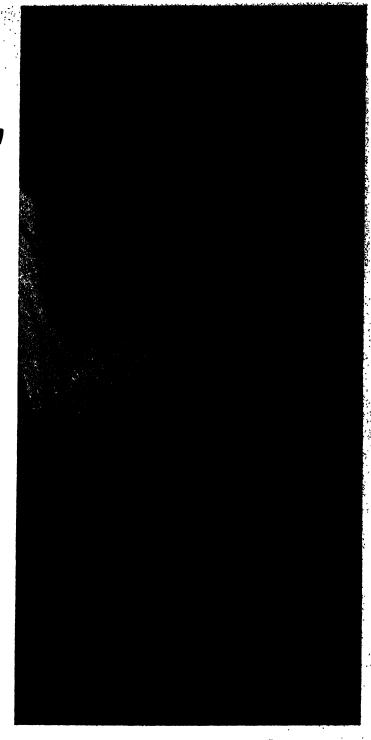
Halloween's a "natural" for picture-taking fun

catch the "candid" details with

G-E Photoflash

Everyone has fun on Halloween. Catch it and keep it all with your camera. Be sure you have plenty of film, plenty of General Electric Photoflash lamps, well ahead of time. Halloween...like Christmas... is a natural for good pictures. And with G-E Photoflash you'll catch all the fun—anytime, anywhere. For G-E Photoflash provides a portable punch of light that "stops" action, captures full detail. It gives you better snapshots of happy family scenes and of friends—pictures you'll treasure for years.

So, buy some G-E Photoflash today! And keep plenty handy for pictures of *every* occasion.



BONUS: Your Halloween shots can win valuable prizes! Ask your photo dealer about the big G-E Halloween Flash Picture Contest.

Remember, there's a G-E lamp for every photographic purpose





Tops In Photography

Would your camera club or your friends in your city like to see the finest assembly of photographic work ever put together?

PSA is proud of it, and wants you to have it, enjoy it, profit by viewing it, and the work of years and years of experienced top workers in photography! TOPS consists of the following:

- 1. Top quality black and white pictorials, 16"x20" mounted prints by star exhibitors. Yes, over 30 of these.
- 2. Top black and white Vature prints of sparkling quality. Over 20 beautiful 16"x20" mounted prints, again by the star workers.
- 3. Technical section prints in black and white, 15 or 20 of the most wonderful subject matter. Palomar astronomical photos, medical studies, color analysis, scientific photography of rare subject matter not ordinarily shown.
- 4. A 1200 foot Kodachrome in sound by Harold Lincoln Thompson, M. D., of Los Angeles. A beautiful movie of a wonderful spot entitled, "Invitation to Hawaii"
- 5. Slides, slides, "Tops" in salon quality by the PSA's best known names and workers, such as Baumgaertel, Beilbenberg, Manzer and fifty others, all top workers and beautifully composed and exposed slides as only the top salon workers do it.
- 6. Nature in color! Yes, a set of 50-35MM slides of nature subjects captured in full color on film by the top workers in this field.

Sounds good, huh!

- A. How to get it?
- B. How much does it cost?
- C. When can we have it?

Well, here are the answers:

- (a) Write Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Arizona.
- (b) It will cost you nothing, it is free. All you have to do is pay the rail express from the city where it is being exhibited to your city. You exhibit it and ship it on to the next exhibitor or club or city at their expense.
- (c) You can have it as soon as the club or city nearest you close their show. It is well to allow four to six weeks time for handling, exhibiting and re-shipping.

How do we put it on?

One camera club talked it over at their meetings several times and decided they would simply "pass the hat" so to speak, at regular meetings and let each member donate whatever he or she wished towards defraying the shipping expense and gallery rental. if any.

Two members more plentifully endowed with wordly goods came forward and said "we will underwrite any deficit(if any)." There wasn't a deficit. Nobody missed the 25 or 50¢ donated. Not a bad stunt!

But who bosses the job? This club appointed a chairman whose task it was to arrange shipping dates, exhibition dates, exhibition places, and have tickets printed, and the club members pitched in and each took on a small task.

Arrangements can be made with a local gallery, a museum, or your public school for hanging space for the prints. It may be necessary to pay a small rental fee. Preferably the location should have a modest auditorium for showing the slides and movie. A photo dealer can help out with projectors.

You ask about tickets, what for?

Some clubs prefer to have a club night or showing then a public showing. Also it is discouraging to be invited to a showing and then not have a scat. We suggest printing inexpensive dated and numbered tickets corresponding with the number of seats in the small auditorium, then each ticket holder is assured of a comfortable seat.

OK, where is the best place to have it?

We think nature prints and slides go over best in a Botanical garden gallery, because they are somewhat specialized in their subject matter. Why not have the prints hung in the gallery and if a small auditorium is available, project the slides at the same place, or in the same room.

Technical prints are of wide public interest, because they deal with scientific subjects. The Science department of a college or school, if convenient to the public is a good location. A downtown bank window or brokers office is a good spot and you will be surprised at the interest it will create.

Write Les Mahoney, P. O. Box 1828, Phoenix, Arisona, for details and suggestions for staging your own TOPS.

By KOBERT J. GOLDMAN 43 Plymouth Rd., Great Neck, L. L., N. Y.

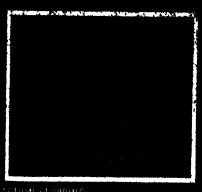
Special Events Committee sign at the New York City convention read: "Boat Trip Around Manhattan-Models and Everything." Ed Wilson (Brooklyn, N. Y.) wonders who changed the "and" to "with" . . . Isabella Sultzer (new member of Stereo Division from Westport, Conn.) just returned from a six months' 4rip to South Africa, Rhodesia, and Basutoland and says that Africa isn't the dark continent but has plenty of light for stereo . . . Henry M. Lester, EPSA (New York City) took Capt. Robert Quackenbush, U.S.N., to the convention and got so enthusiastic that he presented the Captain with a PSA membership . . .

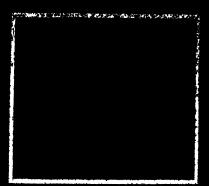
Among those who received honors at the convention was Manuel Ampudia of Mexico . . . Rev. Paul S. Williams was enrolled as a new member at the convention, giving Buenos Aires, Argentina, as his address, he'll spend the next six years there as a missionary . . . The Navy isn't the only organization getting recruits these days; Charles Martin (Excelsior, Minn.) U.S.N.R., on active duty as a Hospital Man, 1st class, now stationed at Brooklyn Navy Yard, joined PSA and its Color Division at the convention . . . Mr. and Mrs. Preston E. Minton and Capt. C. Stuart Townshend were the PSA'ers attending the convention from the Canal Zone .

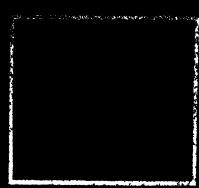
Dr. Fred Ruch (Plainfield, N. J.,) urges all to heed the voice of experience since he dropped his Kine into the salt water in Peggy's Cove because he didn't have a neck-strap on the camera . . . At a dinner welcoming the newly-appointed consul general of Japan, Harry Shigeta, Hon. FPSA (Chicago, Ill.), spoke on "America, The Land of Opportunities" upon invitation of the local "Voice of America" committee . . .

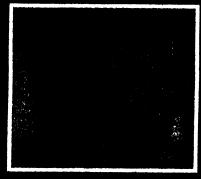
Gretchen Wippert, Magda White, Irene Moore (wife of Leo Moore, Culver City, Calif., who is General Eisenhower's personal photographer), and Florence Harrison belong to an organization they call the Click-Chicks—four members only . . . Francis Wu, Hon. IPSA (Hong Kong) conducted an impromptu tour of Chinatown restaurants with several PSA folks in tow one convention evening . . .

The Phoenix Camera Club reports that with a balance of sixty-six cents in the treasury and added expenses bringing club debts to a total of \$8.86, Mrs. Olga Mahoney, wife of Les Mahoney (Phoenix, Ariz.) worked out the idea of having a pot-luck dinner in her yard and charging a dollar per person; result was she built the club treasury up to \$30.50 . . . Arnold Askin (New York City) had planned a vacation trip to Europe and when convention plans got underway he decided to take his family over and fly back in order to work on the











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The Graflok Back and Roll Holder

... ideal combination for low-cost color using economical 120 size roll film ... roll holder has automatic film spacing ... costs only \$18.95 and up. Grafiok back takes other film accessories, too . . is now standard on all Graphics . . . can be fitted to older models.

Prise-Winning Comma

Calif.) vays he is always amused when Car I help you as though anyone who enters a photographic store is not already beyond help . . . We understand that the versatile Vella Finne (Long Beach Calif.) who has many talents, most of which she puts to work for PSA, is a good cook except that she can't soft-boil eggs; she recently boiled some for two hours and still couldn't get them soft . . .

Sam Vogan, APSA (Toronto) was seen in a New York camera store during the convention shopping for a wide-angle lens for his Contax; guess he wants to get more rain into his camera . . . Paul Gibbs (New York City), when asked by someone in which room a certain convention luncheon was to be held, answered, "The smell of food will be your guide" . . . Bernard Gorson (Flushing, N.Y.) entered pre-convention work six weeks before the convention and performed one of the most important jobs as a replacement.

In The Foreign Press

Each month we see many foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo storm, all by direct subscription. We will gladly furnish the address and subscription rates, when known, of any magazine from which we quote. Frite your PSA Editor. Language in which publication is printed is indicated by suitable abbreviation following city of publication.

Photo-Munich, (Ger.) June 1952 Underwater photography with electronic flash. with exposure tables, suggestions for construction of equipment, pictures of it in use and three color pictures made underwater. The same issue has a brief tip for getting 13 pictures on the Automatic Rolleiflex. Naturwissenschaftliche Rundschau - Stuttgart, (Ger.) April, 1952. Discusses a new Swiss method for using electronic flash in documentary, nature and photomicrography. A series of nature pictures, including several photomicrographs are shown, along with a diagram showing how to attach electronic flash to a microscope.

Ferrania-Milan, (It.) June, 1952. Describes several ways of producing pendulum patterns. Several examples are shown as well as diagrams for both simple and compound pendulums. One diagram shows the use of a fixed light where the camera is being made to oscillate by securing it to a gimbalmounted pendulum.

Photography-London (Eng.) June, 1952. Ifor Thomas, ARCA quotes Fred Cook, one of his students, as follows: "I believe that I can only succeed in expressing my thoughts, feelings and ideas adequately by mastering the technical aspect of photography to such an extent that it becomes 'automatic' ".

Photo-Technik und-Wirtschaft-Berlin (Ger. w/Eng. summary). August, 1952. A list of 248 lenses made by 23 manufacturers in Western Germany and West Berlin. Shows focal length, aperture, plate covered, number of elements, schematic formula, price in local currency and applications. Same issue has article on control of lens radii in production with suggestions for increasing production without loss of quality by better methods and improved tools.

O. S. L.

Some Highlights of the 1952 PSA Convention

By Floyd A. Lewis

With more than 1400 registrants, the first vacation-time annual convention of the Photographic Society of America may be set down as a highly successful one. Held August 12-16, at the Hotel New Yorker in New York City, the convention brought together those who make their livelihood taking pictures, hobbyists for whom photography provides a needed means of expression, and those employed by manufacturers of equipment and supplies who are continually seeking new ways to improve the medium. They came from all parts of the United States and Canada and from points as far afield as Mexico, Brazil, and Hong

Good attendance was only one indication of the success of the convention. The spontaneous enthusiasm exhibited at the various convention functions was an unmistakable indication of the growing interest in photography. As PSA President Norris Harkness of New York so ably put it, "The enthusiasm of the convention leaders caught on so rapidly that the leaders had to hustle to keep up with the crowd." Many out-oftown registrants were amazed to find in New York a warmth that they never knew xisted in the big city.

Breadth of the convention program was a clear indication of the tremendous expansion of photography in recent years. All of the PSA divisions representing the various branches of the art, held sessions. Divisional lines, however, which in some earlier years have been much in evidence, were almost indistinguishable at the 1952 convention. This integration of interests means a stronger Society-one that can render greater service to photography.

Like the meeting program, the exhibition held in connection with the convention clearly reflected the growing interest in, and advancement of, photography. Some 540 black-and-white prints were hung which included 351 pictorials. The remainder were divided almost evenly among photo-journalism, nature, and technical prints, the last including a group on astronomical subjects. Color prints numbered 28, almost double the number exhibited at the 1951 convention, which bespeaks the growing interest in this branch of the art.

The color-slides exhibited were divided into three groups and included 409 pictorials, 316 on nature subjects, and 100 stereo. All were shown by projection to "full houses." Fourteen films were shown in the motion picture exhibition. In a larger sense, of course, the whole convention was one grand photographic exhibition, for there was scarcely a speaker who did not illustrate his talk with slides or movies.

Stereo Active

One of the "firsts" at the 1952 convention was the highly successful program arranged by the newest PSA division stereo. Although known for many years, stereo photography had to await the develop-ment of miniature color film to bring it to a

Fingers Talk

A highlight of Maurice H. Louis' national lecture tour came when he spoke to the River Park Deaf Photography Club of Chicago at their Field House, 5100 N. Francisco Ave., on October second.

During the three hour program which consists of a lecture, demonstration of equipment, analysis of members' prints, and a question and answer period, its meaning was conveyed to the audience by sign language. Truly, the educational aspects of photography are far reaching.

Although Louis will be on tour until March first, he may be reached by mail along his route. Address him care of Mrs. Barbara Green, 30 Willow, St., Brooklyn, N. Y., or to his permanent address: 333 West 56 St., New York.

He may be contacted at the following places where he expects to make stopovers: Oct. 1 to 8; c/o J. R. Tombaugh, 127 N. Catherine St., La Grange, Ill., Oct. 22 to

27, Bel-Air Lodge, Colorado Springs, Colo., and Nov. 25 to Dec. 25: c/o Alan L. Harris, 1111 Alta Loma Road, Los Angeles 46, Cal.

popular level. Most of the stereo features were aimed at stimulating further interest in this branch of the art. They included two illustrated travel talks by Paul J. Wolfe of Butler, Pa., with three dimensional projection of Western and Mexican scenes to overflow audiences. A talk "Simplified Stereo," by Kenneth S. Tydings, aimed at beginners, also drew a large and intensely interested audience.

Military Photography

How photography is aiding the U. S. Armed Forces in the development of today's super weapons was the subject of several presentations. Brig. Gen, Brooke Allen of the U. S. Air Force Photographic and Charting Service, Philadelphia, told how the Air Force is using motion pictures and showed two color films: "Operation Greenhouse," covering the building of the atomic bomb; and "Highway in the Sky," showing production of aeronautical charts.

Information obtained with cameras having effective focal lengths up to 80 feet has led to improved rocket flight control techniques, Henry M. Cobb of Aberdeen Proving Grounds told his audience. The equipment consists essentially of astronomical types of telescopes mounted on gun turrets which carry motion picture cameras that make 60 frames a second, as compared with 24 frames in ordinary sound movies. Additional equipment gives records of the intensity and kind of light emitted by the rockets. Accurate observations of the rocket's behavior may be obtained from distances as great as 20 miles, Mr. Cobb said.

Cameras nicknamed "Gooney Bird" and "Bright Eyes" used by the Navy in its rocket research at China Lake, California, were described by R. W. Herman. The Gooney Bird consists of two astronomical telescopes, of 48 and 24 inch focal length, respectively, mounted aide by side on a 50 caliber machine gun mount, both feeding into movie cameras. Its purpose is to make pictures of a distant missile.

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Therefore, if you already have 16mm silent movies which you would like to make into sound movies, all you need do is have this magnetic sound track added to the original films. No need to have them copied on single-perforated film, a tremendous savings in the cost of making your own sound movies.

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Color Talks

The photographer using color film has just as much artistic freedom as a painter with his brush, Ralph M. Evans of Eastman Kodak Co., in Rochester, N. Y., nationally known color expert, told an audience of over a thousand at one of the evening sessions of the convention. Speaking on "Creative Directions in Color Photography," he said that subject matter is limited only by the imagination and the capacity for feeling of the photographer.

Denying the charge made by artists that color photography is merely a mechanical device for recording a natural scene, Mr. Evans said: "The only thing mechanical about a photograph lies in the fact that 'pressing the button' makes permanent the image which the photographer has already created."

Strike out boldly and don't hold back your emotions when approaching a photographic subject, Boris Dobro of Santa Barbara, California, advised his audience. Speaking of "Techniques of Creative Photography," he discussed at some length the importance of timing and other variables in picture making. He also described such advanced darkroom techniques as solarization and showed the various effects they will produce.

Nature enthusiasts heard some strong advice from Dr. Roman Vishniac of Woods Hole, Massachusetts, noted nature photographer whose work has recently appeared in Life Magazine. He told his listeners that if they want true-to-life nature pictures, they must take nature as and where they find it and not immobilize their subjects or move them to other surroundings where conditions may be more favorable for photography. If the photographer will remain in an area long enough to become part of the natural surroundings, nature subjects become less shy and are easier to photograph, he said. Since short exposures are necessary to stop movement, he uses flash in order that the lens aperture may be small enough to give the desired depth of field.

The convention included several how-todo-it sessions using live models. Two popular events of this type featured babies and dogs. In the first, Josef A. Schneider professional photographer of children, showed how he "outsmarts baby." In the second, the husband-and-wife team, Mr. and Mrs. Arthur S. Mawhinney, showed how they handle canine subjects.

Print and slide criticism sessions both proved to be popular features, although organized quite differently. Called "Trial by Jury," the print session was conducted like a court room with a prosecuting "attorney," and "attorney" for the defense, judges, and jury. A print's good points would be argued by the defense and its bad points by the prosecution. The jury rendered its decision on the basis of the "evidence," and the judge, of course, was the major domo. The slide clinic was organized or more orthodox lines. A panel of judges commented individually on the slides as they were projected.

Technical Talks

Highlighting the technical accaions of the convention were two symposis, one on the uses of photography in medicine and biology and the other on photography in engineering and science. These and other technical sessions held throughout the convention emphasized the increasing importance of photography in business, industry and research.

In the medical symposium attention was concentrated on the numerous ways in which general and specialized photographic techniques aid in advancing, documenting, and teaching medicine and biology. Some specific techniques of wide interest were included to point up the technical skills that are useful in these fields, but the important role of routine, conventional photographic methods to the practicing doctor and scientist was emphasized.

"Four aspects of photography-the power to analyze, the power to record, the power to communicate and the power to dramatize or sell-can be invaluable to the industrial engineer," G. H. Gustat of Rochester said in introducing the symposium on photography in science and industry. He pointed out that industrial photography does not require any special skills and can be done with relatively inexpensive equipment.

Closing event of the convention was the annual honors banquet. Two new Honorary Fellows and two new Honorary Members of the Society were named. The several medals and awards given annually by PSA were presented. In addition, a new award, the David White Company Award, was presented for the first time by the Society's new Stereo Division. The naming of 24 PSA members as Fellows and 58 as Associates completed the honors list.

Feature address at the banquet was delivered by Captain Ronald MacKay. RN (retired) recent naval adviser to the United Kingdom delegation to the United Nations. He discussed the various ways in which photography is helping the U. N. in its struggle to maintain world peace.

The books reviewed here may be ordered from your regular bookseller, your photo store or direct from the publishers.

Feininger on Photography, Andreas Feininger, 409 pp, freely illustrated, \$6.95, Crown Publishers, 419 Fourth Ave., New York 16, N. Y.

You have seen "Feininger" before, at \$15 the copy. This is the same book originally published by Ziff Davis but at a more modest price.

Feininger is practically a one-man school. We like particularly the little boxes of condensed information scattered through the book that sum up a chapter with wise and concise facts for those who don't want to wade in deep.

Part I covers the technique, and Part II the art of making a photograph. Smoothly submerged in the art section are many details of technique that give art a chance to shine through.

Feininger hasn't hesitated to use the camera to teach photography. Clever visualizations like the one showing the effect of focal length and image size, wherein the subject; the three lenses and the resultant pictures are all included in one shot, or

the free mixture of picture and drawing, when a drawing shows more clearly the cause of a trouble. We liked, too, the generous ten pages devoted to mistakes . . . pictured.

There may be some important phase of making pictures left out of this book, but it would take a more careful study than ours to find it! There is something here for everyone, even for the color photographer, though there is nothing special on color, just basic facts.—db.

The Street of the Huguenots, text by Kenneth E. Hasbrouck, photographs by Erma R. DeWitt. 41 pp, 17 illus., privately printed, from Mrs. V. B. DeWitt, New Paltz, N. Y.

If you want to see how forceful well-taken and presented pictures, accompanied by well-chosen and written words can be, get a copy of this little book. The Street of the Huguenots is in New Paltz. The pictures show their homes as they look today, and their church, and their cemetery. The words tell simply the story of the founding of New Paltz in 1678 and the origin and changes in some of the homes.

You can exhaust the pictures and the words in half an hour, but you can't do it without being inspired to do the same thing for your town, and hope you can do it as well.- db.

Maybe you'll like..

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the November 1952 mags represented. The list will grow...

PHOTOGRAPHY

Twelve pages on stereo in color by Bob McIntyre . . . Hallowe'en . . . Bad weather photography . . . How-to article on print mounting . . . Collect paintings with your camera by Gerald Hochman . . . California's Christa, fashion photographer . . . Darkroom Man . . . Camera caricatures.

modern PHOTOGRAPHY Trends in color . . . Report on the Canon camera . . . How to use bounce flash . . . Sterco closeups by Bart Brookes . . . Movie composition . . . Big Prints? A symposium . . . Prizewinning news pix . . . One negative, 14 prints . . . Henle's first movie . . . Gamour for 5¢ by Muky.

Camera Cameratte on copying prints and transparencies by Kenneth Johnson . . . Shoot your hometown game . . . Intensification, by Joseph Foldes . . . Silk Screen Cards by Rita Connolly, greeting cards by an easy process . . . plus Bond, Mohler, Brodbeck and Katcher.

U. S. Camera

15,000,000 votes on six pix, the Miss Rheingold contest . . Shoeting flying saucers . . . Aspen, Colorado, picture wonderland . . . How to photograph trains . . . Foto Fun, how to shoot your own atom bomb in the living room . . Versatility, not specialization, Builds experience.



Johnny Appleseed Is Back— With a NEW and BIGGER Job!

Many of you will remember Johnny Appleseed as a popular authority on all sorts of things dealing with photography. Those of you who attended the 1951 convention in Detroit will centainly remember the Johnny Appleseed program.

For the last year or so, Johnny has been in retirement, girding up his loins for a bigger and better job. Now Johnny's back, and we'd like to tell you all about his new job. Those of you who are newcomers to PSA will be particularly interested, we're sure.

Service for New Members

We've realized, for a long time, that many new members, particularly those in small towns where intimate fellowship with other PSAers is not possible, find it difficult to become oriented in PSA. These newer members, and those older members who haven't yet learned the ropes, are Johnny's particular concern.

Do you have a suggestion for the betterment of PSA, or the improvement of any of its services? Tell Johnny Appleseed!

Do you want technical information of any phase of photography? Ask Johnny!

Do you have a gripe of any kind? Johnny wants to know about it! (And will act on it!)

Do you want a job in PSA? Johnny will see to it that you get the kind of job you want, in the field in which you're most interested.

Do you have any questions about PSA and its functions, or about your role in PSA activities? Johnny has the answers for you.

How Johnny Works

Actually, of course, there is no person at Headquarters named Johnny Appleseed. Johnny is just the symbol of a service, as Uncle Sam is the symbol of our United States, and as Santa Claus is the symbol of Christmas. Uncle Sam is all of us, and Johnny is all of us,

If you have a suggestion, and send it to Johnny, your suggestion will be passed on immediately to that person in PSA who is best cualified to pass on the merit of your suggestion, and to act on it.

If you ask for information, technical or otherwise, it will be given to a person who can give you the information you want and give it to you promptly . . . and authoritatively.

If you have a gripe, the proper person will be advised, and if the gripe is warranted, and something can be done about it, something will be done about it.

If you want a job in PSA—and those who put the most into PSA get the most out of it!—your request will be passed on to the very person who is looking for someone with your qualifications, and who will be tickled pink to have you volunteer for service to the Society.

If you have any kind of question to ask,

it will be channeled to the person who can give you the right answer.

One Name; One Address

Some of the old-timers know the name of the person to whom they should write. But most of the Society's members will find it mighty handy to just "Ask Johnny!" or "Tell Johnny"—addressing him always at PSA headquarters, 2005 Walnut Street, Philadelphia 3, Pa.

Headquarters know what the old-timers know: the name and the address of the PSAer who is best qualified to act on any question or suggestion. Your letter, addressed to Johnny Appleased, FPSA, at Headquarters, will always reach the right person.

Each letter addressed to Johnny will be acknowledged by post eard, and will give the name of the person to whom the letter has been referred. A carbon copy of that person's reply will be sent Johnny, so that Johnny may be sure his assistant has taken care of the matter satisfactorily. And if the subject is one of popular interest, Johnny may put it in the Journal.

There's just one rule to remember—and that's a VERY important one: if your letter to Johnny deals with more than one subject, each subject MUST be discussed on a separate sheet of paper. The reason should be obvious. If you bring up three different matters, Johnny may have to refer you to three different assistants, and your letter, in such an event, must be exactly divisible by three!

Write each problem as a complete letter, with your name and address on each. Then, if we must split it amongst three of Johnny's helpers, each will know where to send his answers to your questions. And you'll get an answer, Johnny will see to that.

"One call does it all!" is the slogan of the super-service stations. One name and one address does it all, too—if the name is Johnny Appleseed, FPSA, and the address is 2005 Walnut St., Philadelphia 3, Pa.!

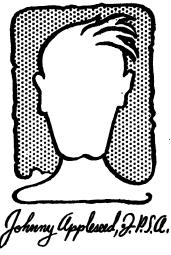
The Old Job, Too!

Johnny hasn't given up his original job, though; not by any means! The reactivated Johnny will do a series of articles on a variety of subjects; down-to-earth articles that will be as practical as ham and eggs.

These articles will be written, in some cases, by slipstick artists to whom cosines and logs are old and familiar friends, but every Jöhnny Appleased article will be the kind that all of us can understand and profit by, even if we don't know the difference between an H. and D. curve and the kind we admire on the beach.

Look for Johnny's page next month, and every month, in the JOURNAL; you'll find it easy to spot Johnny's page by the outline picture of Johnny which you see here.

As Johnny himself says, "I'll be serving



Who is Johnny Appleseed, FPSA? Not any one person, certainly; no one person could know all Johnny knows, do all the things Johnny can do, be all the things Johnny can be.

Johnny is everyone in PSA, including you. He's the officers, from the President on down. He's the Board, the Division Chairmen, the top experts in each Division. He's all the big wheels in PSA.

Johnny is also the middle-sized wheels and the little wheels that are just as essential in that great train of gears which makes PSA tick. Each of us who knows something, who can offer a helping hand, who is willing to do some job, great or small, is an essential part of Johnny Appleseed, FPSA.

HELLUP!

There are a lot of shrinking violets in PSA. I want to ferret them out. Johnny needs a lot of helpers to carry out this new scheme . . . fellas and gals who are real sharp about something. It may be something as simple as adjusting the pH of Hydrazine hydrate (!) or something as complex as the composition of a still life. It may be the problem of setting up a year's programs, of getting speakers to come out to Grinder's Switch to talk. Somewhere in your experience you have encountered problems, the solution of which would also be somebody else's solution. Won't you paste the coupon on a postcard and mail it to me at Headquarters, 2005 Walnut St., Philadelphia 3, Pa., so I can inscribe your name on my roster of Johnny's Helpers and refer pleas for help to you? JOHNNY APPLESEED, FPSA

Johnny Appleseed, FPSA, 2005 Walnut St., Phila. 3, Pa. Dear Johnny: Sure I can help. My subjects might lie in the fields listed below:
Name
Address
CityZ. State
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

## Louis Philippe Clerc, Hon. FPSA

By Glenn E. Matthews, FPSA

Louis Philippe Clerc, one of two Honorary Fellows* of PSA for 1952, was born in Paris on August 20, 1875. His influence and work have dominated the whole field of photography in France for more than fifty years and have extended far beyond the borders of his native land. A popular, familiar figure at every International Congress of Photography since the first meeting in August, 1889, Mr. Clerc has labored intensively and unceasingly for the advancement of photography throughout the world. His contributions have been particularly outstanding in the fields of graphic arts, color photography, aerial photography, photographic chemistry and scientific applications of photography.

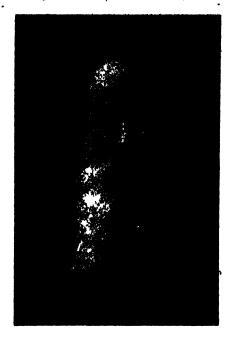
At 14 years of age, he was already an expert amateur photographer and he noted that documentation on photography in France was very poor. As a result of this observation, he spent part of his holidays every year studying foreign publications. As early as 1896 he began to contribute to various photographic journals in France and to publish summaries of foreign works. Among others he published French translations of the principal articles by Hurter and Driffield, the pioneers in sensitometry, who at that time were completely unknown in France.

As a teacher of chemistry and photography, Mr. Clerc has had a long distinguished career. He taught analytical chemistry at the Paris University from 1898 to 1937. He founded in Paris in 1926 and directed for many years a Technical School of Photography and Cinematography. He also taught physics and chemistry applied to the graphic arts at the Ecole Municipale Estienne in Paris. Finally he was asked to teach photographic photometry at the Paris Institute of Optics. He took an active part in the organization of the International Congress of Photography in Paris in 1889 and has served for many years as the permanent secretary for France. In that capacity he edited the proceedings of the fifth, sixth, and ninth International Congresses of Photography.

After a few months service in the infantry in the first World War, he was asked to direct one section of aerial photography. The results were reported in the 24th Traill Taylor Memorial Lecture of the Royal Photographic Society of Great Britain, (Phot. J. 61: 382, November, 1921). He discussed aerial photographs, and aerial stereoscopy. For his services in aerial photography during the war, 1914-1918, he was decorated with the Croix de guerre.

In 1921 he began publication in each issue of Revue Française de photographie of a supplement entitled Science et Industries Photographiques which eventually hecame a separate journal. This publication has been edited for more than 30 years by Mr. Clerc, entirely alone, without a col-

The other Honorary Fellow of the PSA for 1982 is Fred R. Archer of Los Angeles, Calif. A hiographical account of Mr. Ascher appeared in the PSA JOHNAL, Vol. 12, pp. 118-179, March 1946.



laborator of any kind, thus doing the work of a large staff of experts. This formidable task can be appreciated somewhat when it is realized that the work requires an ability to translate several languages and a sound knowledge of many fields of photographic science. Science et Industries Photographiques is one of the three leading photographic abstract publications in the world and the principal outlet for scientific and technical articles in France.

His life has been one of unremitting toil with every moment of each day devoted to teaching, writing, organization, translation, and editing. Through all of this intense program he has managed to find time to form friendships with his colleagues in many different countries.

A few of the important positions held by him besides his editorship of Science et Industries Photographiques, 1921 to date, are as follows: Co-director of the magazine La Photographie, 1896-1901; Secretary to the editorial staff, La Photographie Francaise, 1901-1904; Editor-in-chief, Les Procédés Photomecaniques since 1901: Editorin-chief, Revue des Sciences Photographiques from 1914 to date; Collaborator for: Grand Encyclopedie; Dictionnaire de Chemie by Wurtz (2nd Suppl.); Dictionnaire Larousse; Journal de Physique; Bulletin de la Société Française de Photographie et Cinematographie; Photographic Journal (RPS-London); Camera Obscura (Amsterdam); etc.

In the past fifty years Mr. Clerc has written no less than twenty books on several different fields of photography. Some of these books have been translated into several languages. He is probably best known for his authoritative work, La Technique Photographique, first published in two volumes in 1926 and since appearing in four other editions, two of which were translated into English in 1930 and 1937. He has pub-

lished extensively in many photographic magazines over a long period of years.

Besides the Croix de guerre which recognized his aerial photography services to the French 10th Army (June 22, 1915), the French government in 1949 decorated him with the Chevalier de la Legion d'honneur. This decoration was given him in recognition of the quality of his university work and the services rendered to science; for his work in the practical application of acience to industry, particularly in the field of photography and cinematography by his publications of periodicals.

Some of the other honors which have been given to Mr. Clerc are the following: Bronze Medal of the ministere de l'Instruction Publique—1914; Bronze Medal of the Ligue de l'Enseignement—1912; Peligot Medal of the Societe Française de Photographie—1923; Vermeil Medal of the Societe Nationale d'Encouragement au Progres—1924; Honorary Fellow of the Royal Photographic Society of Great Britain—1924, and the Progress Medal of that Society in 1951.

It has been the privilege of very few men to have contributed so effectively and lastingly in as many fields of photographic science during their lifetime as has Louis Philippe Clerc. In so doing, he has honored his country and he continues to labor faithfully for the advancement of photography throughout the world.

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I ondon 1924. 3rd ed. 1941; 4th ed. 1946.
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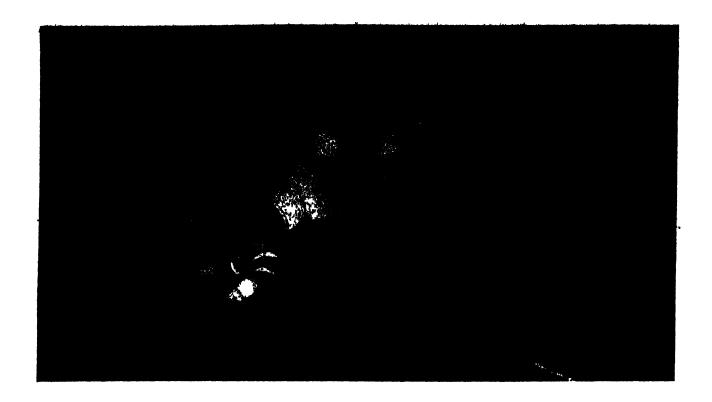
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## **Determining Exposure for Night Football Games**

By Harris B. Tuttle, Hon. PSA. FPSA* and Donald F. Lyman**

Many football games are now placed at night by attificial light. In cases where it is desirable to make motion pictures of such games, methods of determining the correct exposure become quite important if the best pictures are to be obtained. Schools that have not started filming night games need information about the selection of equipment that will enable them to make satisfactory pictures. It is the purpose of this article to provide helpful information on both problems. First, let us consider cameras, lenses, and films.

There are two sizes of amateur movie film, 16mm and 8mm. The 16mm film is recommended for this purpose because 8mm film is intended for home use only and has several limitations if an attempt is made to use it for serious professional or semiprofessional purposes.

For example, the light used to illuminate sports areas at night is adequate for visual observation of football games and other sports, for in such cases the human eye can readily adapt itself to reasonably low levels of illumination, which permits the observer to see comfortably. But the photographic film used for night filming is less sensitive than the human eye and, therefore, things that can be seen very clearly cannot always be photographed as easily as one might suppose. The fastest movie film available is 16mm Cine-Kodak Super-XX Panchromatic Film, while the

fastest film available for 8mm cameras is Cine-Kodak Super-X Panchromatic. Super-XX Film is two and one-half times as fast as Super-X Panchromatic Film. This means that 16mm Super-XX Film requires only 40 percent of the light that would be needed for 8mm Super-X Panchromatic Film. In addition, the picture made on 8mm film is about ¼ the size of the picture made on 16mm film. Thus, when the picture is viewed, 16mm film can be enlarged to about four times the area or twice the screen width of 8mm pictures, if the same brightness and definition are to be obtained.

Another prime requirement for good football movies at night is a fast lens. A lens having an aperture of from f/1.4 to f/1.9 or f/2.0 is essential.

Then there is the question of the proper camera speed. For silent motion pictures the normal camera speed is 16 frames per second. When such pictures are projected at the same rate, the movement on the screen appears normal. But since football is a fast-moving game, pictures made for purposes of study are more revealing if the action is slowed down slightly. This is accomplished if the camera speed is faster than the projection speed. Most schools shoot their games at 24 or 32 frames per second. Then, if the film is projected at the silent speed of 16 frames per second, the speed of the players will be slowed to two-thirds speed for 24 frames per second and one-half speed for 32 frames per second.

From these notes it is now apparent that, in order to PSA JOURNAL

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make pictures at 24 or 32 frames per second, one must use 16mm Super-XX Film. It is also clear that the illumination on the field would make objects effectively 40 percent as bright to 8mm Super-X Panchromatic as it would to 16mm Super-XX Film. If the brightness of the field was satisfactory for normal motion at 16 frames per second, it would be only half bright enough for 32 frames per second.

Thus, the slower speed and the limitations in the projection of 8mm film practically rule out its use for sports photography by artificial light.

Although a few schools using 8mm Super-X Panchromatic Film at f/1.9 and 16 frames per second find the results acceptable for their particular purpose, this combination is not recommended if the best possible results are wanted.

#### Light requirements

For filming at night, there must be a certain minimum amount of illumination on the playing field. Cine-Kodak Super-XX Film requires at least 30 foot-candles of incident light for 16 frames per second at a lens setting of f 1.9 or f/2.0. Since this amount of light may produce slight underexposure in the case of dark subjects, it is generally felt that 45 foot-candles should be the basic value. This provides a safety factor slightly in excess of  $\frac{1}{2}$  stop.

Since most football films are exposed at 24 or 32 frames per second, the amount of light needed would be 50 to 100 percent more than for 16 frames per second, or 65 foot-candles at 21 frames per second, and 90 foot-candles at 32 frames per second. For other f values and camera speeds, see Table I.

The exact amount of illumination required and the f value employed depends a great deal upon the reversal development given to the film when it is processed. The values given above are for Cine-Kodak Reversal Film when processed by one of the Kodak processing laboratories. When films are developed by other laboratories, the recommended exposure may vary considerably one way or the other.

Black-and-white motion-picture films, such as Cine-Kodak Super-X Panchromatic (ASA 32 in tungsten) and Super-XX Films (ASA 80 in tungsten), manufactured by the Eastman Kodak Company, are available in two types. In one case, the processing of the film is included in its purchase price; in the other, the price of the film does not include a charge for processing. The former type is designated Cine-Kodak Film. The latter type includes Kodak Blue Base Super-X and Super-XX Films. The Cine-Kodak Films can be sent to any Kodak processing laboratory and will be processed and returned free of charge. The Blue Base Reversal Films must be processed by the customer or by any commercial laboratory. There are many commercial laboratories equipped to do this work.*

This introduces another very important factor in the exposure problem. The results obtained by the various commercial laboratories can and often do vary from one to two stops in exposure. If Blue Base Super-X or Super-XX Film is used and sent to a commercial laboratory, it should always be sent to the same laboratory because their results will be uniform throughout the season.

Unexposed as well as exposed film can, of course, be affected by heat and humidity. Film left over from the previous year, for example, will probably be slower and will produce results which will appear different from those

*While Kodak processing laboratories remain open on Saturdays and Sundays during the football season, there are many cities that have commercial laboratories. Some colleges can obtain a little faster service by using Blue Base Film and having the processing done locally by such laboratories.

†Each commercial laboratory has its own processing methods. The solutions used and development times may change the effective exposure.

obtained on fresh film. Therefore, film should not be held over from one season to the next unless it can be emposed within the period designated by the expiration date printed on the film carton.

Furthermore, in order to be realistic about the exposite of motion-picture film by artificial light, we must recognize the many variable factors which are always present when the film is exposed and developed.

These variables are shown below, grouped under several headings.

#### Brightness of the Subject

- 1. Illumination on the subject
  - a. Initial output of the lamps (Important if exposure tests are made with new lamps)
  - b. Distribution of the light on the playing field.
  - c. Superimposition of light from the various sources
  - d. Blackening of the lamps with age
  - e. Blackening of the reflectors caused by moths, insects, and corrosion, or deposits of tungsten on the inside of the lamp
  - f. Variations in the line voltage
  - g. Contrast ratio of the lighting
  - h. The effect of side or back lighting
- 2. Reflectance of the subject
  - a. Reflectance of the principal part of the subject.
    (In football photography, this is usually the color of the uniforms, helmets, and ball.)
  - b. The over-all brightness ratio
  - c. Extreme changes in reflectance, such as from a white uniform to a dark-colored uniform. These effects may be partly real, caused by differences in the way the light is reflected to other parts of the subject, and partly psychological effects obtained during the process of viewing the pictures.
  - d. The effect of the background, whether it is light or dark in the final picture.

#### Speed of the lens used

- 1. Accuracy of the calibrated scale on the diaphragm
- Transmission of the lens, which is affected by the transparency of the glass, the number of elements, and the lens coating

#### Time of exposure

- The taking speed or the number of frames per second at which the camera is actually operating under working conditions
- 2. Size of the opening in the camera shutter
- The resulting exposure time expressed as a fraction of a second

#### Exposure index

- The speed and contrast of the emulsion used when it is developed by regular processing
- 2. Variations in speed and contrast encountered in regular processing
- The effects of other types of processing, which vary among independent laboratories

It might be well to point out briefly the significance of some of the factors just listed. Under "Illumination on the subject," the initial output of new lamps is slightly higher than that of lamps which have been burned for several hours. The amount of the drop depends on the type of lamp. Some lamps drop only 25 to 30 percent before they burn out, while others drop 50 percent or more. Those used in football stadiums, however, will usually be of the first type.

The distribution of the light on the field is quite im-

portant for photography, much more so than it is for pristial observation. When the illumination from the lamps is not distributed uniformly over the field, there may be dark spots to which the eye readily accommodates but which may become quite noticeable in the finished pictures.

If the lamps are placed on high stands and close to the playing field, much of the light may be from the top and will be less effective photographically than lights placed at a lower angle in such a position that they provide frontal

illumination on the players.

As a matter of fact, the placing of lights around the entire gridiron helps provide fairly uniform illumination on the field. However, from a photographic standpoint, this method of lighting has some disadvantages. If the camera is placed, let us say, in the grandstand or bleachers on one side of the field in such a position that it is shooting across the field and slightly downward along the 50yard line, only the lights that are on the same side of the field as the camera are contributing materially to the total exposure of the picture. The light from the other side of the field is falling on the other side of the players and is being reflected back in the opposite direction so that it never reaches the camera lens. However, some that strikes the ground and is reflected toward the camera may help considerably in the exposure of such areas. Nevertheless, the light that is actually doing the most to illuminate the players from the camera's point of view are the lights that are on the same side of the field as the camera. Lamps at the ends or on the opposite side of the playing field merely furnish side or back-lighting.

The reflectance of the subject is quite important, and it may vary considerably during a game. We have seen pictures made at night in which both teams had light-colored uniforms and white helmets, and a white ball was used. During the first ten minutes or so of play, these light-colored subjects reflected sufficient light to produce a good exposure. However, because the field was muddy, it was not long before the uniforms, helmets, and the football were darkened with mud.. This, of course, cut down the reflectance of these objects and made their brightness possibly a third or a quarter of its original value. Rolls of film exposed later in the game appeared underexposed even though all other photographic conditions had remained constant.

#### Effect of background

The effect of the background on the appearance of the subject is quite important. For instance, if the pictures are shot downward from a slight elevation, the grass will provide a background for many of the players, and if they are in light uniforms, the grass will appear much darker and will provide fairly good contrast so that the movements of the ball and the players can be followed easily.

If the camera is low, the lights on the opposite side of the field usually show in the picture. The excessive flare light which results reduces the contrast, causing an overall flattening of the picture quality and making it more difficult to follow the movements of the players.

Under "Time of exposure," the camera taking speed, of course, is important, and the actual speed at which the camera is operating should be checked from time to time in the following manner: Make a two-foot length of unexposed film into a loop by splicing its two ends together. Load this loop into the camera in the usual way, leaving the camera door open. Wind the camera spring fully. Using a second-timer or the second hand on a watch, and with the splice as reference point, time the interval required for the loop to pass through the camera. At 16 frames per

second, the two-foot loop should make one transit in five seconds, or two in ten seconds, etc.; at 24 frames per second, it should pass through once in 3-1/3 seconds, or three times in ten seconds; and at 32 frames per second, it should pass once in 2½ seconds, or four times in ten seconds. If the camera is not operating at speeds that correspond with the settings indicated, have it adjusted at the factory.

#### Shutter ratings

Motion-picture camera shutters are usually rated in the number of degrees that the shutter is open for exposure. These vary from 204 degrees for some 16mm cameras to 120 degrees for some 8mm cameras. A large percentage of both 16 and 8mm cameras operate at about 165 degrees. Thus, the exposure time at 16 frames per second is approximately 1/35 second; at 24 frames per second, 1/52 second; and at 32 frames per second, 1/70 second.

Exposures indicated by most exposure meters, tables, and guides are based on an exposure time of 1/35 second, or a 165-degree shutter opening and a camera-operating speed of 16 frames per second. If the camera has a 120-degree or 204-degree shutter opening, slight variations in lens opening will be necessary in order to obtain constant exposures when two or more cameras made by different manufacturers are used to photograph the same game.

Large differences in exposures are usually not caused by any one factor, but rather by an accumulation of several factors tending in one direction. For example, a certain basic exposure might be recommended for a camera equipped with a 165-degree shutter opening and a camera-operating speed of 16 frames per second. If, instead, a person had a camera that had a 204-degree shutter opening, making the exposure time 1/28 second instead of 1/35, and if the camera was running slightly slow, say at 13 or 14 frames per second instead of 16, the accumulation of exposure might add up to the equivalent of a half a diaphragm stop. There have been cases where this has actually occurred. A cameraman photographing games regularly every week on the same field, from the same position, with the same light, etc., obtained satisfactory exposure one week. The following week he used a camera, made by a different manufacturer, which was running slower and had a larger shutter opening. These pictures appeared to have at least one stop more exposure than pictures taken the previous week under similar circumstances. On the other hand, a camera equipped with a 120-degree shutter, and running 18 to 20 frames per second, would produce underexposure. Therefore, it is well to be aware of the variations that can occur in exposure merely due to the mechanical performance

Of course, another important factor along this same line is the proper use of an exposure meter, and we will say more about that in a later parageaph.

Under "Exposure index," each type of motion-picture film is assigned an exposure index number by the manufacturer. The exposure index is based upon exhaustive tests in which the light used for photography can be measured accurately and the general conditions of exposure and processing are held normal. All Cine-Kodak Reversal Films are developed in Kodak processing laboratories under normal processing conditions. On the basis of exhaustive tests, an exposure index of 80 has been assigned to both Cine-Kodak Super-XX and Blue Base Super-XX Films.

Kodak processing has been carefully worked out to produce the most satisfactory projection positives of all types of average subjects. In the assignment of an exposure index to film, a safety factor is allowed so that the exposure recommended is never the absolute minimum exposure that will just yield a good picture on the film. Black-and-white re-

versal film has moderate latitude in exposure when processed with controlled second exposure. Pictures given a half-stop, one stop, or even two stops more exposure than is recommended will be usable. This is due to the automatic printing given to all black-and-white reversal films processed in Kodak laboratories.

It is possible to use different formulas for the first developer, and it is also possible to develop for a longer period of time. Some of the commercial laboratories do use formulas they have devised themselves, and they may in some cases give a longer first development than is given by the Kodak processing laboratories. The result is that the finished picture appears to have had more exposure; that is, appears lighter on the screen. The differences that can occur among commercial laboratories in processing Kodak Blue Base Reversal Films can result in speeds as much as one to two stops above that normally recommended for the Cine-Kodak Films developed by the Kodak laboratories. Therefore, you can see why it is important that when test exposures are developed, they be made on the same kind of film and developed by the same laboratory that will be developing all subsequent films. Exposures for future pictures can then be safely based on information obtained from the test rolls.

In the beginning of this article, we pointed out that for f/1.9 and 16 frames per second both Cine-Kodak and Blue Base Super-XX Film require 45 foot-candles—a recommendation which includes a safety factor. It might be possible to so process Blue Base Film that the same photographic results would be obtained if the illumination were only 15 to 20 foot-candles.

You can thus see how difficult it is to give any specific exposure instructions for a film unless the film is exposed and processed under conditions similar to those recommended by the manufacturer.

#### Determining exposure

We also mentioned the importance of properly measuring the light falling on the field. This can be done in a number of ways with exposure meters. If the photographer can gain access to the field for preliminary measurements, a meter that reads incident light may be found preferable to one that reads reflected light.

The incident-light meter is held so that it points toward the light sources that illuminate the side of the subject to be photographed. Actually, this type of meter should be held in such a position that if it were a mirror instead of a meter, it would reflect rays of light from the light source directly into the camera lens. In other words, if an incident-light meter without any diffusing medium in front of the cell is pointed directly toward the light source, it reads, of course. the illumination on a plane perpendicular to the direction of the lamp. But the camera lens is recording objects in planes perpendicular to its axis, and the illumination from the sources is lower on these planes. That is why a meter should be held so that it will reflect the light toward the camera. Most meters, however, have diffusing hemispheres or cones that make them less sensitive in this respect. The Weston and General Electric meters can be adapted so that they can be used as incident-light meters, while the Norwood meter was designed specifically for measuring incident light. We suggest that if a meter is going to be used, it be carefully checked and calibrated, either by the manufacturer or some competent laboratory, to make sure that it is measuring light properly.

When a reliable value of illumination has been obtained by use of a suitable incident-light meter, it is not difficult to determine by calculation or by reference to a table what the lens diaphragm opening should be for a certain camera speed, film speed number, and exposure time. It is essential, however, that the illumination be corrected by integrating devices, such



as the diffusing cone or hemisphere, so that it indicates approximately the amount of light falling on surfaces facing the camera, for they are the surfaces that are of chief interest in pictures of this type.

American Standard for General Purpose Photographic Meters (Photoelectric Type) Z38.2.6-1948 gives the following formula:

$$T = \frac{C A^2}{I S}$$

where T is the exposure time in seconds, A is the relative aperture (f-value), S is the exposure index, I is the illumination incident on the exposure meter expressed in foot-candles, and C is a constant for which limits of 15 and 30 are specified. If C is assigned a value of 25, which is now considered best for films used for football pictures, the formula can be rearranged as follows:

$$1 = CA^2 = 25A^2.$$

$$TS \qquad TS$$

The following table was derived from this formula:

#### TABLE I

Foot-Candles Required for Various f-values and Camera Speeds for Cine-Kodak and Blue Base Reversal Super-XX Film (Exposure Index 80) and a Shutter Opening of 165 Degrees.

	I	rames per Seco	nd
<i>f</i> -value	16	24	32
1.4 1.9 or 2 2.8 4	20 45 85 175	30 65 130 260	45 90 170 350

It is clear from the table that there will seldom be enough light for high camera speeds or small lens openings.

Another method of making readings on the field is to hold a reflection-type meter within a foot or so of a gray card having a reflectance value of 18 percent, such as the Kodak Neutral Test Card. Readings should be taken at various parts of the field, with the card always held perpendicular to a line between its center and the camera.

Still another way of determining exposure is to use the regular reflection type of meter pointed toward the subject. This method is best when the photographer cannot take readings on the field.

In the case of reading light reflected from a gridiron, it is difficult to obtain accurate results if the lights on the far side of the field are shining on the meter, for it will then be reading light that does not effectively illuminate the subject. Therefore, when a reflection-type meter is used, it is important to shield the meter from the light coming directly across the field.

All these methods involving meters introduce so many variable factors that it is really difficult to say which is best or to guarantee that any one of them will work satisfactorily. If the photographer has an opportunity to photograph some previous practice session or previous game, he should make the final determination by photographic test.

Before making the test, he should make sure that all the lamps illuminating the field are turned on and functioning in the prescribed manuer. Then he should arrange to have some football players on the field in the kind of uniforms they will wear during play. He should load the camera that is to be used all season, making sure that the film is fresh and not a year or so old just because it seems uneconomical to throw it away.

As soon as he has established that all of the conditions are fairly normal and represent an average of conditions to be encountered throughout the season, he should proceed to make a series of exposures as follows:

Scene No.	Camera Speed	<i>f</i> -Value	
1	8	1.4	
2	16	1.4	
3	16	2.0	
4	16	2.8	
5	16	4.0	
6	16	5.6	

and beyond if there seems to be plenty of light. Furthermore, if there seems to be enough light to properly expose the Super-X type of film, he should run the same type of test on it Then the films should be sent to be processed by the method to be used for future games. It is then a simple matter to select the best exposure from the full-stop steps or to pick some intermediate value. From this value, he can easily calculate the f-values required for other camera speeds, such as 24 or 32 frames per second.

The advantage of this method is that the lighting would be checked with the camera, film, processing, etc., to be used later for the final exposures. If the voltage across the lamps varies, the results will be affected somewhat, and the reflectance of the uniforms will be another variable. But all the main factors have been covered in such a way that the exposure should be nearly correct.

In making the tests, the photographer should place his hand over the lens between each change in exposure and press the exposure lever long enough to expose several frames of film. This will produce a black flash on the screen and thus help him to separate and identify the exposures.

When the film is shipped for processing, it is a good idea for the photographer to write to the laboratory, stating that the film is a test and that he wants it processed under the average conditions that will exist later when he sends in his football films.

After the film has been returned from the processing laboratory, it should be projected under recommended conditions.

When the projector is set up to run the test film, it should be equipped with a lamp of the recommended wattage, and the picture should be of the recommended size for the type of screen used. It may lead to serious errors if a 750-watt lamp is used in the projector and a picture about 8 x 10 inches in size is shown on a white paper fastened to the wall at the end of a desk.

This is an important test to determine exposure, and it



should be viewed under normal, recommended projection conditions. A 500-watt projection lamp should be used o project a picture about 36 x 50 inches for a beaded screen or 30 x 40 inches for a matte-surface screen. As the tests are run through the projector, an exposure made at f/2.0, for example, may be picked arbitrarily as the most suitable one. However, if the film is run backward so that the darkest scene comes first and the scenes become progressively lighter, an exposure made at f/2.8 may be chosen as best. Thus, it is important to allow for the psychological effect introduced by a change in the order in which the pictures are projected.

It is better to have two or three other observers present, and after the above effect has been demonstrated, they should agree on the best exposure, which may lie between two steps,

The fine grain and high contrast of the Super-X type of film will improve the quality of the pictures if there is enough light. The results of these actual photographic tests will always be on hand for future reference, and from them it is possible to tell what the exposure conditions are during actual play. These tests will also serve as a means of checking the efficiency of the lights from time to time.

It is, of course, a good idea to take meter readings when the photographic test is made and to keep a record of these values. Then, when the photographic test has indicated that the f/2 or f/2.8 opening produces the best exposure, there will be some correlation to aid in making pictures on other gridirons or under other circumstances.

It would be wise for any school to invest in a roll or two of film for such tests each fall because operating conditions change from year to year. Blackening of the lamps or changes in the load on the line that supplies your playing field could cause a drop in illumination, and other factors discussed here may affect the results when they have not caused any great trouble previously. An actual exposure test processed by the laboratory that is going to do your processing is the best guarantee you have of getting good results.

It can be seen from the information given here that it is often difficult to determine in advance whether or not pictures with your lighting setup are possible. A meter reading taken improperly may indicate that there is not enough light, and a photographic test may reveal that there is. On the other hand, a meter used improperly may indicate that there is enough light, and if you proceed on that basis and expose ten or 12 rolls of film, you may be disappointed to find them badly underexposed. Thus, investment in one roll of film for an actual photographic test may be repaid many times in the course of the football season.

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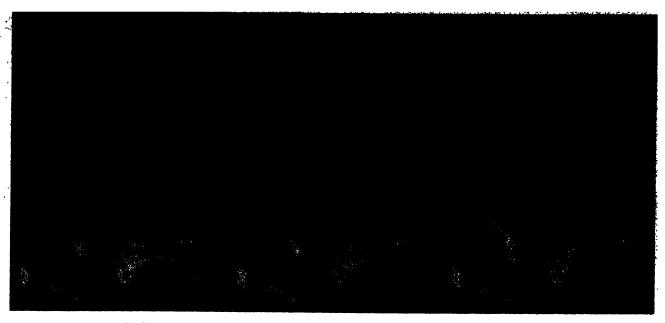


Fig. 1.—This series shows the action of the new reducer on a negative which has been grossly overdeveloped. Kodak Super-XX Film was given normal exposure and development as seen on the left . . . then normal exposure and double normal development time as seen in the center . . . then normal exposure, double normal development time, and reduction in the new hypo reducer as shown on the right.

## REDUCE WITH HYPO

As anyone who has done much photographic processing knows, you can't leave a print or negative in the fixing bath for too long, especially if the bath contains ammonium hypo. If you do, the image will soon be attacked by the solution and will begin to reduce and disappear.

This action is particularly noticeable in the case of prints. Many photographers have had the experience of seeing prints that have been left for an excessive period in the fixing bath greatly reduced in density. The technique has not, however, been generally employed as a reducer for either films or prints because the action is so slow. It has long been felt, however, that if some method could be warked out to speed up this operation, some very worthwhile results might be obtained. Toward that end, work has been done recently with solutions which take advantage of the reducing action of the thiosulfates as used in rapid liquid fixing baths. These experiments have led to the conclusion that some very useful reducers can be compounded from these preparations.

The new reducers have the following characteristics. They will (1) selectively dissolve the finely dispersed dichroic silver characteristic of many stains, and (2) then slowly and proportionately reduce the image. This gives a uniform reduction in the contrast of the print or negative without loss of shadow detail. Furthermore, and more important, the re-

ducers will not appreciably change the color of the image except in the case of strong reduction. This is particularly important in the case of prints.

The secret of these new reducing formulas lies in increasing the acidity of the thiosulfate bath. This speeds up the action of the solution just as raising the temperature of the solution would also speed up the action, but without the undesirable results that come from raising the temperature.

The formulas given in Table 1 represent acid hardening ammonium thiosulfate fixing baths in which the acidity has been increased by the addition of citric acid. In these baths, the ammonium thiosulfate is the active reducing agent, while the other ingredients produce the correct degree of acidity without causing sulfurization of the hypo. These baths also allow hardening to continue so that supplementary hardening is not required as with so many other reducers. Another advantage of these baths is that the materials for preparing the bath may already be in the photographer's possession.

The speed with which these fixing baths operate is determined largely by the concentration of citric acid in the solution. Table II shows how speed of reduction to the same relative density is tremendously increased by adding more acid. The faster speeds are such that the use of this new method of reducing prints and negatives becomes very practical indeed.

Most reducers operate in a general overall manner. In other words, the usual "cutting" reducer used to reduce a negative by one-tenth of its density will take the same amount out of the highlight areas as out of the shadow areas. This

A popular abridgement of a practical research paper describing a new method of reducing negatives and prints. Originally published in PSA Journal (Phot. Sci. and Tech.) 17B: 110-118, November, 1951. Article entitled "An Ammonium Hypo Reducer" by R. W. Henn, J. I. Crabtree, and H. D. Russell, Kodak Research Laboratories, Eastman Rodak Company, Rochester, New York.

#### TABLE I REDUCER FORMULAS

Basic Solutions	Per Liter of D Stock Hypo	iluted Reducer Hardener	r Citric Acid	рН
1. Kodafix Solution	330 сс.	*******	(a) 15 grams (b) 30 grams	4.10 3.55
2. Kodak Rapid Liquid Fixer with Hardener	250 сс.	30 cc.	(a) 15 grams (b) 30 grams	3.66 3.2
3. Ammonium Thiosulfate Kodak F-5a Stock Hard		200 сс.	<ul><li>(a) 15 grams</li><li>(b) 30 grams</li></ul>	3.4 3.1

may result in the complete elimination of shadow detail while bringing the highlights down to printable quality. The contrast of the negative or print is not changed by such reducers. The use of the reducer merely results in a somewhat thinner negative which may be used in printing. This means that less time may be required to print the picture, but the same paper contrast will be needed for the reduced negative as was called for before.

#### Proportional Reduction of Negatives

The proportional action of the hypo reducers described here is, however, much more pronounced. This is because these reducers act on a percentage basis. While reducing highlight density 10 per cent, they also reduce shadow density 10 per cent. This might at first seem to be the same as reducing over-all density by a fixed amount with a cutting reducer, but actually it is quite different. That's because the removal of 10 per cent of the silver in the highlight area represents far more silver removal than is the case when shadow areas are reduced by 10 per cent.

As a result of this proportional reduction, the contrast of the negative or print is changed. Consequently, a negative that heretofore required printing on a No. 1 grade paper may be printed successfully on No. 2 or possibly a No. 3 grade paper.

The way this works out in practice is well illustrated by Figure 1 and by the characteristic curves shown in Figure 2. These characteristic curves represent strips of Kodak Plus-X 35mm Film which have been subjected to a series of reducing times. Since these curves look very much like a time-of-development series, it can be seen from them that they show very small loss of shadow detail.

Similar results have been obtained in experimental work with other films also. The times of reduction will vary, of course, depending upon the emulsion, but an idea of the magnitude of the variations with several different films can be obtained from Table III. Loss of shadow detail or toe on the characteristic curves is found, however, only with the

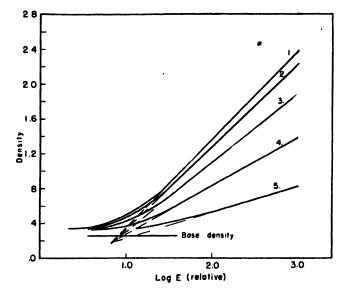


Fig. 2.—Characteristic curves obtained by a series of increasing times of reduction. The reducer variation 2 (b), containing 30 grams of citric acid per liter, was employed for 0, 4, 8, 16, and 32 minutes at 68F. Note the resemblance to the usual time-of-development series. Kodak Plus-X 35mm Film, developed in Kodak DK-60a for 7 minutes at 68F.

the contrast of negatives, this new reducer is capable of compensating, when necessary, for a very great degree of over-development. For example, similarly exposed rolls of Plus-X Film were developed (a) in Kodak D-76, and (b) in Kodak D-11 for 15 minutes. In the latter case, the resulting negatives were so dense that the image was visible only when viewed with intense illumination. Yet, following prolonged reduction,

As a result of this ability of the hypo reducer to change finest grain materials after particularly strong reduction.

	TABLE II		•
	RATE OF REDUCT	ION	
	(Kodak Super-XX Sheet	Film)	Time for Reduction of
		Citric Acid	20% in Density
Reducer No.	Basis	(Grams per Liter)	(Min.)
1	Kodafix Solution	0	50
1 (a)	Kodafix Solution	15	22
1 (b)	Kodafix Solution	30	13
2	Kodak Rapid Liquid Fixer	0	40
2 (a)	Kodak Rapid Liquid Fixer	15	17
2 (b)	Kodak Rapid Liquid Fixer	30	12
3	Ammonium thiosulfate + Kodak F-5s	ı 0	38 `
3 (a)	Ammonium thiosulfate + Kodak F-5		15
3 (b)	Ammonium thiosulfate + Kodak F-5		10



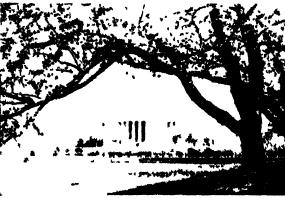




Fig. 3.—This shows the type of results that may be expected from similarly exposed films with different degrees of development. The top picture was made on Kodak Super-XX Roll Film developed in Kodak D-76 for the normal time. The middle picture was made on the same film but developed for 15 minutes in Kodak D-11 The bottom picture shows a print from a D-11 developed negative after reduction in the new hypo reducer

this roll was printed on the same grade of paper and with approximately the same times as the properly developed roll See Figure 3.

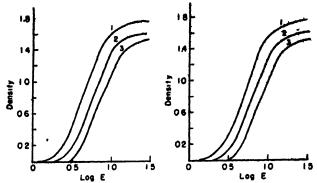


Fig. 4.—Characteristic curves of paper emulsions reduced in the ammonium hypo reducer. Figure IVa is for Kodak Royal Bremide Paper, Grade F-3, unreduced (1) and treated for 4 minutes (2) and 8 minutes (3) at 68F. Figure IVb is for Kodak Velox Paper, Grade F-3, reduced for 0, 2, and 4 minutes. Reducer variation (2) (a), containing 15 grams of citric acid per liter.

#### Reduction of Prints

Perhaps the greatest usefulness of these new reducers lies, however, in their use with photographic papers. This is true because such reduction may well serve to "save" a badly over-exposed and overdeveloped print on a fine, expensive paper. If vou're technically minded, you can see what happens as represented by characteristic curves for paper as shown in Figure 4 which shows the action of one of these hypo reducers on a high speed bromide paper such as Kodak Royal Bromide Paper and a "contact speed" chloride paper, such as Kodak Velox Paper after reduction for various times. A more graphic illustration of exactly what may be accomplished in reducing overexposed and overdeveloped prints can be seen in Figure 5 (a, b, and c).

With papers the effect of these reducers is (1) to reduce the density so as to compensate for overexposure or overdevelopment, and (2) to increase contrast somewhat (a not undesirable feature in most instances) and, (3) on prolonged reduction there is a tendency to cause a shift in the image tone with some papers.

In the reduction of papers and prints, however, one point should be remembered: Although the action of this reducer can be easily followed in full light, reduction should not be judged entirely on what apparently occurs while the print is in the reducer solution. This is because the print or negative, after immersion in the wash water, will tend to reduce still further. Therefore, reduction in both cases should be carried out on a rather tentative basis and halted from time to time to permit some washing to judge the final reduction in density attained.

#### Removal of Silver and Silver Sulfide Stains

Usefulness of these new reducers is not confined, however, to reducing merely negatives and prints. The reducers are equally practical for the removal of silver and silver sulfide stains which occur very frequently in photography. These

RED	UCING	TABLE RATE VE		ULSION		
	Ro	ducer Vari	ation 2b			
	Unre	duced		• Red	uced	%
Emulsion G	amma	Density	(Min.)	Camma	Density	Reduction
Kodak Tri-X Aero Film	1.8	2.0	16 32	1.5 1.2	1.6 1.0	18 40
«Kodak Plus-X 35mm Film	1.05	1.6	8 16	0.8 0.58	1.3 0.96	25 45
Kodak High Resolving Power Plates, Type 548-6	3.2 H	2.0	2	2.4	1.4	30



tig. 6a. Print made from negative showing extreme dichroic stain.



Fig. 6b. Print from negative from which stain has been removed completely by ammonium hypo reducer.

stains may form in the developer when it is contaminated with hypo or sulfide and in the fixer if rinsing, acidity, or agitation are insufficient. They may be yellow, brown, metallic, or a hazy gray by reflected light, and are yellow, red, purple, or gray to transmitted light.

What these stains do to a picture can readily be observed from Figure 6a and 6b. This set of pictures shows a print from a badly stained negative, and a print after the stains on the negative had been removed completely.

To remove silver and silver sulfide stains the variation of the hypo reducer best suited to this purpose is the one containing 15 grams of citric acid per liter. The film or print is immersed in this bath and the stained area swabbed with cotton. Action is often complete in two minutes but may occasionally require five minutes or more.

One advantage of the use of this hypo reducer in the elimination of such stains is that it quite rapidly removes the stain from negative materials and causes no detectable loss of image density or shadow detail. In practical use, this reducer and technique has already proved extremely valuable in the trade. In one instance, a machine load of roll filth which had been badly spotted with silver sulfide fixing bath stain was recovered fully and entirely normal prints were produced.

Silver and silver sulfide stains are quite often produced on clothing when silver-laden hypo baths are spilled. This is particularly true with ammonium thiosulfate baths. These

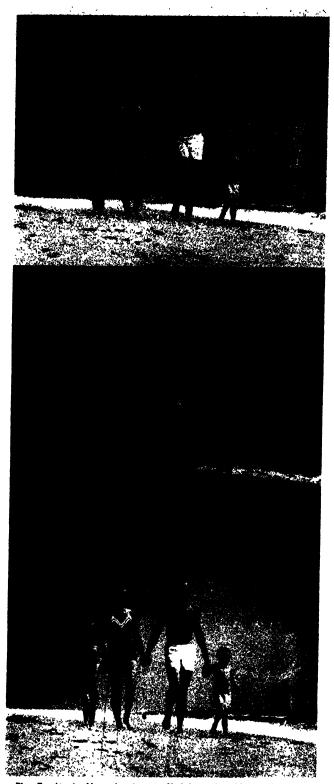


Fig. 5a (top). Normal print on Kodabromide #2. 5b (center) over-exposed print on same paper. 5c (bottom) Over-exposed print after reduction with one of the new hypo reducers.

stains can be removed from white garments by the use of the hypo reducers. The weaker variation (a) is usually suitable. Light stains, investigation has shown, can be removed by sponging, but dense stains may require soaking overnight. The garment is then rinsed in cold water, after which it may be given a regular laundering procedure. The bath may bleach some dyes, however, so it is not recommended for colored garments.

Another application of these new hypo reducers is the re-

moval of the intense yellow-orange stain which usually results when color films are inadvertently given black-and-white development. For this purpose, the variation (h) of the typo reducer with the higher citric acid content is best. This may require from five to as much as twenty minutes to remove the stain, depending upon the intensity. It is best to leave the last traces of the stain, however, provided it is uniform, or loss of shadow detail may occur.

As far as the keeping properties of these new hypo reducers are concerned, the addition of the citric acid to the fixing bath slowly causes sulfurization of the hypo. The time of this sulfurization varies with the quantity of the citric acid employed and with the temperature. As a result, the safe keeping time may vary from as little as two days with active variations to four weeks or more. Reducers compounded from Kodafix Solution, however, have the greatest stability and have not precipitated in storage periods of eight weeks.

The action of these hypo reducers is very straightforward and few precautions are required. Reduction may be carried out in daylight and he followed readily since the solutions are not colored. Strong agitation is not particularly important, except as it affects the time required.

As far as the use of the reducers is concerned, the only appreciable inconvenience is the odor of the sulfur dioxide evolved particularly in the case of the most acid variations. Sulfur dioxide is evolved from all acid fixing baths, but in this case the quantities are unusually intense. The gas is unpleasant, and toxic in high concentration, but the penetrating quality of the odor makes the breathing of large quantities improbable. Sulfur dioxide can also affect sensitized materials. Reduction should, therefore, be carried out in a well-ventilated room and away from sensitized materials. Deep vessels, such as tanks, beakers, and cylinders will give off less gas than shallow layers in trays. This reducer will, like other fixing haths, attack ordinary stainless steel (Types 302 or 304) on prolonged contact, particularly in the vapor phase.

#### **Practical Recommendations**

While any of the alternative baths shown in Table I are suitable, preference is given to Formula No. 1 employing Kodafix Solution, because of the simplicity of mixing and the stability of the resulting reducers.

#### (a) NORMAL REDUCER

(For use in removing silver stains and dichroic fog and for reduction of papers and fine-grain films.)

	Avoirdupois	
	U.S. Liquid	Metric
Kodafix Solution (stock)	10 fl. oz.	300 cc.
Water	20 fl. oz.	600 cc.
Kodak Citric Acid	$\frac{1}{2}$ oz.	15 grams
(b)	STRONG REDUCER	
(For reduction of n	egative materials.)	
	Avoirdupois	
	U.S. Liquid	Metric
Kodafix Solution (stock)	10 fl. oz.	300 cc.
Water	20 fl. oz.	600 grams

The following general procedures are recommended and should be followed for the best results:

1 oz.

30 grams

.

Work in a well-ventilated room away from sensitized materials. Clean the negative or print, freeing it from grease with Kodak Film Cleaner if it has received much handling. The film may be pre-wet (for example, in Kodak Photo-Flo Solution, diluted 1:200) to ensure uniformity, or, if the reducing action is to be slow, the film is immersed directly in the reducer.

Removal of Silver Stains and Dichroic Fog.  or print in the tray and swah locally with absorber cotton to hasten removal of surface scum. The action is usually complete in 2 to 5 minutes. Remove the film or print from the tray immediately, if any reduction of shadow detail is noted. Wash thoroughly and dry.

(2) Reduction of Negatives.

Use variation (b), especially if considerable reduction is required. Agitate occasionally, observing the progress of reduction. A guide as to the degree of reduction is given in Table IV for several materials. A reduction of 20 percent will correspond to a change of about 1 grade of printing paper. Wash well following reduction.

(3) Reduction of Prints and Fine-Grain Negative Materials. This reducer is particularly useful for slight overexposures or overdevelopment but strong reduction may result in loss of image quality, particularly with prints. Use variation (a), pre-wet, and remove from the reducer after 1 to 5 minutes. Wash well.

## Don't Be A Sphinx, Sell PSA!

By Alfred C. Schwartz, Chairman, N. Y. Convention Membership Committee.

After 5000 years the Sphinx still stands as one of the original Seven Great Wonders, a monument to the fact that creations wellconceived are half-sold. A week behind the Membership Desk at the recent convention convinces one that PSA, like the Sphinx is well-conceived and half-sold. The other half of the selling job is still to be done.

PSA JOURNAL and a small proportion of PSA'ers have carried the load as the task force which has created PSA and constructed a membership of which we may well be proud. However, much of their gospel reaches PSA members. We have not completed the job of piercing the line of ennui and disinterest surrounding that great mass of camerists who are not yet enjoying PSA.

This is an operation that can be successful if all PSA'ers join the attack. To await requests for information on PSA membership is to wage a defensive action. We must go forth and aggressively beard non-members wherever we encounter them and preach PSA. We must be prepared to answer the inevitable question: What do I get out of PSA? We must not stop after telling them about our JOURNAL. We must convey the scope and activities of our organization; our portfolios, contests, criticism services, lecturers, conventions, regional meetings, etc.

We must communicate to all camera enthusiasts the impact and dynamism of our seven great divisions. We must eschew the traditional silence of the Sphinx, As an individual you can talk PSA to camerists and photographic assemblies. You can hand your outdated copies of the Journal to prospective members.

Here is the nub and substance of a plan which has great potentialities. Practically every photographic judge and lecturer is a member of PSA. They represent the finest PSA selling force possible. Let them be armed with literature, application blanks and information, and have them devote only five minutes of each appearance before a camera group, to a discussion of PSA. Thus, repeatedly, camera organizations will hear the story of PSA from reputable and respected people of our world. This is a powerful approach built around the fact that no other means of communication has ever exceeded the personal one.

We of the Convention Membership Committee have tried it, and we believe in its atomic force. Among our pre-convention activities was an arrangement with 20 of the popular judges and lecturers operating in our community, who talked up the PSA Convention and membership before clubs in Connecticut, New Jersey and New York.

It required no special visits. We asked only that they talk PSA for a few minutes whenever they had any occasion to visit a camera group or class. It is simple, costs nothing, and is effective. We need the cooperation of these photographic leaders, who are in the main, loyal PSA'ers.

Let's not be Sphinxes; but let us join the crusade to carry the joys of PSA to every camera club and enthusiast we can reach. If membership is valuable to you, it must be valuable to your brother photographers.

Kodak Citric Acid



# All about Great Miniatures

## (Including the brand-new Kodak Retinette Camera)

Here's Kodak's newest—the Retinette Camera. Look at it! It has the unmistakable Continental style, plus obviously beautiful workmanship. Heft it! It's heavy enough for steady handheld shots, light enough to ride on a strap over your shoulder all day and make you happy to have it along.

You'll like the fact that the settings are easy to see and adjust . . . controls handily grouped. Good camera for sports

coverage!

A fine Schneider Reomar f/4.5 Lens, a wide range of shutter speeds—from one second to one three-hundredth of a second, including delayed action—add to its picture-taking versatility. It also has accurate built-in synchronization for M and F flash

lamps and electronic flash equipment.

It's a really durable travelling companion. The body of the Retinette is made of die-cast aluminum alloy covered with pin-grain leather. A coupled film advance provides automatic film stop, counter, and double-exposure prevention. Plunger-type body shutter release also adds to picture-taking steadiness. Use Kodak 135 film—20- or 36-exposure magazines—black-and-white or Kodachrome. The price . . . \$59.50.





Kodak Retina IIa Camera. A top-quality precision miniature. Beautiful, too. It gives you a fast Schneider Retina Xenon f/2.0 Lens that doubles your color picture opportunities. It gives you fast action in color or lets you work easily in subdued light.

It gives you a film advance lever for fast action, for sequence shots, or to take advantage of fleeting picture opportunities. A flick of the thumb advances the film and positions it, re-sets the exposure counter, cocks the shutter and the synchronizer, leaves you ready for the next shot.

It gives you a combined range finder and

view finder for greater picture-taking convenience.

It gives you a new 1/500 Synchro-Compur shutter, providing nine speeds from 1 to 1/500 second and with built-in flash synchronization for Class M or F lamps or for electronic flash equipment.

As rugged as they come, the Retina IIa is built of die-cast aluminum alloy with pin-grain leather covering. Closes when not in use so that cover protects lens and shutter. Takes Kodak 135 film—black-and-white or Kodachrome—20-or 36-exposure. Price. \$164.10.



Kodak Signet 35 Camera. Why should camera connoisseurs be so amazed at the Signet's unexcelled performance—the sharpness, brilliance, and quality it delivers? After all, that's what you expect from a Kodak Ektar f/3.5 Lumenized Lens, in a truly superb shutter, on the best focusing mount ever designed.

The amazing thing is not the Signet's topquality performance, but its budget-low price —less than \$100 for a true precision miniature!

Kodak Ektar lenses, as you well know, are unsurpassed. The Signet's Kodak Synchro 300 Shutter lives up to Ektar quality—gives you uniform release rate, a quick opening-closing rate for maximum efficiency, and reliable syn-

chronization for all Class M lamps up to 1/300 second.

And that Signet lens mount! It rides on 50 ball bearings, for exact alignment and perfect smoothness... and the focusing helix is held to a lateral play of .001-inch or less!

That precision of detail is maintained all through the Signet—through the convenient combined range-and-view finder, the film transport that's so smooth you advance film with a flick of the thumb, the other features that make your Signet a joy to use. Accepts No. 135 Kodak black-and-white and Kodachrome Film, 20- or 36-exposure. Only \$92.50.



Kodak Pony 135 Camera. Here's a thrifty teammate for any beginner's photographic ambitions, and an ideal "second camera" for the expert.

You'll like the simplicity of its modern design, matched by its simplicity of operation.

You'll like the sharp, clear pictures—blackand-white or color—provided by the Kodak Anaston f/4.5 Lumenized Lens. You'll also like the Kodak Flash 200 Shutter with built-in synchronization, the body shutter release, simplified exposure settings marked in red, and automatic film stop and counter. Takes Kodak 135 Film, black-and-white or Kodachrome—20-or 36-exposure. Price, \$35.75. Kodak Pony 828 Camera is similar in design; takes 8-exposure Kodak 828 Film, black-and-white, Kodachrome, and Kodacolor. Price, \$31.15.

## ...and KODAK Flash Equipment

Flexible, Reliable, Handsome, and Economical

#### KODAK EKTALUX FLASH EQUIPMENT

Here's real professional flash—for single-lamp shots, on the camera, or off... for multiple-lamp set-ups... for long extension flash work... for remote control... for trim compactness and pleasant portability... and, above all, for reliable response every time you press the button!

The Kodak Ektalux Flasholder is a high-energy, battery-condenser unit. One tiny battery, 22½ volts, powers one to three lamps; two batteries, tucked away in that firm "saw-grip" handle, will kick off seven lamps, spread out over 120 feet of extension cable. Batteries last over a year—thousands of flashes—and the dependable Ektalux condenser circuit assures accurate timing right up to the limit of battery life.





The Kodak Ektalux Flasholder works directly with any shutter that has built-in flash contacts; with Standard Bracket and 15-inch payonet-connector cord, it is \$29.75. Kodak Ektalux Extension Units (at left), complete with 20-foot cord, \$12.40. For non-flash shutters, Kodak Ektalux Solenoid, \$15.40, and Kodak Ektalux Synchro-Switch, \$6.20.

#### KODAK STANDARD FLASHOLDER

Here is dependable flash for any internally synchronized camera at a new low price.

**NEW** design—Sturdy plastic battery case is designed for holding; shaped to provide a secure comfortable grip, to add a note of smartness. **NEW** bracket of the U-beam type is unusually

strong and well made, tapped for either rightor left-hand use, and adaptable to any camera with a tripod socket. Rubber gripping cushion holds camera securely, prevents marring, is inlaid in bracket and riveted in place.

**NEW** mounting between flasholder and bracket permits quick and easy removal of flasholder for off-camera lighting. Support on bracket is toothed with matching teeth on flasholder screw attachment so that flasholder can be angled to match any camera or taking distance, and locked securely in place.

**NEW** rugged socket accepts lamps easily and holds them.

**NEW** heavy-duty ejector spring kicks out used lamps at a touch of the ejector button.

**NEW** "self-shorting" extension input . . . no need to bother with "shorting plugs."

NEW low price, \$8.25.

Takes two standard "C" batteries or Kodak B-C Flashpack. Has exposure decal on reflector, keeping all exposure data right where it's most convenient.

Kodak B-C Flashpack converts the Kodak Standard Flasholder—or any flasholder which takes two standard "C" cells—to a modern, high-energy battery-condenser outfit. Peak energy is delivered every time throughout battery life; no gradual weakening, no lagging of ignition

from weak batteries. Provides sufficient power to fire several extension units at the same time. Takes one 22½-volt battery. Complete unit with battery inserted slides into your passent flasholder; no alterations needed. Price, without battery, only \$2.95.

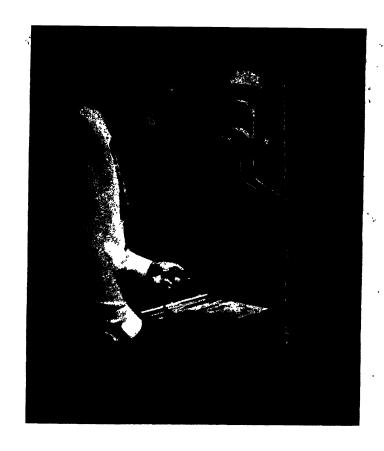
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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

# GIVE YOUR DARKROOM A NEW LEASE ON LIFE WITH

# Kodak Darkroom Equipment



This is the season when you can really begin to enjoy your darkroom. But this season or any season, you'll heighten that enjoyment with these Kodak Darkroom Aids.

#### KODAK FLUROLITE ENLARGER

First and foremost on any schedule of darkroom purchases is an enlarger, and the first-choice enlarger on anyone's list should be the Kodak Flurolite Enlarger. For this is the enlarger which, since it was introduced, has set new standards of darkroom performance. Instant starting cold light. Circline fluorescent lamp, in "integrating sphere" lamphouse, provides cool illumination of high actinic quality and excellent visual contrastgives you easy focusing, ample printing speed, and proper printing contrast; minimizes negative grain, dust, and minor scratches, and climinates risk of heat damage to valuable negatives.

Perspective correction, or deliberate distortion, is easy in any plane with the rotating negative carriers and tilting negative platform. High stability and freedom from vibration are assured by the extra-large, rigid steel pillar.

Ample paper storage space is provided in the light-tight all-steel cabinet base, which also provides rigid double support for the enlarger column.

Convenience and speed of operation are enhanced by the two velvet-smooth hand controls which permit simultaneous elevation and focusing.

Versatility is provided by the long bellows draw, permitting use of lenses of various focal lengths and wide choice of negative carriers in seven sizes up to 2½ x 3½ inches. With accessories, enlarger also doubles as a view, copying, slide-making camera, and cine-titler.

Price, with one Kodak Glassless Negative Carrier, lamp, and 2-inch filter holder, without lens or lens board, \$99.50.

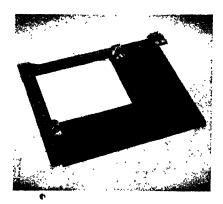


To complete your enlarger set-up you will want an enlarging lens and a masking easel. Kodak offers you a wide choice of Kodak

Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses. Matched to your enlarger and to your exact requirements, they are available in 2-inch, 3-inch, and 4-inch focal lengths, priced from \$14.00 to \$49.90. For the very finest work, both in color and in blackand-white, and to bring out the full capabilities of your Flurolite enlarger, you will want the Ektar lenses, the finest ob-

tainable anywhere. Both Ektar and Ektanon lenses are Lumenized.

When you start working with your enlarger, you will want a Kodak Masking Easel, 11 x 14, to hold the paper in position. Actually, the Kodak Masking



Easel does far more than that. For use with any vertical enlarger, it handles papers up to 11 x 14 inches and can be adjusted for from ¼- to ¾-inch margins. Paper insertion is casy, sure, and quick because of the specially designed back guide which holds the paper down while it is positioned against the side guide. Masking arms have wide base with spring clamp handles, giving rapid, sure adjustment; they keep things completely on the square. A stand arm holds the mask off the board while paper is being inserted. Warp-proof base with non-slipping felt bottom. Price, \$9.60.





Light to work by is most conveniently provided by the new Kodak Two-Way Safelight Lamp. Here is a safelight as versatile as they come. Triangular in shape, it is

equipped with a filter on one side and a metal plate on the other. Both can be easily and quickly removed to change filters or to insert filters on both sides for more light. Connect it with an extension cord and set it on a table or bench handy to your work, or insert it directly in a socket in the conventional manner for wall or overhead lighting. An added advantage—the unit can be completely rotated in the socket, to aim the light exactly where you want it, in the concentration you want. Price, \$4.50—complete with one filter and 15-watt lamp.

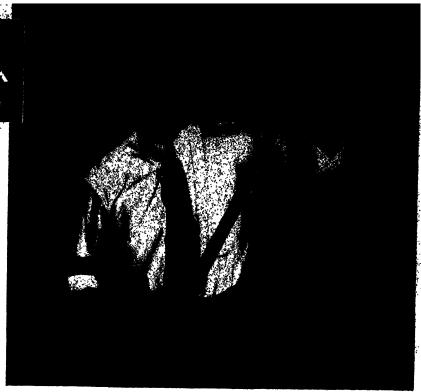


Beginner or professional, you will be interested in the new book, "Bigger and Better, the Book of Enlarging," by Don Nibbelink, FRPS, APSA. Here is an accurate, compre-

hensive, clear, concise, and up-to-date guide on enlarging, from simple print making to advanced control processes.

This book tells everything that goes into the final print—negatives, papers, solutions, the darkroom . . . and you. It helps you analyze your work from artistic and technical viewpoints. It gives detailed step-by-step instructions for making good pictures better. For the first time, it also describes the new control process, monochrome-dye printing. Eighteen chapters with more than 100 illustrations make this the complete book on enlarging. Price, \$2.95.

When planning and equipping your darkroom see your Kodak dealer.



### MATCH PAPER AND NEGATIVE PERFECTLY.

## with Kodak Medalist Paper

Kodak Medalist Paper is more than a fine exhibition medium. It is a new kind of photographic paper—a unique and winning combination of high speed, uniform speed in all contrast grades, fine tonal quality, broad adaptability to toning, and flexibility in contrast control.

Medalist's flexibility offers a new key to print quality. It enables you to match paper and negative so perfectly that print quality need never be compromised. All Medalist grades, I through 4, can be manipulated up or down the contrast scale to meet adjoining grades . . . giving you, in effect, an infinite series of grades.

Furthermore, merely by adjustment of the exposure-development ratio, you can choose freely between soft, normal, and brilliant prints from the same negative—without risking muddiness, fog, or shifts in image tone.

Medalist on direct development yields rich, clear, warm blacks—just a hint warmer than the true neutral blacks of Kodabromide Paper. In Kodak Brown Toner, Medalist tones to a beautiful warm brown. In Kodak Selenium Toner, it yields rich, deep browns. In Kodak Blue Toner, it acquires gray-blue tones.

Several popular surfaces — including glossy F, fine-grained lustre G, and sparkling high-lustre J—and printing grades Nos. 1 through 4.

And it's a high-speed paper, with the same effective printing speed for all four contrast grades.

In brief, it is the most remarkable photographic paper in many years. If you are seeking a finer medium for your work—if you have not yet discovered what Kodak Medalist Paper can do for you—your Kodak dealer is the man to see. See him today.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY Rochester 4, N. Y.





## Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



## VIEWS AND REVIEWS

BY THE DIGEST EDITOR

#### The Convention In Retrospect

The New York Convention is now history—and all who were there agreed that it made pleasant history. The exceptional programs developed for the Pictorial Division by Doris Martha Weber made all of us proud.

As I remember the outstanding parts of this New York Convention—the programs were fine—they always are. There is a stimulation and continued challenge to know a little more this year than you did last year about this fascinating subject of photography.

There were social get-togethers too. Look at the number of photographers who hauled their equipment aboard the boat which took us on that interesting and instructive trip around Manhattan Island. Shutters clicked and movie cameras buzzed all around us. Cameras were compared, flash bulbs put man-made sun in the darker corners. Cameras turned toward Manhattan's towers and chasms—and the lovely curves of the models aboard. And everyone had a good time.

Those attending had a chance to express themselves. A Members' Meeting and audience participation in all programs gave everyone a chance to have his say or to have the experts give him an opinion. And if attendance at some of the programs indicates interest in pictorialism—there is plenty. For several programs overflowed their rooms and the interested audience sat on the floor in the aisles.

And the climax to the meetings came at the annual banquet and presentation of the awards. Those of us who attended had the rare privilege of glimpsing briefly into the future of PSA and seeing revealed there the outline of a project which will permit us—as amateur photographers — to interpret America to the rest of the world.

PSA is on the threshold of becoming more than a group of photographers seeking only photographic knowledge...PSA is entering its maturity as an ambassador of a wider truth—as an interpreter of liberty and freedom—as a vital factor in world peace and understanding.

These may be just so many words to many of you—but remember them—they are a prophecy, for Captain Mackay's talk at the banquet was prophetic of the things that are to come.

And after two or three or four days of being together at our annual convention—there comes the hardest thing—that of bidding goodbye to friends. For the thing that makes our PSA Conventions worth attending isn't the programs nor the social events, although they play a large part. No, the central core, the heart of a PSA Convention is FRIENDSHIP.

For PSA friendship is a heady distillate



The newly elected P-D officers were introduced Friday night. They are, left to right, Ray Miess, APSA, Chairman, Norris Harkness, APSA, President of PSA, Stella Jenks, APSA, Secretary, and Loren Root, APSA, Vice-Chairman. Robert Lauer, Treasurer, was unable to attend.

of love and respect and mutual interests. Those who have tasted the friendship in PSA are forever lost—they must return again and again to drink of it—and the thirst grows stronger the longer they partake.

But it is not a selfish thirst—it reaches out and ennobles all with whom it comes in contact. Through the growing friendships, more and more people know the true delight of convention attendance—know how warm and enduring friendships started there can become.

Leave taking is poignant—among friends it always is. We have been together for several too-short days—and suddenly it is time again to go our separate ways. But the inspiration of the programs—the opportunity to know each other better during these few short days—the deepening of our bonds of friendship—these sustain us in our leave taking. For we know that if the Great Master of us all is willing another year will soon roll by and we can be together again.

Yes, the New York Convention is over and already preparations are being made for next year—and the by-words now are "see you in Los Angeles next year."

---Stella Jenks



C. "JERRY" DERBES, Director

The Salon Workshop is off to a terrific start. A number of groups have already been started, applications are coming in

strong and new groups are being formed right along.

Additional incentive has been provided by two of our Masters, Mr. Wellington Lee, APSA, and Mr. J. M. Endres, APSA. These well known exhibitors have offered their group winners more than the standard reward, that is the autographed Salon Print, for making the best print of their group. Mr. Lee has offered a medal as a first award and four honorable mention ribbons.

Mr. Endres has offered "The Endres Award", a very beautiful plaque made of hammered brass mounted on a mahogany base. He has, in the past, offered this award to members of his camera club who hung their first print in an International Salon. Now he has extended it to the person who makes the best print in his Salon Workshop group.

Participating in the salon workshop is fun for both the Master and the inexperienced worker. Groups of 15 persons each are formed containing people with about the same experience. In the first circuit box is a real salon negative made by a well known salon exhibitor. The box also contains a printed article titled "How to Make a Salon Print". This article, written by one of the foremost Salon Exhibitors of all times, is in itself well worth the service charge. Anyone willing to follow the clear cut rules given in this article should, with a little practice, be able to make prints from their own negatives which will hang in the International Salons.

To begin with you will receive a very fine salon negative from which you will be required to make an 11" x 14" print. You can crop the print in any way you care to. You can tone it or not, depending on how you think it would look better.

Also included in the negative box and the print box is a small notebook in which the Master of your group has given a full account of his photographic background and included a picture of himself. You in turn are to do likewise, giving any information about yourself you care to and each of you will be expected to also include a small picture of yourself. It's fun to meet your fellow members through the notebook.

Later, when the negative has completed the fire round, everyone will receive all of the fifteen prints made by each member of his group, plus a print of like size made by the Master. He will then be able to compare his print with that of the others and the Master's print. Five days time will be allowed each member to inspect these prints. There will be times when the prints will arrive near your camera club meeting date and you might want to take them down to show them to the gals and guys at your meeting. Do not, however, delay the circuit beyond your five days allotted time. Remember, the member next on your list is anxiously awaiting the arrival of the prints and the others down the line are doing likewise.

The cost of mailing both the negative box and the print box is very small since they will weigh very little. The Salon Workshop is operated on a yearly basis and each member will be able to work with at least two negatives from two different Masters in a year's time for the one dollar service charge.

The Salon Workshop is fun for the Master too. The well known Salon Exhibitor who is interested in helping the less experienced worker will derive great pleasure in seeing the results of his effort and how each member interprets his negative and prints from it. If you are a One Star Exhibitor or better and would like to become one of the Masters of a group we would like to hear from you.

Members of the Pictorial Division wishing to join one of the groups are urged to write the Director, whose name and address appears in the mast head, for application blank and detailed information.



A. LYNNE PASCHALL, Associate Editor

#### The Convention

Many of the directors were at the National Convention in August, and they all look hale and hearty. It is wonderful what a meeting like that can do to a man's morale.

One morning when I went down to the Coffee Shop, Jake Endres gave me the high sign and we had breakfast together. We had a pleasant little chat and one of the first things Jake asked about was a picture that I had laid aside a year or two ago. "It had the makings of a salon print," he said, "I hope you haven't given up on it yet."

I had little to say in self defense because I realized that I had been negligent, but I have often thought since: In what other organization could such an incident have happened? How many men as busy and important as Mr. Endres would have taken time out to pick up a lagging member and give him a push in the right direction?

#### Camera Club Judging Service

Fred Bauer, the director of this activity, gave me a friendly pat on the shoulder, one evening when we were going up in the elevator at the New Yorker, and I wished that he had been with me at some of the sessions where the judging problem was discussed by camera club officers. It is a subject that worries them all. There is nothing we can say here about PSA Service that would be more convincing than this message from a satisfied customer. We quote from a letter that Fred received recently from the Ashville Photographic Society:

'I would like to add that we feel this Camera Club Judging Service in itself is worth more than the cost of a membership.

"I have long recognized that I have personally been neglecting to take advantage of my membership, mostly for the lack of time; and I have also recognized that the Club has been neglecting its privileges and this proves it." How about you? Has your club been paying for something that you have failed to get for them?

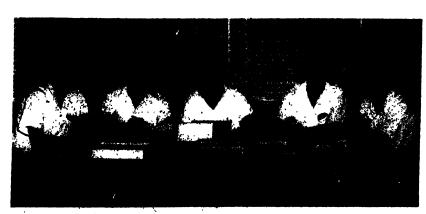
Mr. Bauer says: "We have added a new feature at some of our judging points. Where equipment is available our judges will make tape recordings of their comments on the prints sent in for judging. These records can be played back at the meetings when the prints are returned, and the clubs that have used this method report back most enthusiastically."

#### Recorded Lectures

A new recorded lecture has been added to the list. This talk is by J. Elwood Armstrong and is based on a hundred pictures selected from the PSA Permanent Print Collection. It will be No. 6 on our reper-

Some of the pictures are quite well known in photographic circles and are the work of people of world renown, such as: Ansel Adams, Cecil Atwater, E. C. Crossett, Adolph Fassbender, Frank Fraprie, Nicholas Haz, John R. Hogan, Yousef Karsh, P. H. Oelman, and Max Thorek, to name only a few.

This talk has been translated into Spanish for Latin American distribution, and in time some of the other talks may be translated, for there is an urgent demand for them.



Getting out applications and routing the first groups of the Salon Workshop are, left to right, PSAers C. L. Anderson, J. M. Endres, APSA, C. "Jerry" Derbes, Director, Walter J. Bone, Jr., and T. G. James, all of Jackson, Mississippi.

#### PICTORIAL DIVISION

Ray Mices, APSA, Cheire 1800 North Farwell Ave. n Root, APSA, *Vice-Chai*rman Sheridan Rood, Chicago **26**, III. Miss Stella Jenks, APSA, Socretary 1846 Kenny Roed, Columbus 12, Ohio

THE DICEST Stella Jenks, APSA, Editor 1846 Kenny Roed, Columbus 12, Ohio

AMBRICAN PORTFOLIOS Eldridge R. Christhilf, Hon. PSA, Direc Suite 406, 800 Davis St., Evansten, III.

INTERNATIONAL PORTFOLIOS Col. Charles J. Perry, Directo 7431 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS Frederic Calvert, Director 28 East Fourth Street, Chester, Penna.

AMERICAN EXHIBITS Fred Fiz., Jr., APSA, Director 5956 N. Shetidan Rd., Chicago 40, Illinois

INTERNATIONAL" EXHIBITS V. E. Shimanski, Director 404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS George J. Muns. Director 37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Memphie 3, Tennessee

INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Haist, Director 166 Valley Crest Rd., Rochester 16, N. Y.

PEN PALS Miss Frances A. Hajicok, Director 7107 South Bennett, Chicago 49, 111.

PERSONALIZED PRINT ANALYSIS J. Elwood Armstrong, FPSA, Director 17402 Monica, Detroit 21, Michigan

PORTFOLIAN CLUBS Stem T. Anderson, APSA, Directe 3247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 1712 Calie Cerro, Santa Barbara, Calif.

INSTRUCTION PRINT SETS Dr. John S. Anderson, Director let Nat'l, Bank Bidg., Grand Island, Nebr.

RECORDED LECTURES Philip B. Maples, Director 29 Spring Street, Brockport, New York

SALON WORKSHOP C. "Jerry" Derbes, Director 136 Rosslyn Street, Jackson, Miss.

AWARD OF MERIT Glema E. Dahlby, Director 419 South Taylor Ave., Oak Park, III.

SALON PRACTICES Ralph L. Mahon, APSA, Director 260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director 50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE Robert L. McFerran, APSA, Director 2422 Clinton Ave. S., Apt. E-14, Minucepolis

MEMBERSHIP Walter E. Parker, Director 6213 Woodlawn Ave., Chicago 37, Illinois

**ORGANIZATION** John R. Hogan, Hon. PSA, YPSA. Direct 1528 Walaut Street, Philadelphia 2, Ponus. Some new lectures are also planned, but it is too early to announce any of them yet.

If your club has access to a tape recorder, write to Philip Maples, Brockport, N. Y. for particulars. Be sure to tell him what dates you have open, as well as the name of the recorded program in which you are interested.

The West Coast distributor is Mrs. Vella L. Finne, 1827 E. Fourth St., Long Beach 12. California.

The distributor for Canada is Mr. Frank L. Pogue, 810 Duplex Ave., Toronto, Ontario. Canada.

I may add that your letter to Phil will likely be answered by his charming wife, Jessie. She was the last person to whom I talked at the PSA Convention and my B & O Coach was called before I could finish the conversation. There wasn't even time to tell her that she misplaced a comma in a letter to me last winter.

#### American Exhibits

Two new shows are now ready for scheduling. One is an excellent pictorial exhibit from the Omaha Camera Club and the other is an equally fine set from the Syracuse Camera Club. In addition, the Standard Oil Company Documentary Exhibit is again open for scheduling and has some open dates during the fall months.

Other exhibits are pretty well booked up through December so that clubs desiring one or more of them for January or later should write to Fred Fix as soon as possible.

#### Portfolio of Portfolios

Under the able direction of James T. Johnson, this activity has been a very busy one during the past few months.

As you know, a Portfolio of Portfolios is a collection of prints that have traveled in international portfolios. The individual prints are not large (say 5" x 7" on the average) but the mounts are all of uniform salon size (16" x 20") and each one contains as many pictures as can be conveniently grouped on a card of this size. They make ideal pin-up displays for club meeting rooms.

Nine new sets have recently been added, giving a lot of new material, and the exhibits have all been travelling, some even to far-off Hawaii. More than nine hundred people have viewed them and expressed their satisfaction.

Among the places that have had sets may be listed the following:

Brooks Institute of Photography, Santa Barbara, Calif.
Santa Maria Camera Club, California
Batou Rouge Camera Club, Louisiana
Bayou County Camera Club, Louisiana
Tejon Camera Club, Bakersfield, Calif.
Standard Oil Co. Camera Club, Sant Francisco
Lake Charles Camera Club, Louisiana
Channel City Camera Club, Santa Barbara, Calif.
Oznard Camera Club, California
Kahuiut Camera Club, Hawaii
Seven Hilla Camera Club, California
San Luis Obispo Camera Club, California
San Luis Obispo Camera Club, California
Lahahuj Camera Club, California
Lahahuj Camera Club, Hawaii
Lincoln, Nebraska
Boise, Idabo.

Mr. Johnson will be pleased to hear from any PSA club that is interested. He has recently purchased a new home in Santa Barbara, so be sure to send your correspondence to the new address as shown in the masthead.

#### Portfolian Clubs

We were very sorry that Sten Anderson, the director of this activity, was unable to be at the New York Convention, but he has been very busy out at Lincoln, Nebraska, and tells us that the Portfolian idea is gaining right along.

Oklahoma reports: "The Bartlesville Portfolian Exhibit is over and our club feels it was a worthwhile project. There were over 45 prints displayed in a public place and they attracted a great deal of attention during the two-weeks period. At the close of the show we photographed each picture in order to have a record for our files. A poster was prepared and displayed along with the exhibit, giving the names of the contributors and where they were from." From Berkeley, California: "Things mov-

From Berkeley, California: "Things moving nicely in the 'Eager Beavers'. Boris Dobro (Sponsor) couldn't get up here for a week of cramming, so we organized a class on The Negative, by Minor White, which has just completed six weekly meetings, with projects or home work. Jim Johnson of Santa Barbara was up here and we had an informal gathering with him."

If you know four or more members of PSA and the Pictorial Division, and wish to form a Portfolian Club, write to Sten Anderson for his latest circular. No fee is charged.

Although Sten couldn't get to the Convention, some of his staunch Portfolian Club members did get there. When we started out from the New Yorker for the boat ride, it was Frank Heller of the Bartlesville, Oklahoma, Club who took charge and got four of us into a cab in short order. I can see why he is so well thought of around the Y. at Springfield, Ohio, where I also have many friends.

#### Camera Club Print Circuits

Our old stand-by for last minute scheduling is the Print Circuit. There is always a new one in the making.

The prints in these circuits are not made by nation-wide celebrities but are the work of average camera club members like you and me. Such shows are a great help and encouragement to beginners and are enjoyed by the most expert exhibitors. If your club wishes to know how it measures up with other clubs across the country, by all means join a Print Circuit.

Only three prints are required from your club, but there will be a total of twenty-four in the circuit.

After a number of years of faithful work, our old friend, William R. Hutchinson has found it necessary to give up this work, so now address your letters to George J. Munz, whose address appears in the masthead.

#### Instruction Print Sets

And now we have something for the small PSA clubs, especially those whose geographical location makes it difficult for the members to attend national conventions, to view leading salons, or be present at judgings.

The Instruction Print Sets are intended to bring the highest type of salon work to these clubs. The sets that are sent out are one-man shows and each is accompanied by a discussion such as a panel of judges might make.

. We have had collections of fine pictures before, but had to depend upon the criticicisms of the club's own members, who we all think are prejudiced in their views. With these prints, we have the comments of topranking salon judges. It is interesting to learn what the leading experts think of this picture and that, and such knowledge may enable us to see why our own work doesn't get recognition beyond the local club.

The director of this new activity is Dr. John S. Anderson, First National Bank Building, Grand Island, Nebraska, and we suggest that you write him for further information.

## INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor

October 20 is closing date for the first International Club Print Competition of the 1952-53 season. Baltimore CC will handle the judging. Judges for first round are A. Aubrey Bodine, FPSA, Mark Mooney, APSA and Edward L. Bafford, APSA.

Send your club's four top prints right away to Baltimore CC, 601 W. North Ave., Baltimore, Md. Entry blanks and information from Dr. Grant Haist, 166 Valley Crest Rd., Rochester 16, N. Y.

#### Introducing A New Director

Taking over as new director of the International Club Print Competition is Grant M. Haist of Kodak Camera Club, Rochester, New York. Grant is active in photography, both as a vocation and as a hobby. He finished his education at Michigan State College, receiving his Doctor's degree in Physical Chemistry in 1949. Since then he has been a member of the Photographic Chemistry Department of the Research Laboratories of Eastman Kodak Company.

Active in Club work, Grant has served on the pictorial committees of the Kodak and Rochester International Photographic Exhibitions, and has just completed one year as chairman of the Monochrome Section of the Kodak Camera Club.

#### AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Morit Winners)
PSA Nature Portfolios
PSA Photo-Journalium Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois. When asked to give a thumbnail sketch of his photographic background, Grant said that this was a little tough to do, but with a little probing here is what we were able to find out: As with many serious amateurs his "photographic life" dates from the time he won a 35mm camera in a newspaper contest. He maintains that the exclusive use of color film to take snapshots taught him to carefully consider each exposure before taking it. From there he worked up to a 4 x 5 Super D Graflex for serious black and white work.

Exhibition photography looked interesting and enough acceptances and honor prints in International Exhibitions spurred his efforts in nature, pictorial, and documentary fields. Color slide exhibiting in nature and pictorial round out his photographic efforts. This year the Buffalo Nature group selected Grant M. Haist as one of the color jury for their International Nature Exhibition. He also served as a judge for the PSA Nature print competition.

As a director of this PSA activity Grant will have a good background to take care of all the planning which is necessary for a smooth running operation. From there on out, with a little imagination and with the interest and help of PSA Camera Clubs, the International Club Print Competition, we predict, will continue to grow and prosper.



STANLEY D. SOHL, Associate Editor

#### International Portfolios

With the New York Convention of 1952 a matter of history and the Los Angeles Convention of 1953 a pleasant anticipation, the International Portfolios found new life and new hope during this summer.

The Portfolio room on the fourth floor of the Hotel New Yorker was not only a meeting ground for the internationalists, but it truly emphasized the friendliness and mutual feeling of warm cooperation that exists among us. Although all phases of the several portfolio activities of Pictorial Division were on display, it was at the International Table where one found Mexico and Canada with their arms around the shoulders of China, discussing the beautiful work presented by the pictorialists of New Zealand and France! Kipling's admonition that "East is East and West is West, and ne'er the two shall meet" again was kicked into a cocked hat—as it usually is when the members of the International Portfolios assemble to discuss their common hobby.

Plans for the betterment of the International Portfolios were discussed and those problems which in the past have been bothersome seemed to vanish into thin air. More and better activity is in store for all internationalists, and encouraging announcements will be released in the very near future.

Our days of stagnation and doldrums are gone—the future is bright! Stay in there punching and watch the interest and activity perk up, but fast!

See you all again in Los Angeles in 53?

#### Comments Into Spanish

Col. Charles J. Perry, Director of the International Portfolios, has been working hard getting materials together and ready for translation into Spanish for our South American and Mexican members. The latest translation is done by Juan Garcia from Elwood Armstrong's, F.P.S.A., commentary on the One Hundred Pictures of the PSA Permanent Collection. This translation is then recorded on tape to be used by local clubs for their programs. It is now already in use in Mexico. This new service is good publicity for our International program and the PSA. In the near future Philip B. Maples will have some new English originals ready for translation.

#### Miess In Mexico

Ray Miess, APSA, the newly elected Chairman of the Pictorial Division, spent a week in Mexico City this spring. Actually a delegate to the Rotary International meetings, he was privileged to visit the beautiful Club Fotografico de Mexico as well as many places in the photogenic city.

In preparation for his trip, Ray had studied the Spanish language for over a year, and had succeeded in gaining a vocabulary approximately equal to that of a fourteen year old boy.

He was greeted at the airport by a delegation headed by Francisco Sobrino. In the group was the president of the Club Fotografico de Mexico, Sr. Jose Turu. ex-president, Manuel Ampudio, Arturo Vives, and Mario Sabate. Later he was honored by the Society and he responded with a short talk. During his stay in the capital he attended a number of meetings of various sections of the club.

He left Mexico with Turu and Sabate and he promised to aid the club with forms and circulars, relative to the approaching Salon International de Art Fotografico.

This information came from the "June lssue Bulletin" published by the Club Fotografico de Mexico.



MISS EVELYN ROBBINS, Associate Editor

#### Chirps From The Robbins

Were YOU at the PSA Convention, just finished, in New York?, I hope so for it was a grand one.

It was my great privilege and honor to spend quite a bit of time in the Portfolio Room, and there meet with a great many Portfolioists that I had not met before and to renew acquaintances with those I had. Of course, that isn't to mention the tremendous thrill gotten out of talking with these who were quite new to the activity and convincing them that they really were missing semething BIG by not joining in this great organization of ours and becoming a part of italicant is the semething at least I hope I was sufficiently convincing, because if you haven't yet been "bitten" by the Portfolio bug, you just aren't quite in the swing of things.

Overheard conversations covered everything from the various merits and advantages of print finishes, such as varnish vs. wax, etc.; how to apply it and what the results should be to give the very best possible quality-the advantages and disadvantages of Portfolios that used a maximum of 11 x 14 prints—and the same controversy on the ones using exclusively 8 x 10 prints, and the comparison of one against the other in size. Discussions on the different papers, developers, toners, etc. Doesn't that sound familiar? Of course it does! isn't that the usual trend of the notebook entries in the Portfolios themselves? It was only natural, because after all, they were simply carrying on where they had left off in their own particular circles.

During the course of the conversations the following question was put to me, and I wonder now if perhaps there might not be others who have the same problem. "I'd like very much to belong to a Portfolio, but I've always felt that it was impossible because my address is constantly changing—it is one locale in the winter and another in the summer. Would there be any way I could join a Portfolio?"

Of COURSE you may join a Portfolio! Just keep your Portfolio Secretary informed at all times, giving him or her the address to which the Portfolio must be mailed at that particular point in its circuit, allowing ample time for the setting up of the schedule so that you will receive it promptly and at the proper address. There really isn't much of a trick to it, and certainly very little extra work involved. It does work, and works beautifully. I belong to one that works just exactly that way, and so far as I know, from the schedules, that Portfolio has yet to bog down a single time due to a delay on the part of the person who carries a different address in the summer than he does in the winter. If it is held up, it is due to some other reason, you can always place a very sure bet on that.

One point which was brought up in the Portfolio Members' Meeting that I think it might be well to discuss with your fellow Portfolio members was this. It was agreed that it would be an excellent idea to add to the Portfolios a section just for remade prints. The rest of it would remain the same. What do you think of the idea of carefully noting the comments on your print, and then doing it over according to those comments and putting it into the Portfolio again in this particular section, chiefly as a check for those that advised the changes, to see if you DID understand what help they had tried to give you. It's something that might well be discussed with your fellow Portfolio members, and if you agree that it would be good, then I'm sure that just that sort of thing can and will be put into use.

It is my sincere wish that more of you could attend those meetings in the Portfolio Room—truly, they are unbelievably wonderful. I was privileged to introduce

several members of Portfolios that had not met before, and then sit back and watch them. It was but a matter of a couple of minutes until they were chattering away as though they had known each other all their lives. It was nothing unusual to see them from then on at various programs together, either in twos, or even a larger group, if that particular Portfolio happened to have better than average representation present. That those particular Portfolios will really hum from now on would be my guess from experience.

Several met their Commentators for the first time. That is an experience beyond description. Will it suffice if I simply say, "Both wore grins from ear to ear"? And that is actually the story. It never failed to happen that in no time at all the Portfolio members were asking the Commentator's advice and help; and the Commentator would give it without hesitation and no matter how long and detailed an explanation it took. The loyalty to THEIR own particular Portfolio is tremendous, too, because before the conversation was ended the Portfolioist had been urged, and more than urged, to enter the Print of the Month Contest that John Hogan is so ably guiding, with the reminder that THEIR Portfolio just had to win the most points!

Yea, a visit to the Portfolio Room at a PSA Convention is a truly unforgettable event and one that I hope you may all experience soon. You'll find a warm hearty welcome there!

#### Tape Recorded Portfolios

By ELDRIDGE R. CHRISTHILF, Hon. PSA Director—PSA American Portfolios

The fact that a number of PSA members have tape recorders has brought a suggestion from Sam Levy, Harristown, Illinois, which we feel has considerable merit—Tape Recorded Pictorial Portfolios.

Briefly, and subject to change, the mechanics will be the same as those under which the PSA Pictorial Portfolios are operated, with the exception that all comments, criticisms, etc. will be via tape recordings instead of by writing. Each member will supply his own 5" roll of tape along with his prints, and all comments and criticisms on that particular print will be made on the member's tape, along with his technical data and any other information that he may wish to give about that print. As the Portfolio will contain no writing it will be able to travel by parcel post instead of Railway Express.

Do not send in your enrollments now—but if you do have a tape recorder, and wish to participate in such a Portofolio please let us know at once. Whether we inaugurate such a Portfolio will depend entirely upon the response that we receive to this initial announcement. It is hoped that the response will be sufficient to enable us to start several Circles in the near future.

Address all commounications in reference to this to:

E. R. Christhilf, Director PSA American Portfolios, Rooft 406-800 Davis Street, Evanston, Illininois

#### Meet Another Portfolio Member

The following was picked up by the alert secretary of Pictorial Portfolio #64, Miss

Susan Sherman, and I wonder just how many of us feel the same way. Let's see if you aren't in agreement. Grant Reed tells us of the three phases through which he passed since starting photography as follows:

"1st: A great awe, bordering on reverence of anyone or anything connected with a darkroom—and a fear that any step I might do wrong would absolutely ruin my whole picture. This I call my 'wonder phase'. Wonder why I ever got out of it?

"2nd: This phase I call my 'hot shot' phase. After a few rolls of film I began to notice that a little more or less, a little hotter or colder, a little lighter or darker, etc. etc. etc., didn't seem to make much difference—I still got an image. Nothing to this photography. Look, I'm a photographer—I make Pitchers!! Well, this phase persisted for quite some time. Then I began to compare my prints to others: 'Boy, what's the matter with you?' I says to myself, 'Why are these shots of yours not so good?' And that word 'why' has helped me no end. Which brings me to:

"3rd: The Renaissance: I 'awoke' to several facts;

- a. Exposure must be right.
- b. Film development must be right (including fixing, washing and drying).
- c. Print development must be right. (Don't stretch development or pull the print too soon.)
- d. Print finishing must be right. Drying, flattening, spotting, varnishing, etc.

"And if you don't believe real care and attention to details will improve the final result, just fill out the attached coupon, and I will send postpaid some prints made a short two years ago—you'll be convinced!"

#### "STAR DUST"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y Star Exhibitor Portfolios

This month's column is devoted to a letter from another member in Star Three who sets a high standard for his group with the following summary which he entitles CRITICISM.

"I intend this criticism to be constructive, but frankly, I was disappointed in Star Exhibitors Number Three. In fact, I might say that I was even disgusted with the general complexion of the prints in round one. In my opinion, only three prints out of the fifteen submitted are salon material. A fourth one is barely possible.

"On the basis of the 1950 Annual of Photography, I was correct in assuming that completed, technically correct salon prints was what one should expect from this group as that issue of the Annual shows an impressive salon record of twelve members in the last three years, namely an aggregate of 1.696 prints accepted and hung in various recognized salons. If the prints in round one are a sample of what was accepted and hung in those salons I certainly have little respect for the judgment of those juries. Some of these prints possibly can be made into real salon prints, but generally I feel that you will each have to agree that this is a very poor showing for fellows who have had the number of prints accepted and hung that you have. I know you have had prints rejected, as each of us have, and in my opinion this Star Exhibitors Portfolio should show only our best work.

"Most of you have no doubt attended the judging of several salons. You know how the three judges react to 2,000 or 3,000 prints that pass before them in the light box at the rate of one a minute and they vote in, hold or out. If sufficient 'Ins' are voted, your print hangs. If it is held it gets up for a second review, and it may hang or it may be ultimately out. None of us knows what the reaction of the judges will be to our print. We only know the actual result which was either 'In' or 'Out'.

"For this Portfolio I believe that we fifteen comprise a jury. Our vote is not in or out but in the notes on each print we will give our opinion as to why it is in or why it is out and what may be done about the print to make it one that other juries will vote in.

"This portfolio should be one that we can show to and discuss with our friends and before our clubs as an example of what is the best that can be produced. Technically it should be perfect. I showed this first round of fifteen prints to a small club here at the Federal Reserve Bank. The comments on quality and technique on most of these prints was something that I do not care to repeat, and honestly, these kids were right, for as a whole, these prints smell as compared to what should have been submitted in this first round.

"I know you fellows don't like this and would like to tell me where I get off, but what I am aiming at is this: Let's make this Portfolio what it is supposed to be-a reviewing clinic made up of salon exhibitors who know salon prints and who can be helpful to each other in making real constructive suggestions for improvements. Technically, we should all be tops. Our ideas as to what is a pictorial or salon picture may differ. That is to be expected; but, frankly, let's have Star Exhibitor Portfolio number Three made up of prints that sing and that will establish a reputation for this group that will be the envy of the members of the other portfolios."

F. L. PURRINGTON, Wheaton, Illinois

## Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

It is with regret, that I announce the resignation of Maurice H. Louis as Assistant Director of Portrait Portfolios. In his place, William H. Turner of Wallingford, Pa. will assume the duties as Assistant Director.

The 1952 Convention was well represented by many Portrait Fortfolio members. Those who signed the registration book were: William H. Turner, Wallingford, Pa., Henry C. Radon, New York, Henry C. Sollman, Cobleskill, New York, Edna V. Tucker, Utica, New York, Arnold W. Wise, Albany, New York, Caryl R. Firth, Trappe, Md., Lyle M. Wilson, Roanoke Rapida, N. C., Henry O. Forrest West Englewood, N. J., J. G. Whetson, Youngstown, Ohio, H. L. Garrison, Westfield, N. J., Susan Sherman,

N. Y. C., Carl C. Shutt, Warren, Ohio, Belle McMullin, Lansing, Mich., Rietta Scofield, Waterbury 8, Conn., Stanley Vlattas, N. Y. C., Florence Jordy, Madison, N. J., C. Oliver Proctor, Washington, D. C., George Munz, Bergenfield, N. J., B. Kleban, Wilmington, Del., George Braun, Ridgefield, Conn., Louis Lehman, Trenton, N. J., Maurice H. Louis, N. Y. C., Herbert Jackson, Signal Mt., Tenn., Fernald S. Stickney. West Caldwell, N. J., W. F. Small, Newburgh, N. Y., Alfred Weber, Bridgeton, N. J., Gerald F. Greenridge, Brooklyn, N. Y., Catherine Dorr Whetson, Youngstown, Ohio.

Romance has blossomed in the Portfolios. Miss Catherine E. Dorr of Brooklyn, N. Y. met Mr. J. George Whetson of Youngstown, Ohio at the Baltimore Convention, became engaged at the Detroit Convention and were married in June of this year in time for the convention.



GEORGE GREEN, Associate Editor

I've come to the conclusion that it doesn't pay to plan too for in advance. I'm not diluting my "soup" with tears but I sure had planned on attending the Convention this year. But "Hypo" was ordered back to bed by the medics. So, instead of meeting all you grand PSAers and flapping the humid air with photographic chin-chin, I'm up to my elbows in suds and clothes which three active images can dirty quicker than you can dry a negative.

Although my skill with the skillet can in no manner equal "Hypo's" it nevertheless is nothing to be thrown to the dogs. Nevertheless the kids didn't eat as much nor with the zest that accompanies the better-half's platters. I had the technique but not the presentation! I tossed the food into the plate instead of making it attractive to their eyes so that their little atomachs would want to eat my cookery.

What has all this to do with Pictorialism? Well, like the proof of the cooking is in the cating, the test of the photographer is in the presentation.

Presentation requires technique. Technique calls for knowledge of both the tools and the subject matter.

Knowledge is divided into two categories: book (theory) and practical (working). Although it is best to acquire them in the above order it doesn't matter too greatly UNLESS you have taken on bad habits while attempting to do it first and read about it afterwards. Good, solid knowledge is based upon reading and learning first and then going out to put it to use.

Once you know what you're doing you must go one step further. You must learn how to apply this technique. You must begin to see what impressed you and then you must strive to capture that impression. After you've done that you have to create this impression all over again in order that

those who view your print will in turn see what caught your eye and warranted your taking and making the picture.

Like ham goes with eggs, knowledge goes with technique. You can have one without the other and do alright but it takes the combination of both plus the seasoning of impressions to bring acclaim.

We can't hold the camera for you or help in your darkroom processes but we can be of aid. P. D. is here to serve you. Tell us your problem and show us your prints and we'll carry the development from there,

#### Award of Merit

The following changes have been made in Star Exhibitor ratings since the last list was published:

#### New One Star Exhibitors

Nils Lindstrom, Ljungby, Sweden Alice Ingersheimer, Brookline, Mass. Dr. S. N. Sarkar, Calcutta, India Stanley D. Sohl, Lincoln, Nebr. C. Bronson Weed, Hamden, Conn. George J. Munz. Bergenfield, N. J. Claude Vivier, Roubaix, France Emile Descamps, Roubaix, France R. W. Beede, M.D., Youngstown, Ohio

New Two Star Exhibitors

W. Arthur Young, Webster, N. Y. John O. Hay, Cleveland, Ohio

Advanced from One to Two Star
A. E. Woolley, Baton Rouge, La.
Lawrence W. Spaven, Rochester, N. Y.
Howard A. Hartman, Chicago, 111.
Walter F. Wood, Montreal, Canada

New Three Star Exhibitor

Mrs. Ann-Marie Gripman, Gothenburg, Sweden

Advanced from Two to Three Star J. Wallace Galloway, Edmonton, Canada Glenn E. Dahlby, Oak Park, III. Charles N. Chambers, Calcutta, India John F. Barnes, San Jose, Calif. John I. Fish, Rochester, N. Y. Martin W. Lentz, Wichita, Kan. Blanche M. Lentz, Wichita, Kan. P. N. Mehra, Allahabad, India

Advanced from Three to Four Star Harry L. Waddle, APSA, Port Dover, Canada C. F. Luce, Jr., Atlanta, Ga. Newell Green, FPSA, Hartford, Conn.

If you feel you are eligible for the Star Exhibitor ratings, write to Glenn E. Dahlby, Director, for full information about the requirements for the various ratings.

#### Report of the Personalized Print Analysis Service

#### J. ELWOOD ARMSTRONG, FPSA Director

The Personalized Print Analysis Service has truly been such to the P.D. members of the P.S.A. Without discussing the fact that it is rendered free to members of the Pictorial Division it evidently is and has been of some value because during the past two years more than 500 prints have been individually analyzed, and a personal letter written by the director to each member sub-

mitting prints with helpful suggestions for the PSAer's guidance. Reproductions from Salon Catalogues have been returned with the analyzed prints to help members see how good photographs could be made with the same material.

A review of this prodigious number of analyzed prints brings two compelling needs to the fore; 1) a better understanding of picturization and composition and 2) a more definite approach to print quality.

Both of these shall be given treatment in the P.D. section of the Journal from time to time. Suffice it to state that the first four ratings of the Analysis are: Subject interest, originality and impact, emphasis on center of interest, and compositional design. Just look at some of your prints and see for yourself whether you have a picture, a print, or a snapshot. How can you tell? Just use the above as your guide. And we'll meet in the Journal sometime soon to see whether you see eye to eye with us.

Evidently, everyone is interested in making good and/or better photographs. How do we know? Hecause out of the vast number of prints received for analysis every state in the Union and distant parts of the world were represented.

Space prohibits publishing all of the letters of appreciation the Service has received. Perhaps this one will enable you to understand why we feel so proud of the work Mr. Armstrong has done and is doing.

W. C. Streib, 94 South St., Somerville, N. J., writes: "Your helpful criticisms of the prints forwarded to you last February were so valuable that one of our members, Mr. Lee Hedges, was able to win "best in show" with a revised print of one which he had submitted to you. Needless to say, both Hedges and I were delighted with the services you so ably and conscientiously gave. Your comments were fair and just and they were accepted with the full understanding that we have a lot to learn."

How about you? Do you have a lot to learn? If you do we offer the free service of the Personalized Print Analysis by J. Elwood Armstrong.

## Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo alides, L-monochrome alides, A-architectural prints, S-acleutific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Piotorial Division approval. Check salon list of appropriate division for recognition of other sections. TOKYO (M, T) Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Takakuwa, 1948 Kichijoji, Near Tokyo, Japan.

NEW ZEALAND (M, T) Exhibited beginning Oct. 4 at Art Gallery. Data: H. A. Larnsen, Salon Secy., P. O. Box 324, Hemilton, New Zealand.

IRISH (M) Exhibited Oct. 20 to Nov. 1 at Dawson Hall. Data: Geo. McLean, Exhib. Secy., 11 Hume St., Dublin, Iveland.

HOUSTON (M) Exhibited Oct. 12,26 at Museum of Fine Arts. Data: Katherine Wray, Museum of Fine Arts, Houston 5, Texas.

GHENT (M) Exhibited Oct. 21 to Nov. 9 at club.
Data: Julien Tack, Secy., Nieuwland 37, Ghent,
Belgium.

MISS. VALLEY (M) Exhibited Stix-Baer & Fuller, Oct 5-19. Data: E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

CHICAGO (M) Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSaile St. Room 1382, Chicago 4, III.

DOMINICAN REPUBLIC (M, C, T) Closes Oct. 12.

Exhibited Oct. 24-31 at Art Gallery. Data: Juan U. Garcia, Rosa Duarte 29, altos, Ciudad Trujillo, Dominican Republic.

MEXICAN (M, T) Closes Oct. 15, Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografice de Mexico, San Juan de Latran 80, Mexico 1, D. F., Mexico.

SANTA BARBARA (M. T) Closes Oct. 18. Exhibited Nov. 1-10. Data: Wm. A. McBride, 12221/2 State St., Santa Barbara, California.

HONG KONG (M. C) Closes Oct. 18. Entry form and fee waived. Exhibited Dec. 1-6. Data: Se-Leuk Keen, e/o Hang Shing Co. Ltd., 52 Bonham Strand East, Hong Kong, China.

VICTORIA (M. T) Closes Oct. 18. Entry fee \$1.50 for prints. Exhibited Nov. 16-23 at Empress Hotel. Data: Jas. A. McVic, 2171 Bartlett Ave., Victoria, B. C., Canada.

ARIZONA STATE FAIR (M. T) Closes Oct. 24. Entry fee \$1.50 for prints. Exhibited Nov. 7-16. Data: Miss Agnes Holst, Supt. of Photography, Arizona State Fair, Phoenia, Arix.

SAYTIAGO (M, T) Closes Nov. 4. Exhibited Nov. 20 to Dec. 20. Data: C. A. Yarrington, 50 Church St., N. Y. 7, N. Y. or Foto Club de Chile, Calle Huerfanos 1223, Santiago, Chile.

CUBAN (M. T) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

SPRINGFIELD (M, T) M closes Dec. 3; T Dec. 10. \$2 entry fee for prints. Exhibited Jen. 4-25 at Smith Art Museum. Data: J. E. Phelps. G. W. V. Smith Art Museum, Springfield 5, Mass.

MINNEAPOLIS (M, C) Closes Jan. 13. Entry fee 82.00. Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minnespolis, Minn.

ROCHESTER (M. C. T. S. ST, SS) Closes Feb. 12. Exhibited Maich 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkside Road, Rochester 16, N. Y.

SYRACUSE (M. C. T. S. ST) Clores Apr. 20. Print fee \$1.00 and return postage. Data: Allen Ruch, 1421 Butternut St., Syracuse, N. Y.

#### Other Salons

ROYAL (M. C. T. S. SS. A. MP) Exhibited at Leeds and Bristol Oct. 25 to Dec. 31. Data: Secy. Royal Photographic Society, 16 Princes Gate, London SW 7. England.

STOCKHOLM (M) Exhibited in October, Data: Swedish Master Competition, Box 3221, Stockholm 3, Sweden.

LJUBLIANA (M) Exhibited Nov. 29 to Doc. 20. Data: Foto in Kino-amaterska Zveza, Lepi Pot 6, Ljubljana, Jugoslavia.

ZARAGOZA (M) Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Hajos, Zaragoza, Spain.

BATH (M. T, C, L, S, Record) Exhibited Oct. 4-25. Data: J. R. H. Cade, 25 Upper Horo Walls, Bath, Somerset, England.

RHODESIAN (M, A, S, C, T) Exhibited during Octuber. Data: Max B. Kew, The Mashonsland Photographic Society. P. O. Box 2038, Salisbury, Southern Rhodesia, So. Africa.

SOUTHAMPTON (M, T) Closes Oct. 7. Exhibited Oct. 25 to Nov. 22, Data: Southampton Camera Club, 36 Carlton Crescent, Southampton, England.

PETROPOLIS (M. C., M Press, T) Closes Oct. 30, 1952. No fee. Exhibited in December at Hotel Quintandinha. Data: L. A. Pimental, Sociedade Fluminense de Fotografia, Gaixa Pustal 118, Niterol, State of Rio de Janeiro, Brazil.

LINCOLN (M. A. S. I., T) Closes Nov. 8. Exhibited Dec. 6 to Jan. 4 at club. Data: A. J. Hawkins, Branston, Lincoln, England.

SAN SEBASTIAN (M) Closes Nov. 10. Exhibited Dec. 1952. Data: Club Vasco de Camping, San Marcial 19. San Sebastian, Spain.

JAPAN (M. T) Closes Nov. 15. Exhibited Jan. 15-22 at Galleries of Mitsukosht, Tokyo; later at other Japanese cities. Data: Goro Ueso, The Asahi Shim. bun Bldg., Yurakucho, Tokyo, Japan.

LUCKNOW (M, C, T) Closes Dec. 15. Enhibited Feb. & Mar. Data: S., H. H. Razair, 63 Yahlapur, Allahebad 3, India.

BENGAL (M) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data: B. K. Muckerjee, 24B Hindusthan Park, Calcutta 29, India.

CHARLEROI (M) Closes Feb. 15. Deta: R. Populaire, 18 Rue Destree, Charleroi, Belgium.

## **PSA COLOR DIVISION**

Forestry Building, State College, Penna.



The C.D. Hospital Project In Action In the U. S. Army Hospital in Tokyo Japan, American Red Cross Gray Lady Mrs. Edward X Blaschka of Seattle, Washington brings happy memories of the New England countryside to PFC. Daniel Hamel (right) of Brownville, Maine even though Cpl. Andrew J. Barry (left) of Klamath Falls, Oregon seems somewhat skeptical. Color slides donated by PSA members and others, either hand viewed by individuals or projected to larger groups bring great pleasure to thousands of Korean War casualties and other patients in more than 50 U. S. Army, Navy and Veterans Hospitals in the United States, Japan and Korea. Please identify your spares and rejects as to subject matter and/or geographical location and send them to the PSA Hospital Project, 353-31st Ave., San Francisco. Official ARC photo by Mori.

#### Nine Years of Progress

(Editorial note For a complete report on Color Division work during 1951-1952. See Page 571.)

In the November 1944 annual issue of the PSA JOURNAL, Mr. John S. Rowan, FPSA, in the President's report said, "The Color Division has sprung to life under Mr. H. J. Johnson and put on a bang-up International Color Slide Salon. This Division is now showing results which include many color slide interchanges and the encouragement of several additional color salons throughout the country, including the present one in connection with the PSA Exhibition. Recognizing that color photography is in for a big advance, many interesting plans are being laid so that due consideration and encouragement will be given to all phases of color, I feel that this is going to prove one of the most active Divisions in the Society,"

Mr. Rowan unfortunately did not live long enough to see that his prediction was an understatement of Color Division's poten-

In the years prior to 1943, Color Division existed in a state of inactivity. There was no treasury to finance its activities. Yet, without asking anything from PSA, it began to develop an extensive SERVICE program for color photographers. Most of the activities, by efficient organization and by

keeping expenses within receipts, from the very beginning were able to carry their own weight. C. D.'s philosophy always has been that dues should be spent for the benefit of those who pay them, at the same rate they are paid in, subject only to the statistical margin necessary for safety. And so today, your \$1 a year dues entitles you to participate in all of the division's activities without any further charge and to compete for the sterling silver medals and ribbons which are awarded in the various competitions.

A profound tribute to the success of its activities and services is found in the growth of its membership. From only a few hundred in 1943, the division now boasts a membership of almost 3,000. This represents a little over 40% of PSA's total enrollment.

Interest and participation in the various activities has kept pace with the increase in membership. From the very beginning, color exhibitions have been enthusiastically supported by color photographers. A little over 300 persons submitted entries to the first exhibit held in Chicago in December 1943. Just 8 years later, 1,111 persons entered Chicago's 1951 exhibition—the largest all color show ever to be field anywhere in the world.

: Who's Who in Color, which first appeared in the September 1944 issue of the JOURNAL listed the names of 217 persons who were successful in two or more color shows. The

1952 Who's Who contains almost 31/2 times that number (732). In addition, there were a few less than 1,000 persons who were successful in only one exhibition. One of the most important factors in the development of this activity is C.D.'s master mailing list which was used by 29 exhibitions this past year. This list of names and addresses of contributors is made available to each color show which promises to follow the Division's standards and agrees to reciprocate with the names and addresses of its contributors so that the list can be kept up to date. In the past year, five exhibitions were accorded special recognition for efficiency and exceptional service to their entrants.

A glance through the Color Division report for 1951-52, will reveal many new records for service. The bi-monthly slide competition for clubs with 138 clubs catered, is the largest activities of its kind in the world. In addition, 66 clubs enrolled in slide circuits. The exhibition slide set distribution service throughout North America and the International Exchange sets provide world-wide review of the work of our Color photographers. Interest in slide competitions for individuals has expanded so that two classes will be required this year to take care of the demand. The slide study groups, one of the newer services, has grown steadily during the past four years and now over 100 persons are enrolled with special groups for the larger size transparencies.

The slide circuits for individuals which were among the original activities of the Color Division continue in popularity with the 24th circuit completed last June. Since the inception of the Slides-for-Veterans program, approximately 250,000 slides have been distributed to hospitals in the United States, Japan and Korea, Several new services were introduced during the year just ended, including foreign slide circuits, a star-rating plan for Color photography, and a club Color Slide Directory which lists slide sets available for loan to other clubs.

The very first circuits and competitions for stereo workers were conducted under the direction of Color Division. In the January 2002 2004 of the PSA JOURSAL, President Norris Harkness, APSA, who will be highest compliments and commendations to the officers and members of Color Division for a most praiseworthy accomplishment.

"They saw the possibilities in stereo photography as a potent area of photographic interest. With finest forethought, they went to work at a time when few others had any great faith in the rebirth of this old kind of camera work. They laid out a program for both immediate activity and long-range value, and they implemented that program efficiently and well. Today the infant they found on the doorstep and took in as a beloved foundling has reached the point where it can stand alone. Its training, health and its basic and vital strength are firm: thanks to CD it can now begin to make its own way in a world that seems to demand a good start for its new citizens. Accordingly, the Board of Directors have voted to establish a new Stereo Division. . . . When you join Stereo Division . . . Keep in mind . . . all that every PSA member owes to Color for what they have done for photography and PSA in giving our youngest division such a grand start."

As in the past, Color Division will continue to serve its membership by inaugurating new activities, services and benefits which will create further participation in and enjoyment of our hobby—color photography.

The accomplishments of the past nine years are not the results of the efforts of just one individual but those of many persons. To H. J. Johnson, FPSA, who gave Color Division its firm foundation-to those chairmen who succeeded him-wand to all the committee members and volunteer workers whose unselfish devotion to the work of Color Division and PSA has been invaluable, are extended our sincere thanks. The list includes H. J. Johnson, FPSA; George W. Blaha, APSA; Rev. Herman Bielenberg, APSA; Karl A. Baumgaertel, APSA; George F. Johnson, APSA; Frank B. Bayless; Mildred Blaha; Walter Carter; Donald Eaton; Merle S. Ewell, APSA; Vella L.

Charles Greene; Donald B. Grim; Harry Haimes, APSA; R. B. Horner, APSA; Charles Kinsley, APSA; A. C. Klein, APSA; Blanche Kolarik, APSA; Charles B. McKee, APSA; H. G. Mitchell; John Moddejonge, APSA; John Mulder, FPSA; Dennis W. Pett; L. F. Plummer; Frank Proctor.

Finne.

W. K. Raxworthy, APSA; Fred Richter; W. H. Savary, APSA; Harrison S. Sayre; Fenwick G. Small; Emmett E. Smith; Eric Sorensen; Sam Vogan, APSA; and Paul J. Wolf, APSA.

- - MILDRED C. BLAHA

#### Korean Communication

From the 25th Evacuation Hospital somewhere in Korea comes the following note of thanks for the slides donated through the C. D. Hospital Project.

"We should like to thank all for the assortment of Color Slides which we received this week. We have sorted all of them by States and when we have a slide social in the wards, the servicemen are delighted to see their State projected on the screen. We have the hand viewers that can be checked out to the bed patients and that helps fill the long hours of the day. At every showing there are interested "Shutter Bugs" who comparent on the composition, exposures, and so forth. The patients here at the 25th Evacuation Hospital are most grateful to you for your interest in them. The Staff wishes to thank you also."

Donations of slides received are still running a thousand or more a month short of the quantity needed. Please send any slides you can spare with a simple identification as to subject matter if possible to Karl A. Baumgaertel, 353-31st Avenue, San Francisco, California.

#### First International Circuit

The first International Slide Circuit has been established by the Color Division. This Circuit is made up of two slides each from 10 American slide makers and will circulate in The Netherlands. A similar collection of slides from that country is now circulating among the circuit members in this country. Each circuit includes hiographies and photographs of the participants, and complete technical data on the slides.

The ten American participants in this new Color Division Service are: Helen Merkel, Philadelphia; Ken Barton, Cornell, Il-

#### Coming Color Exhibitions

CHICAGO, Nov. 5-16, deadline Oct. 18. Four slides (all sizes), 21. Forms: Arthur Papks, 4106 Gilbert Av., Western Springs, Ill.

ARIZONA, Nov. 7-16, deadline Oct. 24. Four stides (up to 4x5), \$1. Forms: Agnos Holst, 1902 E, Willetta, Phoenix, Aris.

SANTA BARBARA Nature (slide section), Nov. 1-10, deadline Oct. 18. Four slides, \$1. Forms W. A. McBride, 12221/2 State St., Santa Barbara, Calif.

VICTORIA, Nov. 16-23, deadline Oct. 18. Four alides, \$1. Forms: Irvine Dawson, 680 Victoria Av., Victoria, B. C., Canada.

MISSISSIPPI VALLEY, Nov. 5-8, deadline Oct. 22, Four slides, \$1. Forms: F. A. Tucker, 3625 Carter Av., St. Louis 7, Mo.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, \$1. Forms; Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

linois; Arthur Papke, Western Springs, Illinois; Egon Berka, Chicago, Illinois; Lloyd M. Southwick, Edinburg, Tex.; George Clemens, McConnelsville, Ohio; R. B. Porter. Fanwood, N. J.; Hoyt L. Roush, Charlotte, N. C.; Art Opal, Waukegan, Ill.; John C. Moddejonge, Cleveland, Ohio.

These International Circuits are under the

These International Circuits are under the supervision of John C. Moddejonge, 7414 Manhattan Avenue, Cleveland, Ohio.

#### Star-Rating Plan

Many inquiries are being received about the new Color Division project called the "Star-rating plan."

This plan has been set up by the Division to give a rating for exhibition slide acceptances. A rating certificate will be issued from one to four stars depending upon number of different slides and total acceptances. Applicants send in a list of titles of accepted slides in recognized color exhibitions, listing the names of the exhibitions and the year accepted. For full information, write: Lloyd Robinson, Jr., 1616 West 109th Street, Los Angeles 47, California.

#### Color at the Convention

Members of the Color Division again gathered in full force for the annual Convention of the PSA in New York to renew old friendships and to enjoy the thrill of becoming personally acquainted with those faces which had heretofore been names only. The intermittent dampness of the weather at no time dampened the enthusiasm of the CD clan for the get-together and the enjoyment of the many excellent programs scheduled for their entertainment. Much credit is due Paul J. Wolf, APSA, for the magnificent ground-work which he as local Chair-man of the CD Program Committee had performed prior to his unexpected departure for the West coast. His duties were graciously assumed by Mrs. Amy Mintel Walker, APSA, who in addition to her responsibilities as Chairman of the International Color Slide Exhibition, handled her job in a highly efficient manner.

The International Color Slide Exhibition had its first showing at the Manhattan Center, adjacent to the New Yorker Hotel, on Wednesday evening. Aug. 13th before an audience of some 2000 people. A total of 1800 slides were submitted by 456 entrants from 33 States, the District of Columbia, the Canal Zone, Hawaii and 12 foreign countries from which the jury accepted 402 slides for exhibition. The slides, shown in



Triel By jury-and the crowd loved it . . . crowded the room, set in the eisles. We don't know which side won, but the crowd did for sure.

Judge Phil Wehlman of Chicago could be stern . . . or seem to . . . and they crowded in to hear it all, when they could. Pix by Chuck Toback.







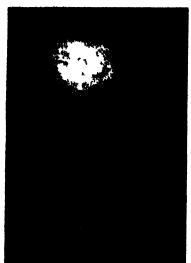
Pops Whitesell wanted a close look and Chuck Toback caught him

Chas Strade, M. J Schmidt and Chuck Toback caught him

Chas Strade, M. J Schmidt and over the over Pops speech It was good, too.

Groups of two to twenty all over the over Pops speech It was good, too.





The shot that many came to New York to make . . . and many did. Hamel Pic.



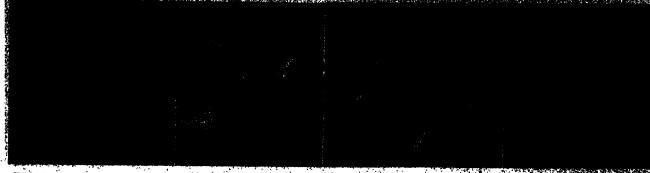
Bob Goldberg went on the boat trip and brought back proof that they liked it.



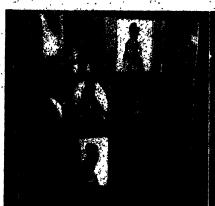
Harold Stern caught one of the models in the Steeplechase hurricane.





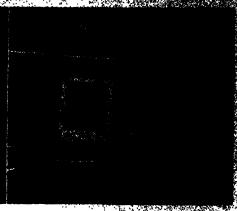


Fred Hamel took this row of plx. Nice shot of the color meeting? and Lejeren & Hiller packed Manifeston Control of Mildred Hatry congratulating Adolf Fassbender!

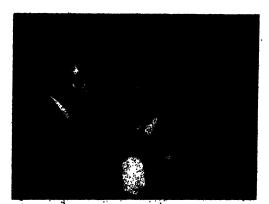




Francis Wu not only gave a good talk, he Larry Hiller, Adolf Fassbender and Fred showed fine prints in an invitation show. Archer found lots to talk about. Mel Phegley took these.



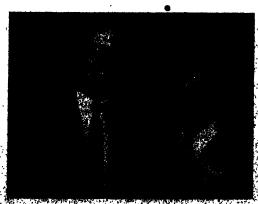
Two hard workers Particle Gree Gibbs Paul was General Chairm well done, Paul,



Norris Harkness congratulates Herbert C. McKay, the first recipient of the David White Award for stereo.



This is a picture of a man at work, Sement Hoffer busy to attend the Convention. He was in his derivation the state of the convention. essing the pictures for Convention publicity, pro service on all kinds of films and exposure . . and he turned out. Bernie used to be with Life but this own lab at 350 W. 50th in New York, Imagi self in a darkroom when the PSA Convention whole thing was made up of service tike that. crew, uniter Joe Bernstein, equipment suppliers and died by Bernie Corson, reception gang, registrers a everybody who pitched into make it a howling succ thanks especially to Bernie and to the photo Goldberg, Fred Hamel, Chuck Tabeck, Joe Be Parsons and the others who helped us cover the bows ever lied.



Art Albert of Medain Protographs in Nick New Sed capes 54,668 about (There See Sire Pelapeld about)

### THE MONORS BANGHET





Fred Archer, Hon. FPSA



Capt. Ronald Mackey, RN (Ret.) Benquet speaker



Norris Harkness, APSA, introduces the speaker of the evening.



Bruco Downes, APSA and Joseb Deschie, FPSA



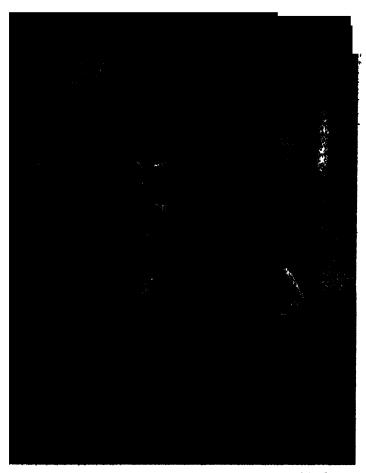
Amy Milstel Welker, APSA



- Paul Gittings brings PAA grantings.

All photos this page by Fred Hamel.

North Happens, Nam (cr., Phil Volumes, Jul Catalog Lagor W. a. Liberton Chicago, and Alfred Styth of Edmonton, group, and the second s



Carl L Gumpert

Informally posed, this is a strong, masculine, character-revealing portrait. Inclusion of the ship, out of focus, both complements the subject's profession and adds apparent depth to the photograph. Hersh lighting from direct sunlight has been tamed by the use of a reflector, revealing transparent shadows so desirable in outdoor portraiture.

Double trouble! Practice, patience, releasing the shutter at the split second, and sheer luck, will help you make an occasional pertrait like this. An old Army blanket, faintly illuminated, acts to set off the fair holr, while the reverse is true. Crumpled coat, stray hairs, eyes partially opened . . . that's what makes this photograph alive and real.

Maurice H Louis, APSA



# Why Not Better

By Maurice H.

There are few photographers, regardless of their specialty, who do not take at least an occasional portrast. It may be only an informal outdoor picture of a member of the family, or it may be a more ambitious portrait for exhibition purposes, made by artiheial illumination.

Although a professional photographer now. I graduated from amateur ranks. Since I know, and have experienced, the problems of both, I feel I can evaluate amateur portraiture impartially.

From the hundreds of prints continually passing through my hands as Assistant Director and Commentator of PSA's Portrait Portfolios, I have come to the conclusion that the average amateur-made portrait is inferior in quality to any other type of pho tograph he makes. I decided to find the reasons for this. After considerable study, I drew the following conclusions.

Portraits take patience, practice, and planning. But in what phase of photography are not these equally necessary? There is no short cut to proficiency, and many amateurs lose heart before mastering the technique which, in reality, is easily learned. Equipment is inexpensive; models, especially children, are readily available, and what better time can one find for this type of photography than during the winter months, or at night, or in inclement weather? Practice makes perfect, so why not make more portraits?

If the beginner could only learn the true importance of simplicity, most of his consequent problems would never arise. Simplicity in equipment, simplicity in proccosing, simplicity in lighting, simplicity in composition, and simplicity in models' dress and grooming!

Were I asked to name the greatest difference between amateur and professional photographers, I would answer: If there are two ways of doing a particular job, the singteur will always also the more difficult

# Make

# Portraits?

Louis, APSA

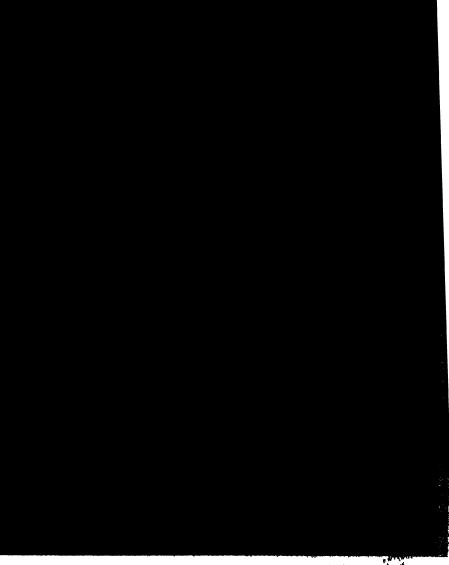
before you attempt to walk! There will be plenty of time later for you to exercise your imagination and initiative, but first ground yourself well in the fundamentals

The inexperienced look but do not see In the excitement of taking infrequent por traits, they are overly anxious to make the exposure and hustle into the darkroom to view their efforts What a rude awakening they receive when they finally study the finished print The unpracticed eye must be trained to note minute detail If jewelry 19 worn, does it draw undue emphasis? Is hair properly groomed? Do eleeves hang without objectionable creases? Are high lights and shadows properly placed and of correct intensity? Are facial weaknesses minimized by corrective posing or lighting? These and many other details must be recognized and dealt with at this stage. If you wait until mistakes appear on your negative, you are only asking for trouble, for many can not be corrected then So, look before you re lease that shutter!

A major criticism leveled at amateur pho tography concerns subject matter It is repetitious, it fails to elicit an emotional reaction, and it contains much extraneous material. These faults, as well as others, are just as valid in portraiture as in other forms of photography. However, they are harder to remedy, for in the making of a portrait we are concerned with the handling of fewer and larger masses, the face alone usually being of primary importance.

Remember, the larger you reproduce the face, the greater you emphasize your own technical shortcomings, as well as your subject's facial weaknesses. Expression is the keynote of a portrait, and this is transmitted by the eyes and mouth. Are they adequately lighted? Are they relaxed but still alive looking? Is background and dress in key with subject and mood? This is especially important in the making of character studies where the portrait often looks posed and unmatural.

How does one improve print quality? This is a favorite question of the amateur,



Theodore L Bronson, APSA

The judicious use of "propo" has elevated this partrait from a strictly conventional photograph into something much more appropring. The oval hat and veil accontuate the blonde hair and fair pith coloring. They also separate the subject from the backgraying. They dark dress offers a firm "base" found so necessary in the compaging of a portrait

#### Cover Picture by Charles Baptie, Jr., APSA

By capturing the expression of this truly noble character and combining it with flawless photographic technique, Charles Baptie, Jr., APSA, of Fairfax Hills, Va., has created a portrait of rare, artistic excellence.

The most difficult task of obtaining depth and roundness in a low-key portrait, while using a dark background, has been achieved by careful and delicate lighting.

Nowhere do you find disturbing mergers. Here again the subject's expression is paramount. It vividly bespeaks hundlity, kind-liness, patience and knowledge, Through these weary but agaless eyes, the weight trials and sorrows have been viewed. Yet faith in an eternal delay radiates through the medium of this photograph.







Maurice H Louis, APSA

The use of strebe has made it simpler to catch the peak of expression and action of this baby. No harsh lighting to Sestrey delicate flesh tones. A spatlight helps separate subject from background. The body is angled to such a degree as to eliminate any distortion of the near leg. An artistic touch is the inclusion of the baby's first shoe

Expression is the dominant factor of any portrait and often overshadows trivial short-comings. The striped jersey, deep shadows and prominent ear may disturb pictorialists but who will gainsay that this portrait has caught the impish and realistic expression of the All-American Boy? No salon winner, but this photograph will stand the test of time!

and more often than not he receives a pretty inconclusive reply. To me, perfect print quality is arrived at only by doing everything correctly—no easy task. A portrait is made by a series of steps, all related to each other. Just where the maker has erred is often difficult to ascertain on viewing the finished print.

To me, the most common weakness of amateur pertraits is their flatness, washedout high lights and lack of depth. Possibly
to avoid the much-publicated dense shadows,
or to escape retouching, the maker swings
to the other extreme. To correct this fault,
one often hears the instruction to give fuller
development to the print. Not had advice
but hardly of value in this particular

The fault lies in incorrect lighting belance. The occasional portraitist arranges his lights, views the highlight and shadow areas, and often lets it go at that liturity is any consideration given to the background. Hence, there will be light against light or

dark against dark—the result being a merger, with no separation between subject and background. The portrait resembles a "cutout," lacking roundness and depth. When you check your lighting arrangement, look through your subject at your background. Then evaluate your illumination—the highlights, the shadows and the background—not by themselves, but each in relation to the other.

While there is no substitute for practice, there is plenty that has been written on the subject of potraiture which will prove helpful to amateurs. I can recommend two volumes, understandably written from a practical viewpoint. They are: "Lighting for Portraiture" by Walter Nurnburg and "Portraiture" by Fred Archer. Studying "Faces of Destiny" by Karsh will acquaint you with the technique of the most famous of modern poternitiets.

Composition has been amide to apposed a bet sport complicated that is really in H a sport to the synt to me, it is

well composed. While not written primarily for the portraitist, "Image Management" and "Emphasis in Pictures," both by Nicholas Haz, will tell you, in a simple way, all you need to know on this subject.

The ephotography of children is always fascinating and extremely satisfying. Reading "Child Photography, The Modern Way," by Josef Schneider answers many of your problems in the handling of babies and youngsters. Or you may refer to this writer's article, "Practical Pointers on Photographing Children," which appeared in the June, 1951, issue of the PSA Journal.

There is nothing particularly mysterious or difficult about portraiture. Take stock of yourself and your photographs. From what I have written, it may be possible for you to spot your weaknesses at once. But if it means retracing your stops and starting on a new tack, do so. There are many helpful hands, waiting to assist you.

Let us hope you now have the answer to: Why hot make better perturbe? the little of the later of the later of the Photographic School of the Society than the one who was honored with a position unique in photographic organisations—that of Headers of President.

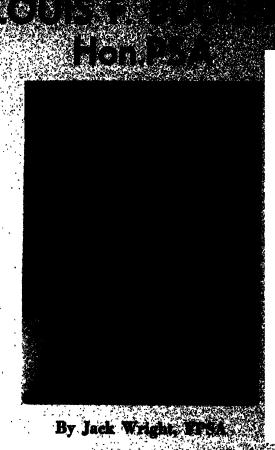
In the years prior to 1919 there was no national photographic organization in this country. This idea was merely a gleam in Louis Bucher's eye. In that year the Associated Camera Clubs of America was organized. But before telling this story it might be well to say a few words about the history of Louis F. Bucher.

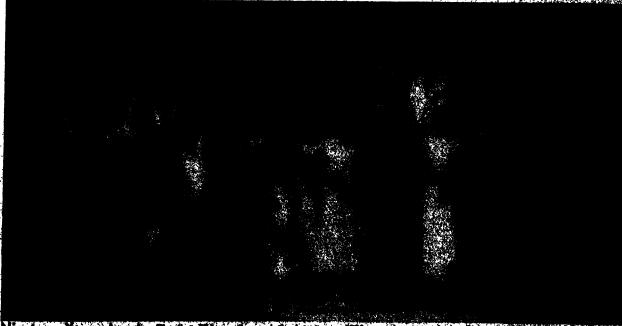
Lou Bucher was born in Paterson, N. J., but moved to Newark at an early age. There he built up a successful career in insurance. From his earliest years he was an excellent salesman, and he got his first camera, a 4 by 5 plate "joh," by selling a certain number of bars of soap. From then on photography played a great part in his life. The hobby has had two manifestations. One has been the making of pictures, the other has been in helping to "spread the Gospel" of photography by working in photographic organizations.

Mr. Bucher got his first contact with organization work when a friend took him to a meeting of the Newark Camera Club. He immediately became interested in that phase of photography and during the years of his service to the club was elected to the various offices from director to secretary, vice president and president. During his connection with the Newark club he helped make it one of the outstanding organizations of its kind in the country, being one of the few clubs at that time to own its own building.

During the years prior to 1919 Bucher was a member of the Royal Photographic Society of Great Britain. It seemed

(Continued on page 554)





Ninetoen Years Apart ... The first PS meeting and the letter ... 973 meet in reason to come at legislating section and the letter of America and section to put recognize Valentine Same them, in the officer Walter Pfeiffer, E. H. Leegwill in back Leeberd Williams (helding the Pentine) and Ray Devey. Marr in Devey & a last very manne; and behind her letter against vice also signife in, but and deline is retained a Ray Devey. Marr in Devey & a last very manne; and behind her letter and tilling a last section in the last very manne last a last tilling and the last section in the last

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## the baltimore show . . .

For a good many years now the Baltimore International Salon has been hung in the Baltimore Museum of Art. Last year it did not hang.

We understand the Museum authorities accused the Salon of having become trite, stodgy, static, and repetitious. They wanted something alive and progressive on their walls. This year the Museum people and the Baltimore Camera Club collaborated in an experiment. The Museum picked the judges . . . not photographers, but artists.

They picked good men—Benton Spruance, Guggenheim Fellowship winner in 1950 and professor of Art at Beaver College, Pa; Harry Steinberg, teacher at New York Art Student's League and a Guggenheim Fellow in 1936; and Jacob Kainen, Curator of Graphic Arts at the Smirhsonian Institute in Washington.

Each man is a practicing artist and has had his work hung in many exhibitions of art. Mark Mooney, Jr., in his editorial in the August Camera, writes: "To salons which may consider duplicating the Baltimore Experiment, we would sound this note of warning—be sure that your artist jury, when it is selected, is composed of sensitive, capable people as was the Baltimore jury."

Because this experiment was such a radical departure from the usual salon judging. Mooney took a recorder to the scene and recorded the judges' comments. CAMERA has given us permission to reproduce portions of the report as it appeared in the August issue, together with their reproductions of the winning prints and honorable mentions. We found Mooney's editorial as significant as the judges' comments. You should read them both.

The jury examined 800 prints by 180 U. S. photographers and 20 foreign entrants. Prints varied from 6 x 8 inches to 20 x 24. One of the medal winners was a 6 x 8. The jury selected 94 for hanging. No limits were placed on the jury, they selected 94 prints as suitable.

The jury knew none of the famous names of photography. Some of the famous collected four rejects. Unknowns were hung. Only two color prints were accepted. According to

reports, the feeling about the show is divided, some think it is great, some think it is terrible. In that it doesn't differ much from any salon. Let's quote Mooney again . . .

"Any print which was contrived, phony, too stilted or obviously set up, was too romantic, or proclaimed 'look—here is an S curve,' went out— but fast. And that included a lot of prints which have regularly hung in photographic exhibitions. Prints which said something, which showed that their maker had seen and captured a fragment of human experience, were those which were accepted, and likewise, many were regular exhibition prints. There are familiar names and new names in this salon catalog."

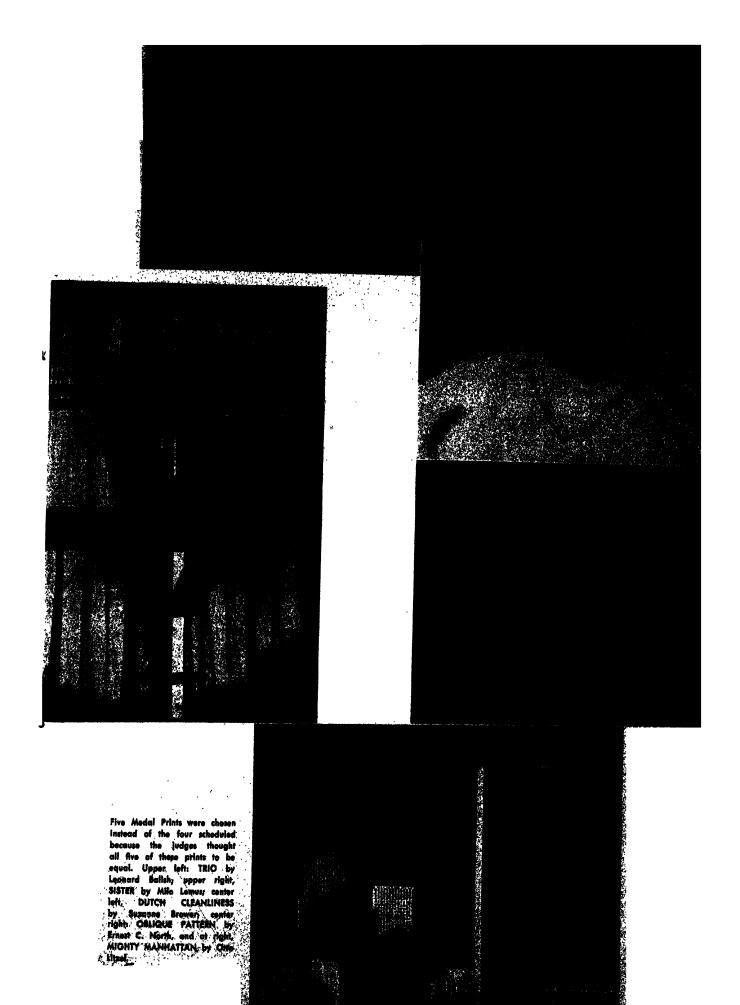
It is not possible, nor would it be fair, to take the comments of the judges out of context. Instead, your Editor would much rather report the *feeling* he gets from reading the discussion by the judges as recorded.

The judges were not too concerned with technique. They were most sensitive to *ideas* and *feeling*. They were often unanimous in their reactions to a picture. They tried to see what the creator had in mind in making a picture, not the way he exposed or printed it, or even composed it.

Whether they were right or not is a matter of opinion, an opinion that cannot safely be formed at this remote spot. We hear that those who have seen the show, like it.

One valuable outcome is the way these artist-judges thought about what they had done. CAMERA has done a distinct service to exhibition photography by reporting the verbatim proceedings of the discussion following the judging. We suggest you get a copy of CAMERA'S August issue and read for yourself... there is much food for thought in the eight pages of reading matter that forms the report.

Then, we'd like to open these pages to a discussion of what you think about it. Your Editor has some ideas, too, which he has carefully tried to keep out of this discussion but which he might divulge in company with others on these pages. So why not write us what you think of the Baltimore Experiment and what you think it means? Just one thing, let us know if you have seen the show...or just read about it.—db.



# Fun For All

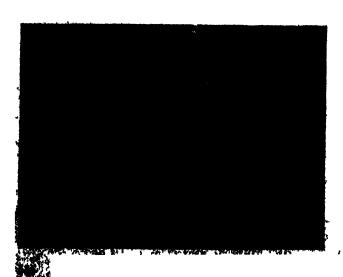
By Robert J. Goldman

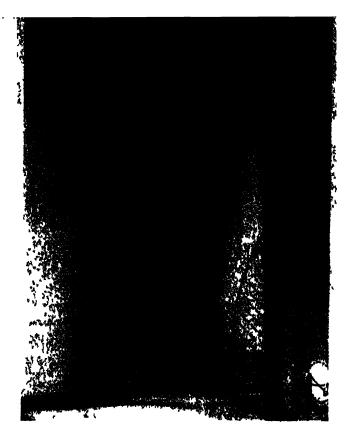
Much has been written about technique in the making of color slides. Eloquent authorities have given invaluable advice and assistance for the purpose of helping the serious worker in improving his photographic skill. Many excellent articles have been published on the Do's and Don'ts of exhibiting, but little if any on the emotional side of this phase of photography.

We who work in color as a hobby, are undoubtedly aware of the tremendous field at our disposal for expressing ourselves, and of the many opportunities afforded us for developing our creative and imaginative abilities. The response to the recently announced competitions in Modern and Creative Photography by the Metropolitan Camera Club Council in New York gives definite proof that there is no dearth of initiative or lack of imagination and originality among the ranks of the members of the camera clubs.

But let's look into the emotional side of this business called Photography, and see if some of us are not inclined to take it all a little too seriously. Let's look into ourselves and see if we would not be happier as individuals, and particularly as club members, if we could think of this hobby of ours strictly in the light of having fun, and even more important, as a means of giving fun and pleasure to others. To my way of thinking one of the nicest things about our hobby is that we whe work in color are definitely in that very postion of being able to share our hobby with others, and that by so doing we can contribute much to the well-being and happiness of others who may not be so fortunate.

R's lots of fun to compete in our camera clubs with our fellow members. But do we get angry, when we are not the winners? No! For if we do, then we are angry at those who win, and that is hardly conducive to a healthy club spirit. Remember: It's not a matter of life and death, and an Award or an Honorable Mention, as desirable as it may be, is and should be secondary to the spirit of good sportsmanship and good fellowship.





It's fun to compete in the many International Exhibitions that dot the calendar throughout the year. We all get a big kick out of the report cards when they arrive, indicating that one or more of our slides have been accepted. And again we suffer keen disappointment when we haven't done as well as we had expected, or as well as we thought we should have, or when a forbidding-looking circle appears around the "NONE".

Here again is where the emotional side enters into the picture. Whether competing in club or international exhibitions, we must learn to control our emotions and desires for success. This is particularly important for novice or beginner. The inexperienced contestant or exhibitor must learn that only through criticism and analysis of his work, can he learn to improve his technique and gain ability to create better slides.

Most judges are not only kind and considerate in their criticisms, but are extremely helpful and constructive in their remarks and suggestions. Strict attention to the remarks of a judge concerning your own slides as well as those of your competitors will contribute more to your ultimate success than anything in the world. Never take a judge's remarks as an insult or in a manner that you might consider as personally disparaging. Benefit by them! By the same token, only through failure of your slides in international exhibitions and by observation of the types of material submitted by your successful competitors, will you learn to recognize the acceptable subject matter that you may have for entering in international competition.

Try not to take it too seriously. Remember it's all for fun, it's your hobby, and the judges are only human after all. If you think your slides are good, even though you may not have been successful, the chances are that the next time you said the same ones out you'll his the jack-pot. Don't let your amostops get the best of you, because if you do you'll list the

(Cintinual in page \$54)



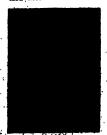
# Manuer over! It's really just beginning!

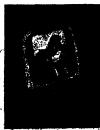
aybe summer, and the summer's sun tan, are beginning to fade. But to members of the camera fraternity, summer's pleasures are only now beginning. For now we start making use of the shots we made... now we start re-enjoying our summer... now we begin sharing it with old friends, and the new friends the summer brought us.

if you shot Kodacelor Film . . . you'll need prints for your permanent collection, prints to send to your hosts and summer friends. And enlargements of your best shots as gifts (Christmas is just around the corner) or as decorations for your home. And to take care of your color negatives, a negative album is a common-sense necessity. Your Kodak dealer will help you set things up.

if you used Kodachrome Film... you'll want to keep your slides in order in a Kodaslide File. The Kodaslide Compartment File holds 240 Kodaslides or 96 glassmounted slides, in twelve swing-out compartments. With index; price, \$3.94.

Then, having arranged your slides, there's the matter of showing them properly. For home viewing by a few, a table viewer is the answer.





The Kodaside Table Viewer, 4X, shows your pictures blown up better than four times. A neat achievement in mahogany-toned plastic, \$49.50; case, \$15.50. The Model A Kodaside Table Viewer is the aristocrat of viewers; gives you a good big, sharp, colorful image (on the order of 5 x 7 inches) and works beautifully even in a lighted room, Price, \$97.50; case, \$27.50.

Screen projectors are, understandably,





favored by many. The Kodaslide Merit Projector is the popular home-use job. It has an easy-to-use top feed for slides: 150-watt lamp, the full brilliance of which is utilized by the lumenized 5-inch f/3.5 Ektanon Projection Lens; and fills as large a screen as most homes require. For auditorium, church, or club presentation of your slides, the Kodaslide Projector, Master Model, is away out front. It will take a 1000-watt lamp if you need it, and keep cool, too. You've a choice of great lenses with which to "tailor" your projection to the actual needs. Price, governed by the lens desired, ranges from \$169.00 to \$246.00. Ask your Kodak dealer to put the Kodaslide Projectors through their paces for you.

Of course, the usefulness of your Kodaslides goes well beyond viewing or projection. You may have color prints and enlargements made from them, Good ones, too, Your dealer has the details.

Maybe your summer picturing was in B & W . . Color suthusiasts to the contrary notwithstanding, black-and-white photography will always appeal because its users can so intimately and personally control all its manifestations, from exposure through development and, most engagingly, in enlarging.

in enlarging.

Some of us, certainly, have yet to deyalon the last of summer's films. The Kodacraft Roll-Film Tank offers easily the singleest way through the development greater. There's another version of the said handles two 35mm, or Bassar college the regular model includes these aprons, for 127, 620, and 615 size Most After initial leading, you're out of the destriction tank, \$2.53; extra aprons, 60 said

With your negatives presented, their final full realization depends on enlargement. He your own work the Kodak Familie Hallarger is the answer. Impact one, Ma a relation in fine design and effectiveness. It can be adapted to become, in addition to an enlarger, a versatile view, quality for copying, small object photography, and see



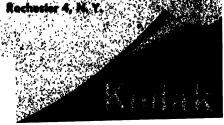
on. The enlarger, less lens BURENT The Kodak Enlarging Elstanon 4-bigs 1/45 Lens is suggested for negatives up 56 34 2 31/2. Priced at \$29.20. You'll probable white a Kodak Masking Easel, too. Practically ancessity for papers up to 11 x 14 Frida. \$9.60.

As to enlarging papers, the following two pages have a story to tell. A good story.

Any questions? Your Kodek deflet will be glad to oblige.

Prices include Peteral Par what control and are subject to change withink and

eastman Kodak Company







# Experts Choices For Fine Prints

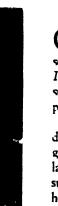
No. 6 of an informative series...how leading exhibitors choose papers to fit their salon aims

JOSEF SCHNEIDER is an illustrator whose child studies triumphantly combine psychological and photographic skill. He exhibits chiefly to advertising agency art directors, his salons are the advertising pages of national magazines. Each of his prints must be perfect for its intended use, and in selecting paper, he exercises the same careful discrimination as in choosing and lighting his small subjects

"Were I," he writes, "to make up some prints for Susan's mother's own personal use, I would use Kodak Opal G or Opal R For presentation to a client, my first choice is Kodak Illustrators' Special, the paper can take it and I really can make the print 'sing.' I use Kodak Medalist Paper. No. 3 if I need the added contrast

"Frequently I need to make up a large number of prints for display purposes I use Kodak Medalist Paper because it is fast and has terrific latitude. The tone values are superb. I do a lot of experimenting here, and really the Opal, Illustrators' and Medalist Papers do the job."

To keep children happy before the camera, Mr Schneider says—give them raisins It never fails Susan (see right) has a raisin now.



OTHER veteran photographers will promptly approve Josef Schneider's selections. More salon prints appear on Opal G than on any other paper . . . Illustrators' Special has long been the darling of topflight commercial studios . . . and Medalist, a young and sensational member of the Kodak paper family, is swiftly moving up to rank with both

Kodak Medalist is a paper specifically tailored to meet the serious worker's demand for a fast paper of exhibition quality, in a full range of contrast grades, adaptable to toning, easy to manipulate, with exposure-development latitude to permit close matching of negative and paper. Four grades, several surfaces Elmore C Adams' "Brush Burner" (to appear full-page later) is here reproduced from a print on white, high-lustre Medalist J.

#### FOR PRINT SUCCESS—PICK THE PAPER THAT FITS THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—Kodak Medalist Paper.

For rich neutral blacks in a top-speed paper—Kodebromide, five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper-Kodak Platine Paper. Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning —brown-black Kedak Opel Paper. One printing grade.

For Opal quality with twice the speed of Opal—Rodak Ektalura Paper G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—Kodak Illustrators' Special.

For photomurals-Kedah Mural R.

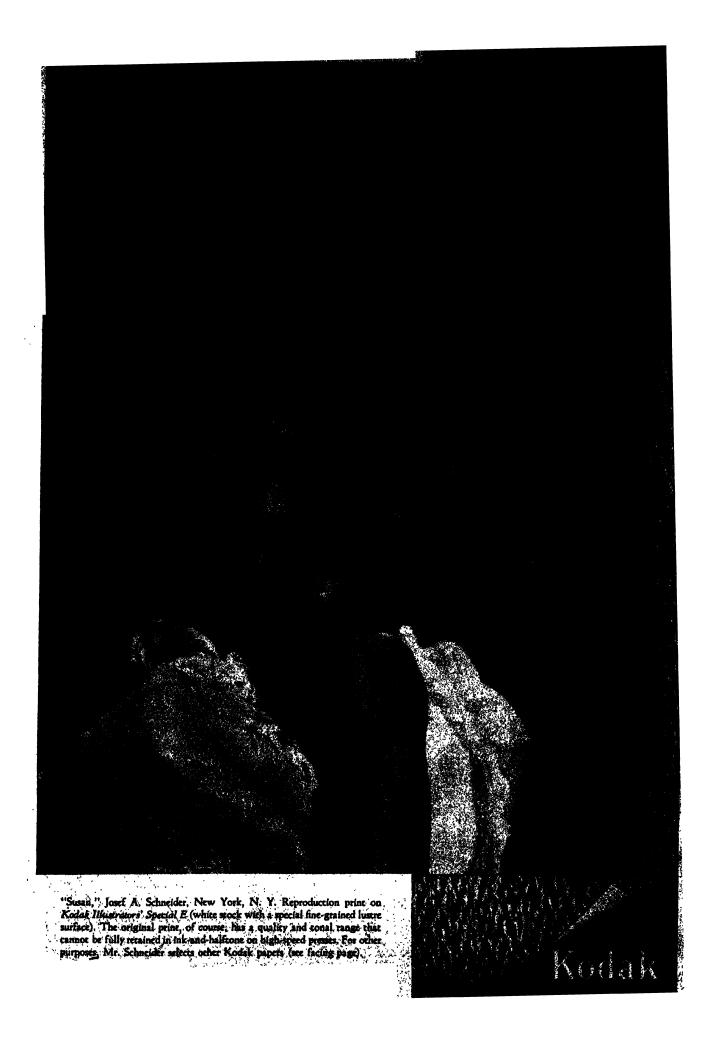
For transilluminated prints—Kedak Opalure Print Film and Kodak Translite Paper.

For extra-fast printing and processing—Kedah Resisto Rapid N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—Kodak Are, Velex, Resiste N, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

BASTMAN KODAK COMPANY, Rochestes 4, N. Y.





# ed to News of the Pictorial Divi

#### MITERNATIONAL CLUB PRINT COMPETITION



ages of the June 1952 PSA International Club Print Competition inspect the three June vineets and the Print of the Year. L to R: Bettsy Henderson Hulatt, AFSA, member of Fort Dearborn-Chicago Club, in charge of Judging; M. D. Meiser, APSA, Elkhart, Ind.; Conrad R. Emembelson, APSA, Chicago, and J. Musser Miller, La Grange, Ill. Photo by Loren Root, APSA.

### Detroit Photo Guild—Mission Pictorialists Class A and B Final Winners

#### Applegate's "The Queen Arrives"—Print Of The Year

By ROBERT J. LAUER, Associate Editor

It was a fight right to the finish, with the Photo Guild of Detroit overtaking Oakland Camera Club's long established lead, and thus winning first place in Class A, winding up the 1951.52 season of the International Club Print Competition. In Class B, the Mission Pictorialists weren't able to be beinged as they took first place, a position which they firmly held since last October. The Print of the Year was selected by the jedges from among the first place winners in the monthly contests. October to June.

feditis from among the first place winners in this monthly contests, October to June. After a 50 minute discussion on the merits of the 'sarlows prints the judges' decision went to "The Queen Arrives" by John H. Applegate of the Grosse Pointe Camera Clob. This print was first place winner in the February competition. Mr. Applegate will receive a gold medal.

Judging took place the last Saturday in Jane in Chicago, under the direction of the Fost Deathorn-Chicago Camera Club. Invitations were extended to all clubs in the Chicago area as attend. Trophy winners for last, the clabs scoring the most points for the month in their respective classes were Green, Brief (Chicago) in Class II. The last panel has county in Class II. The last panel has county were of her last panel has county and having served of informations. Exhibition survey and having the last panel has competitions of the Chicago floor floor than the Chicago for the last competition of the Chicago floor floors. All hering served of informations Rehibition survey and having the last panel floor floors. The competitions of the Chicago floor floors. Chicago director of the Chicago floor floors. Chicago director of the Chicago floor floors. Chicago director of the Chicago floors. Contern Clubs Association with

past president of Green Briar Camera Club (Chicago); M. D. Meiser, APSA, past president of the Elkhart Camera Club (Indiana); and J. Musser Miller, La Grange, Illinois, former president of the Photographic Guild of Detroit and West Suburban Camera Club (Chicago).

Individual winners were as follows: First Place: "Tilting to Windward" by Victor A. Lookanoff, M. D., Grosse Pointe

Camera Club.

Second Place: "Approaching Storm" by James T. Johnson, Channel City Camera Club.

Third Place: "Industrial" by Bob Wilkins, Tiro de Los Padres.

Each finishing the season with over 300 points, the following clubs will be competing in Class A beginning in October: Mission Pictorialists (San Francisco, Cali-Mission Pictorialists (San Francisco, California), Bartlesville (Okla) Camera Club, Albany (N. Y.) Camera Club, Orleans Camera Club (New Orleans, I.a.), Atascadero (California) Photographic Society, and Oklahoma Camera Club (Oklahoma City). Next month the 1952-53 section gets best for the October inderner club will be host for the October inderner way Baltimore Camera Club will be

the host for the October judging—or wild has host for the October judging—or wild the deadline date in October 20th, You still have time to enter if you haven's duke as a yet. Write to the director for information, and outer forms.

In October well sell gen about his first has been director for information. Competition, Grant M. Hales, of Kodon C.

Here is the first standing

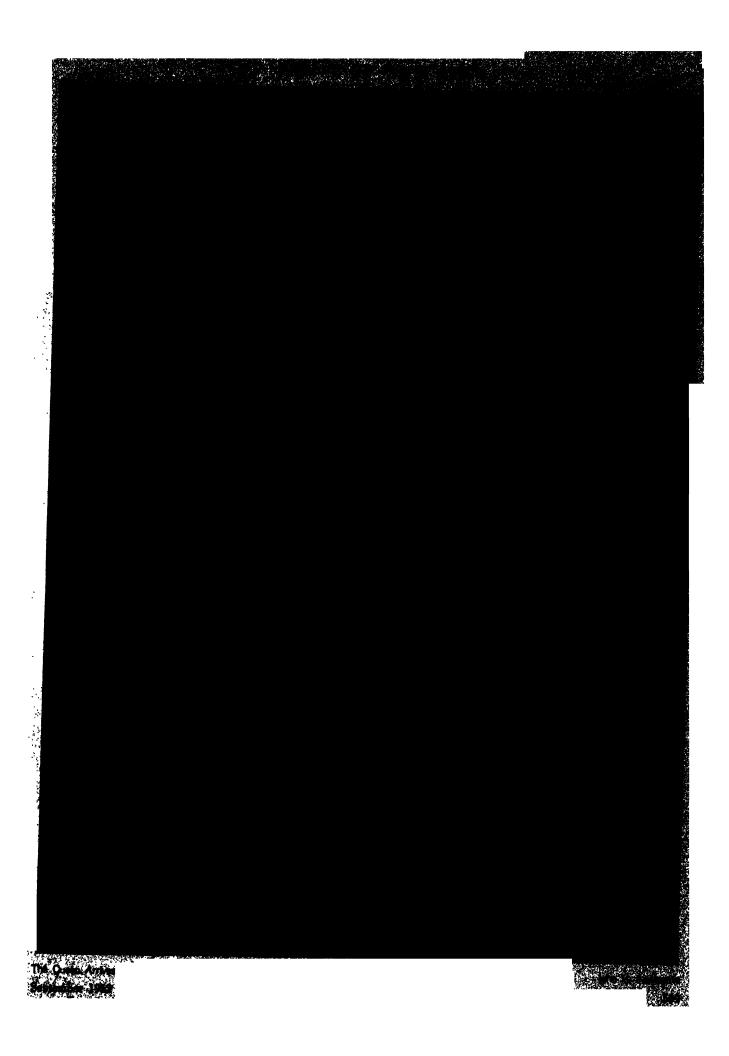
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Southern Ohio (Cincinnati)
Bremerton (Washington)
Balco (Rochester)
Mysore (India)
Bell Camera Club (Denver)
Waterloo (Iowa)
Richmond Vlow Finders
Mid South (Memphis)
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Maywood Camera Club (Mass)
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Lewis-Clark (Washington)
Camera Art Club (Michigan)
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PSA JOURNAL



#### PICTORIAL DIVISION

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ORGANIZATION Jahn W. Mogan, Mon. PSA, FPBA, Dirictor 1838 Walant Street, Philadelphia 2, Funna. Spokuse Camera Club Saphatoes (Cinhele) Beolid Camera Club (Ohio) Portland (Male) Pizindeld (MI) Jankson Phote Soc. (Mile) Central Floride Camera Club Sioux Palle YMCA (SD) Keene Camera Club (NH) Boulder City (Nevada) Federal Reserve (Riohmoud) Stillwater (Okla)



MISS EVELYN ROBBINS, Associate Editor

Reward For Promptness
By Eldripg: R. Christhilf, Hon. PS A
Director—PSA American Portfolios

For years you folks have been telling usthat it was impossible for a Portfolio to complete its schedule on time, that the time between stops was too short, etc., etc. We, on the other hand had maintained that the schedules had been carefully worked out, and if more time were allotted between stops, the Portfolios would still come in behind schedule—inasmuch as the delays, in our opinion, were due to thoughtlessness on the part of some members, that is, unless strikes or embargoes interfered, as they sometimes do.

At Detroit, John Hogan made available two Portfolios covering darkroom controls and showing the steps from the original contact print to the finished salon print. Knowing that there would be a great demand for the two Portfolios we offered to have them travel the Portfolio Circles that completed their schedules AHEAD of time. We felt that, judging from past performances, the demand would not be too great and that we would not be beset by any problems.

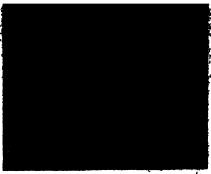
What happened? Well, it seems that Portfolios that had never travelled on time before began to come in ahead of schedule, and, as this is being written, the following Pictorial Circles have qualified to have the Hogan Portfolios travel their respective circuits: Circles 60, 59, 30, 43, 36, 44, 42, 55, 21, 15, 32, 10, 31, 19, 51, 9, 28, 60.

The Circles listed above are in the order of their going on the reservation list. Don't write and ask when your Circle will get the Hogan Portfolio, just figure it out for yourself. The best that we can do at the present is to travel six Circles a year, which means that we are now booked ahead into 1955.

Our only hope is to speed up the Portfolios a'bit in their travels, or else, perhaps Uncle John can be induced, in his spare time (?) to provide additional Portfolios. In the meantime I am looking for a good place to hide out in until all Circles have been covered.

#### . Chirps From The Robbins

If you will remember, several mentils ago the hope was expressed that we might be



Industrial

Bob Wilkins

3rd Place-June

able to obtain another article from Challis Gore a member of Pictorial Portfolio #47. Mr. Gore has been kind enough to comply with our wishes and sends along the following:

#### Photography vs. Golf

By CHALLIS GORE Pictorial Portfolio #47

Four years-plus ago I built my darkroom, joined Berkeley Camera Club, and took up photography in a serious way. It wasn't long after that that I did what many a person has wanted to do and has often threatened to do: I quit golf. I resigned from the country club and sold my clubs in order to have more time for photography—and I have never regretted the change. After 25 years of golf and four years of photography, here is how I see it:

A round of golf kills a whole day, including time consumed in getting ready, organizing a foursome, refreshing one's self at the 19th Hole, and getting a shower. And for this, what do you get? You sink maybe one long putt or two, smack one or two down the middle, make a lot of bad shots, lose your temper and \$2.00, hawl out your caddy and learn something new in the way of alibis. Your permanent possession is a bad score. Golf demands everything and gives nothing.

Photography, on the other hand, is the ideal hobby because, like golf, it gives you companionship with kindred souls, plenty of exercise, and, unlike golf, gives you something permanently worthwhile for your time and effort. Photography takes you places and trains you to see things.

True, pictures are everywhere; you need not go farther than your own backyard or town to find salon subjects. But for my part, I like to get around, and there is far more pleasure in travel when you travel with a camera and with eyes searching for pictures.

With photography, you can always improve your product; no one ever reaches the top or limit of achievement.

Every phase of photography is satisfying or rewarding. Every picture looks fine in the ground glass, no matter how badly it turns out in the print. There is pleasure in work done in total darkness: time to relax, and when the safe light goes on, what a thrill as we witness the mirsele we have performed! Finally, the print—consthing permanent as a reward and as a restinger. No phase of photography ever gets old or tiresomy to me.

# grandi AF Chambantanari Minin M. Unipawoon, PPSA Pintulia Portfellö #74

in injurished on and we march with it, it pictures remain to be checked and our pictures remain to be chapted and led by those who succeed us. This should he the first rule to improve each and every time we expose a negative or make a print, either from an old negative or a new sac. This thought has been brought to light en observation of the portfolio now at hand. The improvement of the portfolio now under criticism is far better than the portfolios of past years and it is encouraging and much more interesting to me than the average exhibition. In the exhibits we expect to see the best at all times. Whether we do or not is sometimes a question—at times I have my doubts.

It has been my good fortune to observe many exhibits and to have been elected to judge salons and camera club competitions for the past fifteen years and truthfully, the portfolios have a place no other source can fill. They reach those who want to improve their work, talk shop with other members, and last but not least, acquire friends all over the world. Stop and think - what is better than a good friend, a photographic pal, one with whom we have the same in common-talking the same language -swapping thoughts and enjoying things together. Or would you rather he like some exhibitors who are continually peeved with themselves, or with the judges whose opinions they criticize forever and a day.

Criticism is a strong word and many photographers cannot take it-those who cannot have no place in photography or in any other hobby for that matter. It is from good constructive criticism that improvement in one's work or play will eventually show. Those of us who have gone through this trying time can well reflect back and point to the critic's hard words about our pet print at the camera club, and well we can remember how true his point of view was. And-upon making the print with the critic's suggestions, how much improved it was, or if he suggested the waste basket. how much better off we were to start over again and do something better.

How can we judge our own prints? This is not always as simple as it might seem, yet there is one method to be tried-having had a fair amount of success. Make the best print from your negative that can be made (your first print will not be the one-maybe the twelfth or the twenty-fourth will be) mount, spot and polish it-hang it in a place you can readily see at all times for a one month period. If you like it as well at the end of the month period, the picture has something. Then ask your friends for their opinion. If they like it, it is successful. Then send it out in a portfolio and see what the commentators have to suggest. Suggestions will be made. No print will be perfect, and all of us have differences of opinion, and living in a democracy we have the right to state them, and most of us do in no small

Once again much improvement has been made, and as time goes on you too will be in the exhibition field. When all is said and done, this is what you are striving for. Hest of luck, both picterially and other-

# Mighlights from the

#### FREDERIC CALVERT, Associate Editor

Have you ever tried outdoor portraiture? Very good results can be had outside in the shade. In the shade we get nice, soft, even lighting. A white cardboard reflector can be held close to one side of the face to lighten up the shadows and give a little more roundness.

In either event, indoor or outdoor portraiture suffers greatly from loss of character. Very few amateurs as well as professionals have the knack or ability to capture the true character of the sitter. Most photographers set up the camera, lights, pose the model, then say "smile", click the shutter and there is supposed to be a picture. Many wonder why.

While getting the lights ready, the photographer should engage the model in conversation about his interests. In so doing the model relaxes and when the time comes to snap the shutter, you get a natural smile, with life and sparkle in the eyes, and in most cases the true character of the model shines forth. Even if the picture is not to be a smile picture, with sparkle in the eyes you capture a more lifelike expression. Who wants a picture of a dead pan?

For more information about how to take good portraits, join a Portrait Portfolio. We can help you to make better use of the lights, pose your model in a more pleasing manner, and do all those other little things to help you make a better portrait. Our Commentators are among the best portrait makers in the United States.

#### Dance Pictures On Display

One of our Commentators, Miss Gerda Peterich, had the second in a series of three exhibitions on "Modern Dance Today" on view through June in the Music Library, a branch of the New York Public Library.

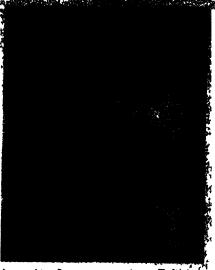
Miss Peterich uses chiefly a Speed Graphic with multiple flash synchronized to the focal plane shutter. The photographic style, she says, should reflect the personality of the dancer and the style of the dance rather than the personality of the photographer.



C. "JERRY" DERBES, Director .

Being the Director of this new activity has its rewards and compensations for the work involved.

For instance, I recently received, among others, three outstanding negatives, Groups



Approaching Storm

James T Johnson

2nd Place-June

are being formed now to receive these negotives but I would like to tell all of you shout them because I would like to see every that feels the need for improving their plus-tography participate in the Salen Workshop.

The first of these is a character study. The picture is that of a native Guatemalas in the attitude of prayer. Regarding the negative, the Master advised that he purposely overexposed it one stop and nuderdeveloped it 20%. As a result it shows

#### PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D.

Ward Pease, FPSA No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA. No. 5. New Prints for Old by Bar-

bara Green, FPSA. SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should secompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman, For clube which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit, when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Leeture Program, 29 Spring Street, Brockport, New York. For the SPECIAL please contact:

P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

Addition decall in such the highlight and philitage decay. He reverted the negative when withing to improve the composition and used a slight tilt forward of the head. He betted it off by flashing all four sides alightly with raw light to hold the eye within the picture area. This particular negative could be printed by tilting the head backward with eyes looking up. It could also be printed straight without reversing the negative. Both variations would make a very satisfactory print. It has all kinds of possibilities. His IL x 14 print and his actual Salon Print which will be awarded to the winner of his group are out of this world as far as print quality is concerned.

The second of these negatives is a marine scene, a sailboat heading out to sea pulling a small dinghy. The sails are full and there are just a few small clouds which incidentally need burning in a little to bring out their full beauty. This print was made just as the Master took the picture but the burning in of the clouds and again flashing all four sides slightly with raw light improved it immensely. The print is blue toned and

very beautiful indeed.

Do you have aspirations to make an abstract that will hang in the Salons over seventy-five percent of the time? I have a negative at hand belonging to a Master who is a "master of abstracts." It has details galore and beautiful tonal quality from white to black. The center of interest is properly placed in the lower left dominant third and contains the lightest and darkest parts of the whole picture area. The Master wrote me that certain changes in composition would work equally as well as the way he printed it. This print was slightly toned in Nelson's Gold Toner. Subject matter? Oh, that's a secret.

If you haven't already gotten in on the fun of printing from one of the Master's negatives you don't know what you are missing. You will find more of the details of this new activity in the August issue of the Pictorial Digest. Write me for an ap-

plication blank.



STANLEY D. SOHL, Associate Editor

#### Ambassador's Position Open

Yes, your eyes are not deceiving youthere is an Ambassador's job open and YOU can qualify.

First, and probably most important, is that you be whole-heartedly interested in a hetter world, in a free world and a world where photographers can take pictures where they want to, when they want to, and how they want to. You must have a profound interest in people of the fareign country in which you are to want, that it, you, must be exting about their establish.

their philosophy, and their ways of life. You should be interested annual as injuried a function of the less than the second of the less than the policy down life, you see, the less part of this jab is that you will get in return as much or more from the people you work with as you put into your new position.

Photographers in a foreign country are much interested in exchanging not only prints for constructive criticism but also ideas on techniques, ideas on the conception of a picture and ideas on a full story

of composition.

It has been a long proven fact that if there is a problem of misunderstanding or indifference in front of you—back up and find a common ground or interest and then walk right over the situation. In other words, using photography as your common interest—work together through this subject to learn about each other and in turn you will soon understand each other.

Now I know that there will still be problems but as an Ambassador of Good Will from American Photographers, to some foreign photographers, you can do as much good as a hundred bushels of wheat, or some item of machinery to stimulate under-

standing.

Right now, today, there are some very rich positions open to YOU, if only you will accept. Any individual, or a group in the Society, that is interested in such a position, with the exchange being prints in a portfolio, should make application to Col. Charles J. Perry. There are people waiting m both Japan and Chile as well as other countries to start an exchange with YOU. Won't you take the job?

#### First Dominican Republic Salon

Juan Ulises Garcia, General Secretary of the Dominican-American and Caribbean-American Portfolios, has completed the organization for the First International Salon of Photography. The Salon is under the joint sponsorship of the Dominican Photographic Society and the Dominican American Institute of Culture.

The latest news of the Salon is the magnificent gesture of the Dominican Republic President, Dr. Molina, in donating \$200 as top prize to the best print of the salon. This prize is to be in the form of a Cornerstone Membership in the PSA. This gift is tangible evidence of the warm feeling existing in our International Portfolio program. This is particularly true in the Dominican-American Portfolio under the able direction of Sten Anderson, the U. S. General Secretary and Juan Garcia, the General Secretary for our southern friends. This type of gift must be most gratifying to these two men who have worked so hard and who have built up such splendid cooperation between the two nations. They are both true Ambassadors in the International parade.

#### New Chairman Visits Mexico

Ray Micsa, A.P.S.A., the new Chairman of the Pictorial Division and a secretary for the Second Caribbean-American International Portfolio has just finished a trip to Maxica City. He actually word form there is a delegate to the finished found photones, but he also existing as a paint plant, of PUA business while there.



A. LYNNE PASCHALL, Associate Editor .

#### September

". . . And then the whining school-hey, with his satchel

And shining morning face, cresping like snail

Unwilling to school."

Did your brat act like that on the first day of school? If he did, you haven't trained him right. The American public school system is one of the great democratic institutions of the world, and school attendance should be held up as a reward for being born an American, not as a punishment for heing under foot for five years.

We trust you got out the old camera and made a record of Junior as he started off on that great adventure, and we hope that you caught the eager look on his "ahining

morning face."

In years to come, you will look upon that picture as one of your prized possessions, but guard it well from Junior. In a few short years, he will be grown up, or think he is, and he will resent your insistence that he once looked like that.

The old verse that starts: "Thirty days hath September" is still true and they are all busy days. As far as camera clubs are concerned this is really the beginning of the year and the first week of school will scarcely be under way until we have to start scurrying around to get the winter's program started.

#### **Print Circuits**

If you plan to get in on a Camera Club Print Circuit, better not wait to see what your members did over the summer vacation, but gather up the three best prints of last year. Then write for an entry blank and get an early start.

The director is William R. Hutchinson. When filling out the blank give him second and third preference on dates if possible.

#### Recorded Lectures

44

If your club has some money in the treasury but still has to keep within a limited budget, there is nothing quite equal to a recorded lecture. See the list of available subjects on an adjoining page.

Several of your members will have elide projectors, and if you can find someone with a tope recorder you will be all est.

Write to Philip H. Maples for a satisfactory date.

#### Judging Service

At some time during the year, you will want to have a dinner meeting accompanied by a big print contest in which averabledy is represented, ify all exists during the printe finding and integrable or the way the printer way histories. First, Second, Topol, or on what his arms.

in the second se

#### Portfolio of Portfolios

If you have a club room with malding ground the walls for the display of pictures, you should hang a Portfolio of Portfolios at some meeting during the winter. This can be done along with your negative process.

be done along with your regular program.

Perhaps the director of this activity will let you keep a show on display for a longer period. For a suitable schedule write to James T Johnson.

#### American Exhibits

There is no real substitute for the prints the members make, and as long as enough of them come in, the meetings will be full of life and vigor, but after a few meetings there will come a lull. Then is the time to bring in a show from the outside.

Write to Fred Fix, Jr., for his latest list. Be sure to tell him the approximate date the pictures are wanted.

#### **Portfolian Clubs**

If you live in a district where a number of PSA members belong to Pictorial Portfolios, you may take part in an enjoyable side activity by organizing a Portfolian Club. A club with as few as four members will get recognition. The director is Sten T. Anderson.

### VIEWS AND REVIEWS

BY THE DIGEST EDITOR

#### Dissatisfaction

The July PSA JOURNAL and the August CAMERA magazine both report new methods in the judging of photographic exhibitions Both of these reports indicate further the growing dissatisfaction with present methods of judging, and photography's desire to strengthen its position as one of the aris—to come of age.

For the more we study photography and the more we study painting, the closer the two seem to come. They are both concerned with conveying feeling within a space bounded by four sides and lying on one plane.

The rules of photography and the rules of painting are the rules of graphic art. Who is to say which method of conveying feeling is better.

The rules of grammar govern both the apoken word and the written word. Can we say either is better? No, they are used by people for different purposes, and by different people for the same purpose. But the rules are guideposts for both methods of

Pitrhaju, as one of the judges of the Splainters show suggests, we who are photographics, have been too percompled with splainters, picture than sector, pictures. Perture view house heavies into completes of the subject of sempted by first and have Arthur the subject what the subject of party Pitrhals and subject of the subject of the

house, or for abatting house on comments of an evil, Painting out do this shade of a comment of the hands of a good phalographs can be an instrument of truth or an instrument of truth or an instrument of truth or an instrument of distortion. It depends on the photographer.

Maybe the whole dissatisfaction about the present status of photographic exhibitions is a reflection of our own dissatisfaction with what we are producing. We are looking for the road which will lead us to greater satisfaction in our photographic work.

Maybe if we change our methods of judging our exhibitions, as suggested in the Puyallup, Washington experiment, we can get away from the impact type of picture and become more aware of the picture which grows in appreciation and importance the longer it is seen. With this system our pictures would need to convey more emotion to the viewer—they would need to arouse more emotion in the photographer who takes the picture originally.

The PSA is dissatisfied with many things in photography as it is today. And the workers in the Society are striving toward progress—they are working to make photography better—technically, esthetically, creatively.

Photography can come of age. Photography will come of age—but whether that coming of age is hastened or retarded—only the photographers of today can decide. Through dissatisfaction comes change—and through change, properly directed, comes progress—Stella Jenks

### Coming Salons Agreeing to Follow PSA Recommendations

Note M monochrome prints, C color prints, T color transparancies, SS sterce slides, L monochrome slides, A architectural prints, S scientific or nature prints Entry fee is \$100 in each class unless other wise specified Recognition The monochrome pertions of salons insted have initial Pictorial Division approval Check salon list of appropriate division for recognition of other accitons.

SAO PAULO (M,C) Exhibited during September at Prestes Mais Gallery Data Foto Cine Clube Bandeirante, Rua Avanhendava Eld, Sao Paule, Brazil. WITWATERSAND (M,C,S) Exhibited during September at Johannesburg Public Library and Durban Municipal Art Galley, Data: Salon Secretary, Box 2285, Johannesburg, So. Africa

INDIA (M.C) Exhibited in Ahmedahed in Sept., Bumbay in October, Data: T. F Getl, Seey Camera Pictorialists, Salapose Road, Ahmedahed 1, India

CLEFELAND (M.T) Exhibited Sept. 8-36 Data: Mary J. Matheson, 13917 McGowan Ave., Cleveland 11, Oblo.

70HTO (M.T) Exhibited during October and November at Tokyo and Ocaka. Data: Kaisuo Tokshuwa, 1986 Kichijoji, Near Tokyo, Japan.

NEW BEALAND (M.T.) Exhibited beginning Oct. 4 at Art Gallery. Date: H. A. Larsen, Salon Scoy, P.O. Bon 234, Hamilton, New Zoaland.

NORTHWEST (M) Exhibited Sopt. 18 21 at Western Washington Fair, Bayaling. Data: Goo. Kinkide, Auburn, Washington.

TORING (M) Exhibited Sept. 27 to Oct. 9. Date: Society Pytografics Subalpins, Via Bagino 25, Tartis, Italy:

BANGALORE (M.S.) Entschipt Out. 1-12 of Mysses Thiotographic Society. Better E. Strientif, 20 Spi Russ. Mis. Bangaton & India.

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Entaltind Oct. 24-35 or Art Foliate, I Gireld, Ress Daurte M, alsed, Cin Douttoon Republic.

MERICAN (M.C.) Glosso Opt. 15, Machine Sept. 15 et ejaik, Datte Roy Mines, Sept. 16-5, well Ave., Milyeshos R. Wie, on Gant and de Merico, Sen Jean de Letten Ot, Maries R. Merico, Merico,

SANTA BARBARA (16.7) Clause Gen. II. fiel Nov. 1 10. Data: Win. A. Michrick, 1989a. St., Sunta Barbara, California.

HONG EONG (M.C.) Cloves due. 18. Battly death; on few waved. Exhibited Dec. 1-6. Bent death of Keen, a/o Hong Shing Co. Led., 28 Booking Shing East, Hong Kong, Chion

FIGTORIA (M.T) Closes Oct 18. Estry See 21 in Jun prints. Exhibited Nov 16-23 at Engress Estri-Date: Jac A. MeVie, 2171 Berthes Alle., Visitelli, B C, Canada

ARIZONA STATE FAIR (M.T) Choose Out, St. Ben's fee 21 50 for prints. Exhibited New T.M. Spilit Miss Agues Holes, Supt of Photography, Asianan State Fair, Phoenin, Aria

MINNFAPOLIS (M.C.) Closes Jan 13. Eptry for \$2.00 Exhibited Feb. 5-22 at Amerikan Symilal Institute Data: Warren Andarson, 138 S. 7th Ab., Minneapolis, Minn

ROCHESTER (M.C.T.S.SS) Closes Fab. 42. Makifiches Mar 6 29 Data I owell Miller, 59 Parkwood Ma. Rochester 16, N. Y

#### OTHER SALONS

ROYAL (M.C.T.B.SS.A.MP) Enhanced at Lyonbra, Leeds and Bristol Sept 11 to Dec. \$1. Rotes Seey, Royal Photographic Society, 16 Princes Citis, Land don SW 7, England.

ANTWERP (M.C) Enhibited Sept. 13-67 45 Reput Zoological Scotety Data J Em. Borrenherpen, Sci Dambruggstraat, Autworp, Belgium.

LONDON (M.C) Exhibited Sept. 12 to Opt. 37 at Royal Society of Painters in Water Colours, Each Secy, London Selon of Photography, 25-37 Conduct St., New Bond St., London W.L., England.

CAPE TOWN (M.A.S) Exhibited Soys. 1827. Dance E J Sanby, Salon Soyy, P.O. Box 2621, Cape Town, So. Africa.

STOCKHOLM (M) Exhibited in Outsher, Bute. Swedish Master Competition, Box 2221, Specificalis 3, Sweden,

WESTERN ONTARIO (M.C.) Exhibited Sept. 18 of Oct 12 at Williams Public Library and Ap-Musoum Data. A E Adams, 223 Madfand Se, London, Ontario, Cenada.

LIURLIANA (M) Closes Sept. 15 Exhibited May. 29 to Doc 20. Data: Foto in King-postilogia Zvess, Lepi Pot 6, Ljubijana, Japanharich a

ZARAGOZA (M) Closes Sept, 15. Ethicked Wes. 1-28. Data: Secretary, Sociedad Pessential de Zaragoza, Plana de Sur 7, Bejon, Zaragial, Agia., HEODESIAN (M. A. C. T.) Plana Sanc de, Sulling S.

RHOBESIAN (M.A.S.C.Y) Closes Supp. 26, Inchibited during October Date Max B. Keb, The Michigan lead Photographic Society, M.C. Sop 2005, Anile bury, Southern Rhodesia, St. Atlanta.

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LUCKNOW (M.C.T) Closes Dies. III. Ranghagia Mad. & May, Dates S. M., M. Ranghi, 62 Villaglie, Africando, A. Ranghagia, A. Rangha

PRICES (M) Closes Dec. 26. Building Pol. 19-19-16 May. 1: Dista: S. K. Musbinden, 200 Ministration Pulp. Coloress 29. Inches

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## **PSA COLOR DIVISION**

GEORGE F. JOHNSON, APSA ______
Forestry Building, State College, Penna.

#### CD Officers, 1952-1954

Mrs. Blanche Kolarik, APSA, of Chicago, Illinois will be the Chairman of the Color Division for the 1952-54 term. She is widely recognized for her outstanding exhibition record, for her efficient compilation of "Who's Who in Color Slide Photography" over many years, and for her untiring efforts in behalf of color photography in the Chicago area. Mrs. Kolarik served as CD Vice-Chairman during the past two years. The Vice-Chairman will be Paul J. Wolf,

The Vice-Chairman will be Paul J. Wolf, APSA, of Hawthorne, N. Y. Mr. Wolf has ably served the Color Division as Chairman of the Honors Proposal Committee. Eastern Editorial representative, and as Secretary during the 1950-52 term. His enthusiastic efforts for the advancement of color photography as an exhibitor, judge and exhibition director, as an officer of local color clubs, and as a PSA Committee Chairman, are widely known.

Merle S. Ewell, APSA, of Los Angeles, will serve as Secretary. Mr. Ewell has been for many years one of the leaders in his widely recognized local Color Camera Club, and has performed a most creditable service to the Color Division during the past two years as supervisor of the National Club Slide Competition with 138 Clubs from 35 States and several foreign countries taking part.

The Color Division is fortunate that three such able and experienced individuals, have agreed to accept major responsibility in the Division for the next two years. Our congratulations and best wishes go out to them on the eve of assuming their new tasks.

GFI.

#### Tokyo Tidings

The Color Division Hospital Project has received the following note from the American Red Cross in Tokyo, Japan, which distributes the color slides we donate to U. N. Army and Navy Hospitals in Japan and Kores. We quote:

"During the past week we have received three boxes of color slides from you. We thank the wonderful members of the Photographic Society of America most heartily. They could not have come at a more opportune moment, as for the first time we had no back log of slides to fill our monthly quota of 3000 and those three boxes enabled us to fill the need on time."

The Red Cross quota of 3000 slides per month is only enough to provide slides for the hospitals now receiving service. To allow for an expansion of service we should be sending them at least 4000 slides per month. Actually, due to a slow-down in the number of slides being received we have in recent months been able to send only 2000 to 2500 slides a month. So as can be understood, slides are needed badly for this outstanding service to hospitalized service men and women; Please send whatever slides

you can, with a simple identification as to subject matter if possible, to Karl A. Baumgaertel, 353 31st Avenue, San Francisco, California.

#### Medal Winners in National

The fifteen medal winners—top slides of the 3468 entered in 1951-52 in the National Club Slide Competitions, has been announced by Merle S. Ewell, APSA, supervisor.

In Class AA, with 39 Clubs entered, the final winning individuals were: First: "Last Gleam" by H. N. Fulbright, Boston Camera Club: Second: "November Skies" by Mrs. F. N. Decker, Salt Lake Photochrome; Third: "R.R. Snow-Melter IV" by Harold Schwartz, Shorewood Camera Club; Fourth: "Lazy Canvas" by Helen C. Rahe, Ft. Dearborn-Chicago Camera Club; Fifth: "Breaking Surf" by Herbert Weihrich, Science Museum Photo Club.

In Class A, with 47 Clubs taking part, medals were awarded as follows: First: "Design in Glass" by David Murray, Rockefeller Center Camera Club; Second: "Secured" by Meida Hammond, Los Angeles Cinema Club: Third: "Ma's Glasses" by Art F. Shea, Tripod Camera Club; Fourth: "San Blas" by A. B. Hinkle, Diablo Camera Club: Fifth: "Dunes of Ibex Pass" by Ivan Murry, Taft Camera Club.

In the Class B contests with 52 Clubs enrolled, the awards were issued as follows: First: "Quo Vadis" by J. S. Boeckh, Toronto Camera Club; Second: "Routine Heroes" by E. G. Tozer, Toronto Camera Club; Third: "Pals" by George Merritt, Jackson Camera Club; Fourth: "Excelsior" by G. K. Smith, Equitable Life Camera Club; Fifth: "Patricia" by E. V. Mayer, Equitable Life Camera Club.

All clubs desiring to enroll in this series of five competitions in 1952-53 should contact at once Merle S. Ewell, 1422 W. 48th Street. Los Angeles 62, California. Clubs affiliated with the Color Division pay no entry fee, others pay \$4.00 or \$6.00 depending upon PSA membership.

#### Chantler Leads Who's Who

Dr. M. A. Chantler of New Toronto, Canada, topped "Who's Who in Color Slide Photography" for the period from July 1, 1951 to July 1, 1952, published elsewhere in this issue. Dr. Chantler was the only exhibitor to have slides accepted in every listed exhibition. He also led in total slide acceptances with an aggregate of 85. He was followed closely by Helen C. Manzer, APSA, of New York City, who had 84 acceptances in addition to judging one exhibition where judge's slides are not listed as accepted.

Other exhibitors who had more than 60 acceptances include: Karl A. Baumgabriel, APSA, San Francisco; Norman R. Brice. Clayton, Missouri; Louise Cramer, Salt Lake City, Joe M. Dixon, Roseville, Calif.;

#### Coming Color Exhibitions

PITTSBURGH ALL COLOR, Oct. 5-12, despites Sept. 22. Four slides, \$1. Four prints, \$1 plus postage. Former James Dince, 219 Seventseath Av., Hemostead, Po.

TULSA, Oct. 13-14, deadline Sept. 30. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tules, Oklá. CHICAGO, Nov. 8-16, deadline Oct. 18. Four alldes (all sizes), \$1. Forms: Arthur Papke, 4106 Gilbert Av., Western Springs, Ill.

MISSISSIPPI VALLET, Nov. 5-8, deadline Oct. 22.
Four slides, \$1. Forms: E. A. Tucker, 3625 Carter
Av., St. Louis 7, Mo.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

Edward A. Hill, APSA, Fleetwood, Pa.; H. J. Johnson, FPSA, Chicago; James A. Kirkland, Chicago; Chas. B. McKee. APSA. Sacramento, Calif.; Arthur Papke, Chicago; B. B. Randall, Orinda, Calif.; Mabel Ross, Salt Lake City; A. Stewart. Santa Barbara, Calif.; Mrs. Sandra Thaw. Washington, D. C.; and Adolf Vignale, New Toronto, Canada.

#### Color by First Class Mail

Starting July 7 and until further notice all Cine Kodak films, Kodachrome film 135, 335 and 828 will be returned by the Kodak Company to the customer by first-class mail. This will apply only to processing laboratories in the United States and Hawaii. No additional charge will be made for this service which is intended to avoid the many serious delays that have occurred in the use of third-class mail. Several months will clapse before notice of this change appears in the cartons and instruction sheets but the service is now in effect.

#### Whoops

On page 439 of the July issue we pulled a boo-boo. In W. K. Raxworthy's excellent article on 35mm leaders and trailers, the typesetter left out a couple of lines and the whole corps of proofreaders missed it.

The third paragraph should read:

"According to the specification, the leader, including the tapered tongue, is the first 8½ (8.228) inches of film, and the trailer is the last 1.87 inches. In addition to the tapered tongue, the 8½ inches of leader include the equivalent of three 24 x 36mm frames ahead of the first exposure."

As it ran the statement didn't make too much sense but with the italicized portion put back in, it does.

Our spologies to you readers and to Mr. Raxworthy, -- D. B.

#### Who's Who in Color Slide Photography 1951-52

In the following listing are the names of those who have had acceptances in at least two of the recognized exhibitions during the past season. Such listing is indicative of better than average ability in color slide making.

The period covered is approximately July 1, 1951 to July 1, 1952, with some irregularities represented by exhibitions held within the period but catalogs not available in time.

30

Only the following exhibitions are inoladed ARIZONA Bergen, CHICAGO, Cin-cinnati, Cloveland, Columbus, Caba, Dixie, El Camino, HARTFORD 1951, HAWAII, Louisville, Milwaukee, Minneapolia, MIS-SISSIPPI VALLEY, Philadelphia, Pitteburgh, PSA, Rochester, Sacramento, Salt Lake City 1951, San Francisco, SOUTH-GATE (England) 1951, Southgate 1952, Southwest 1951, St. Louis, Toronto, Tulsa, Valparaiso (Chile), Victoria, Whittier, and Wilmington.

One Canadian show did not meet requirements for listing, nor did any of the foreign shows except the three listed. (Most foreign shows permit too many entries, or keep entries too long.) Altho finally included, three of the American shows were borderline in performance and future listing will depend upon improvements in those shows. On the other hand, five American and one English show (capitalized in the list) were so efficiently managed that they received "special recognition", including silver medals for their contributors.

Since nature photography exhibitions are covered by a separate "Who's Who", they are not included in this listing.

A total of 732 exhibitors are represented this year, a slight increase over the last year, tho the number of exhibitions is the same. In addition there were 971 contributors who were successful in only one exhibition, and more than 1000 who submitted entries and had none accepted.

Judges' slides are not included in the following list, but asterisks indicate how many exhibitions the individual has judged.

The "Who's Who" list is compiled annually by national committee member Blanche Kolarik, APSA, from card files (approximately 3600 individual cards) on which are recorded acceptances from the various exhibition catalogs. Catalog errors, variations in names and addresses, etc., require considerable investigation by direct inquiry, Color Division's cross reference files, and other sources developed for this purpose. Most such irregularities have been eliminated, but if there are any questions, these may be addressed directly to Mrs. Kolarik at 2824 S. Central Park Ave., Chicago 23, Illinois.

A		
Name and Location	Exh.	Slides
Adams, Blanche, Phoenix, Ariz.	3	4
Adams, David F., Rochester, N. Y.	2	4
Adams, Frederic N., Staten Island, N. Y.	2	2
Adams, Mrs. Leola M., New York, N. Y	. 3	5
Adams, M/Sgt. Leon L., New York, N. Y	Y. 3	6
Aghasei, Ali, Jamaica, N. Y.	5	8
Agnew, Louise S., Chicago, Ill.	26	54
Agnew, Wallace G., Chicago, Ill.	13	24
Ahern, R. F., Los Angeles, Calif.	23	42
Altmen, J. H., Rochester, N. Y.	5	6
Ameden, Dr. Edwin E., Toronto, Canada	<b>#23</b>	44
Anderegg, Engene C., Akron, Ohio	4	6
Anderson, R. N., Detroit, Mich.	7	16
Archibald, James H., Amsterdam, N. Y.	13	18
Armstrong, A. Millard, Columbus, Ohio	11	13
Arneson, Gene, Kenosha, Wis.	13	20
Arrieta, J. H., San Francisco, Calif.	14	15
Ash, Bill, Ringgold, Ga.	5	5
Astor, Mercedes G., Sayville, L.I., N.Y.	2	2
Audric, B. N., London, England	2	2
Ayres, Irene, Los Angeles, Calif.	2	2
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Barlon Blanco B. Marketter Ware		

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B		
Bagley, Edgar S., Manhattan, Kans.	2	5
Bahnsen, Eleanor, Yellow Springs, Okio Bailey, Robert M., Christohurch,	9	21
New Zealand	3	4
Baltaze, Harry, New York, N. Y.	4	7
Bancroft, Catherine, San Francisco, Calif	3	4
Bonks, John L., Los Angeles, Calif.	6	7

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Neme ind Location Bather, E. Gordon, Middlesex, Eng.	Eut.
Barnell, G. G., Morend, Calif.	•1
Barrett, Dr. C. E., Salt Lake City, Utah	5
Barton, Camella, Kavavilla, Utah	,4
Berusch, Dr. Lee, Roseville, Calif Bates, Woody, Stamford, Conn.	+26
Baumberger, M. E., Portland, Ore.	3 17
Baumgaertel, Karl A., San Francisco, Cal.	<b>+29</b>
Bauter, Edith, Scattle, Wash.	5
Beckwith, Mary, Van Nuys, Calif. Beckley, W. Mason, Doerfield, Mass.	6 2
Beese, Robert S., State College, Pa.	2
Benford, Samuel M., Mt. Vernon, N. Y. Benzel, John, Covina, Calif.	16 5
Benzel, Olive, Covina, Calif.	4
Benzino, Alexander P., Los Angeles, Calif.	2
Berger, Kenneth, Milwaukee, Wis.	2
Berglund, M. G., San Francisco, Calif. Berka, Egon, Chicago, Ill.	19 8
Bettencourt, J. D., Manchester, Eng. Biedel, Clark W., M.D.,	3
Bremerton, Wash.	13
Biedenbach, John L., McConneleville, Ohio	2
Ficlenberg, Rev. H., Oil City, Pa.	21
Bishop, DeWitt, Sacramento, Calif. Bittwan, Florence R., Jamaica, N. Y.	5 9
Blackman, Robert C., Rochester, N. Y.	7
Blaha, George W., Western Springs, Ill. Blaha, Mildred, Western Springs, Ill.	+2 2
Blaha, Mildred. Western Springs, Ill. Blakeslee, Bernice A., Springfield, Mess. Bockman, Dr. Geo. II., San Francisco	3
Calif.	2
Bockman, Mrs. Lee, San Francisco, Calif. Bockh, J. S., Toronto, Canada	2 2
Bohlen, Robert A., Wertwood, N. J.	3
Boller, Stanley, M.D., Los Angeles, Calif. Bostain, C. W., Cincinnati, Ohio	2 2
Bothe, Hans, Riverside, Calif.	3
Boys, Jean, Chicago, III. Bradley, Dr. John P., Martinez, Calif.	2 3
Brant, Warren E., Minucapolis, Minn.	2 4
Bradley, Dr. John P., Martinez, Calif. Brant, Warren E., Minucapolis, Mina. Brauer, Geo. F., Los Angeles, Calif. Breidenbach, R., Pittsburgh, Pa. Brennan, Mae, Salt Lake City, Utah	19
Brennan, Mae, Salt Lake City, Utah Brethauer, Helen, Oakland, Calif.	3 2
Brice, Norman R., Clayton, Mo.	.31
Britten, E. J., Honolulu, T. II. Britton, Ivy M., Glen Ellyn, Ill.	2 2
Broadhead, Elcanor, Salem, Mass.	2
Brookins, Glenn E., San Bernardino,	2
Calif. Brown, R. G., Phillipsburg, N. J.	16 2
Brown, Albert N., Chicago, Ill.	12
Brown, Clarke C., Los Angeles, Calif. Brown, Douglas M., Salt Lake City, Utah	4 2
Brown, Earle W., Detroit, Mich.	5
Brown, W. R. J., Rochester, N. Y. Bruhl, Luella, San Bernardino, Calif. Brunfield, T. R., Columbus, Ohlo	5 4
Brumfield, T. R., Columbus, Ohio	9 7
Bullard Flair C. Chicago III.	6
Burgess, Dr. J. F., Westmount, Canada Burton, Mildred, Atlanta, Ga.	3 2
Bush, John A., Oklahoma City, Okla.	4
Butler, James P., Chicago, Ill. Buxton, Eugenia, Memphia, Tenn.	3 25

Broun, R. G., Philipsburg, N. J.
Brown, Albert N., Chicago, Ill.
Brown, Clarke C., Los Angeles, Calif.
Brown, Douglas M., Salt Lake City, Utah
Brown, Earle W., Detroit, Mich.
Brown, W. R. J., Rochester, N. Y.
Bruhl, Luella, San Bernardino, Calif.
Brumfield, T. R., Columbus, Ohio
Buhn, N. G., Honolulu, T. H.
Bullard, Elrie C., Chicago, Ill.
Burgess, Dr. J. F., Westmount, Canada
Burton, Mildred, Atlanta, Ga.
Bush, John A., Oklahoma City, Okla.
Bi tler, James P., Chicago, III.
Buxton, Eugenia, Memphia, Tenn.
Byce, Malcolm I., Petaluma, Calif.
Byrkit, Maragaret, Long Beach, Calif.
Byrne, Zora Kunhart, Hopkins, Mich.
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Comping, Roger H., Rochester, N. Y.

Cannon, Jack. San Francisco, Calif.	•
Carelli, Dr. E. J., Kenosha, Wis.	2
Carlson, Esther J., Chicago, Ill.	
Carter, Irma Louise, Manhattan Beach,	_
Calif.	15
Chemberlain, Harry L., Drexel Hill, Pa.	8
Chambers, C. V., Tustin, Calif.	8
Chantler, Dr. M. A., New Toronto,	32
Chase, Margaret B., Denver, Colo.	
Chear, John, Welwyn, England	•1
Chorpenning, J. K., Marietta, Ohio	3
Christensen, Mark, Maywood, Ill.	2
Church, Eleanor B., New York, N. Y.	-
Cismondi, Ed. L., San Jose, Calif.	3
Clark, Dr. Clayton N., Chicago, Ill.	2
Clark, L. S., Minneapolis, Minn.	5
Clary, Irwin R., Berkeley, Calif.	2
Clayton, Edward L., Toledo, Ohlo	4
Clemens, George M., McConnelsville,	-
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Clement, Luther A., Philadelphia, Pa.

Name still Lucial Clives, Goodlin Golby, Harold L.	Chieses, III.	
Colton, W. L., Colton, Victor N. Colvell, Pauline Conklin, D. R., C	Tap Bertingheit, Callie Mr. Vernand, M. C., Chainpalan, M. Jalongo, Ill.	
Conreib, P. A., Y Cook, Clarence D	St. Louis Park, Mini Velicitor Graves, Mo. , Lakseido, Mick. Les Angeles, Calif. , Worland, Wys.	
Cooprider, J. L., Copenhaver, Elber Craig, John L., M Cramer, Louise, S	Evanoville, Ind. t R., Exeter, Galif. liami, Fla. alt Lake City, Utali	
Crawford, George, Crawford, Hammo Csolts, Verna L., Cubitt, Ellen E., S Cunning, Virgil A	nd, Mantue, Ohio Chicago, Ill. Toronto, Canada	
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Dale, Alan J., Milwaukee, Wis.	. 8
Darby, Russell E., Westfield, N. J.	- 15
Darling, John S., Chicago, Ill.	2
Dart, Helen M., Chicago, Ill.	1
Davis, Bruce R., Salt Lake City, Utah	7
Davisson, John, Oakland, Calif.	4
Dearstyne, Howard, Williamsburg, Va.	2
De Asla, J. A., Elmhurst, N. Y.	2
Decker, Mrs. F. M., Salt Lake City, Uta	h 2
Deeming, G. T., London, England	8
Definer, W. J., Burlington, Wis.	2
Dell, H. C., Toronto, Canada	
Deplere, Rev. C. M., Ritaville, Wash.	3
Derwich, C. F., Detroit, Mich.	2
Desmond, Alice Curtis, Newburgh, N. T.	3
Dewey, Anne Pilger, Chicago, Ill.	6
Dixon, James L., Homestead, Pa.	•1
Dixon, Joe M., Roseville, Calif.	26
Dobrich, Edward, Cleveland, Ohio	4
Doelle, Robert, San Bernardino, Calif.	3
Dollard, Russell, Kansas City, Mo.	- 4
Doolittle, James E., Ossining, N. Y.	11
Douglas, Bruce, Toronto, Canada	3
Dow, G. Wayne, Stanford, Calif.	3
Drobisch, Edward, Decatur, Ill.	2
Ducker, Pete, Jr., La Canada, Calif.	5
Duncan, Vernon P., Los Angeles, Calif.	2
Duvail, Albert H., Galesburg, 111.	13

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Eames, Dr. E. Leslie, Los Angeles, Calif.	2
Eaton, Wm. G. M., Toronto, Canada	3
Ebbefeld, Ernst, Jackson Raights, N. Y.	7
Ebersoie, Jean, Santa Ana, Calif.	2
Eckert, Linda Grace,	
Richmond Heights, Mo.	2
Edgcumbe, Jean M., Rochester, N. Y.	15
Edkins, Thomas R., Montebello, Calif.	5
Eldon, J. F., Melrose, Mass.	3
Elliot, Wm. P., San Diego, Celff.	3
Elster, Irene, Chicago, Ill.	2
Engel, Frederick W., Jamaica, N. Y.	2
Ergenbright, Frie L., North Hollywood,	
Calif.	4
Ewell, Merie S., Los Angeles, Calif.	441

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Falkenetein, John A., Thomasville, Pa.	2
Faraone, Frank R., Oakland, Calif.	13
Faught, Dr. Francis Ashley, Philadelphi	a.
Pa.	13
Fay, Grace, Hackensack, N. J.	7
Fougane, Katherine, Bremerton, Wash.	ė
Ferhier, Helen E., Bozeman, Mont.	2
Foldman, Clara, Brooklyn, N. Y.	ã
	2
Felix, Fred, Zurich, Switzerland	
Ferguson, Don, Salt Lake City, Uteh	5
Fernandez, Frank J., E. Rochester, N. Y.	5
Ferris, Raymond, Cooms, Australia	8
Fields, Elinore, Phoenix, Aris.	8
Fields, Geraldine, Phoeniz, Aris.	5
Finne, Mrs. Vella L., Long Beach, Calif.	16
Fish, John I., Rachester, N. Y.	2
Fisher, Thomas J., Staten Island, N. Y.	8.
Flatow, Herbert Jerome, Brooklyn, N. Y.	9
Fletcher, Garland B., Urbana, Ill.	4
Foley, George E., Boston, Mass.	3
Fondiller, Harvey V., New York, N. Y.	.5
Fong, Ray, Willows, Calif.	3
Foote, Howard E., New York, N. Y.	š
Foster, J. Alan, San Diego, Calif.	š
Frank, Robert E., York, Pa.	2
Fremming, Robert, Dallas, Wis.	•
French, Elizabeth S., Los Angeles, Calif.	2
French, Geo. E., Los Angeles, Calif.	2
Friedman, Martimer I., Washington, D. C.	

Vanie and Location:	Esh.	Stideo		Esk.	lides	Name and Location AA
Friend, V. R., Visalia, Calif. Frant. Francis R., Kansas City, Mo.	8 18	18 24	Hundt, Hilbert R., Jr., Chicago, Ill. Hungerford, Homer, Dallas, Texas	2  7	\$1 \$1	No. Street Annua Forder Regions &
Prost; George, Fort Lee, N. J.	4	7	Hunter, C. W. L., Washington, D. C.,	2.	3	MacDonald, Angus, London, England 3 MacDonald, Mrs. Angus, London, England 3
fuller, M. Johnson, Riverside, Ill.	6	•	Hutchinson, Edward W., Sharen, Conn.	8	.18	MacMullin, Smith, Inglewood, Calif. 15
fuson, Maxine E., Grand Rapids, Mich.	3	8	•		•	Maddox, Arthur W., Norwalk, Calif.
G			Inman, Freesa Baker, Yellow Springs, Ohio-	2	2	Mahoney, Les, Phoenix, Aris.  Malek, Joseph J., Stony Creek Mills, Pa. 8
Janucheau, James J., New Orleans, La.	14	19	Irish, Floyd A., Sunnyvale, Calif.	5	6	Manner, Helen C., New York, N. Y. *28
Gerduer, Barbara S., Salt Linka City, Utah Sarlick, F. A., North Plainfield, N. J.	2 3	ï	Irvine, Eleanor, Berkeley, Calif. Ito, Monte, Honolulu, T. H.	3	5 14	March, T. C., Lincoln, England
arrette, E. T., Phoenix, Ariz.	8	6	a a second responding to the	•	••	Marion, J. L., Philadelphie, Pa.  Marker, Mrs. Estelle, Oakland, Calif. 8
atlin, Victor N., Tulea, Okla.	6	8		_	_	Marks, L. F., Pitteburgh, Pa.
Serdau, Carl, New York, N. Y. Serhauser, Gabby, Sacramento, Calif.	Z	4	Jacobs, Edward L., San Francisco, Calif. Jacobson, Frank H., Minneapolis, Minn.		5	Marlowe, C. A., Cheshire, England 2
etsendaner, C. W., Forest Grove, Ore.	4	5	Jacobson, Ralph M., Minneapolis, Minn.		4	Marshall, Herry M., Shaker Heights, Ohio 9
Sibson, H. Lou, Rochester, N. Y.	*1	1	Jahu, Burton W., Milwaukee, Wis.	6	10	Mason, H. James, Los Angeles, Calif. 10 Mats, Raymond A., Chicago, III. 7
ildes, Ray, Jr., Baltimore, Md.	5	5	Javurek, Wm. J., Cicero, Ill. 1	3	20	Mayer, Edmund V., Bronz, N. Y. 2
ill, Joseph B., Selt Lake City, Utah illeland, Paul S., St. Lonis, Mo.	+3	ì	Jeffers, Mrs Pearl, Detroit, Mich. Jenkins, Betty J., Oak Hill, Ohio	4 2	2	Mayhood, C. L., San Francisco, Calif. 2
illespie, Doc, Chicago, Ill.	4	5		3	Ĭ.	Mayhood, Norma W., San Francisco, Calif. 8
ingrich, Audrey, Detroit, Mich.	7	11	Johnk, Robert. E., Alton, Ill.	2	2	McCleary, Wm. N., Rochester, N. Y. 5
irton, Harold. Anaheim. Calif. luck, Herman, Now York, N. Y.	5	10 R	Johnson, Alden, Santa Berbara, Calif. Johnson, Carsten W., Pleasantville, N. Y. 1:	3	5 16	McDonald, Eileen Owens, Falls Church, Va. 2
	16	28	Johnson, Geo. F., State College, Pa. 1		42	McGregor, Katharine, Toronto, Canada 5
oldman, Edna, Great Neck, N. Y.	7	18	Johnson, G. Lewis, Winthrop, Maine 2		43	McKeen, Chas. B., Sacramento, Calif., 25 McKeewn, Jack, Lee Angeles, Celif. 18
	27	56	Johnson, H. J., Chicago, Ill. 2		74	McKinnie, F. C. Oakland, Calif.
	12 5	22 6	Johnson, James T., Santa Barbara, Celif.		2	McLeod, Ethel M., San Francisco, Calif. 5
oldstein, Dr. Chas., New York, N. Y. oodban, G. N., London, England	2	2	Johnson, Dr. Oland, Bloomington, III. ( Jones, Ralph E., Columbus, Ohio •1	•	9 28	McSheehy, Mrs. Amelia K., Kew
oodwin, S. Allen, Worland, Wyo.	2	8	Jones, Mrs. R. M., Prescott, Aris.		5	Gardens, N. Y.  Mcdbery, Mrs. Lorena L., Armington, III. 2
ere, Challies, Orinda, Calif.	4	6	Jones, Wesley F., Alhambra, Calif.	_	2	Meisel, Hymen, Rochester, N. Y. 9
rant, D. W., Franklin, Pa. ray, Clark A., Topeks, Kans.	26 2	57 4	Judy, Mrs. Margaret, Los Angeles, Calif.		5	Mengel, John B., San Francisco, Calif. 3
ay, Ciark A., Topeka, Kans. ay, Larry, St. Louis, Mo.	6	9	K			Menzies, James, Los Angeles, Calif. 9
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ay, Ralph E., Blanco, Texas.	6	10	Karlsten, Evald, Cothenburg, Sweden	-	2	Miller, Art, Redlauds, Calif. 3
een, Chas. H., Richmond, Calif. een, George L., Grand Junction, Colo.	5 3	8 5	Kassheimer, Joseph, Bergenfield, N. J. 2	2	2	Miller, Harvey, Redlands, Calif. 2
	3	41	Kasunas, Vitaut L., Hartford, Conn. 2 Keating, Dorothy S., Miami Springs, Fla. 2	5 2	2	Miller, Lowell, Rochester, N. Y. 2 Miller, Paul L., Scattle, Wash. 9
eenough, Louise K., Butte, Mont.	2	2	Keech, Estelle, Racine, Wis.	•	3	Miller, Paul L., Seattle, Wash. 9 Miller, Wm. D., Santa Ana, Calif. 4
rgory, Mrs. J. V. C., Dayton, Ohio	6	8	Keller, Louise, Chicago, 111.	,	13	Miner, Henry C., Jr., Riverside, Conn. 13
iffin, Hette, Stamford, Conn.	2	5	Kember, N. F., London, England	3	5	Minton, Mrs. Faye, Balboa Heights,
oner, Jerrold M., Chicago, Ill. um, Germaine Anna, Rochester, N. Y.	4	5	Kemmerer, Ralph S., Castro Valley, Calif. 2	2	4	Canal Zone 2
eve, John E., Hutchinson, Kans.	2	2	Kemp, Wm. B., Detroit, Mich. S Kendall, Walter, Los Angeles, Calif. 2			Mishler, Dan, Smithville, Ohio
uner, Cora A., Chicago, Ill.	3	4	Kende, Dr. T. Norbert, Louisville, Ky.	:		Mitchell, H. G., Chicago, Ill. 2 Mitchell, Harry L., Chicago, Ill. 2
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llock, Louis W., Fort Klamath, Orc.	4	4	Kinberger, J. X., Louisville, Ky. 10			Morton, Howard S., West Hartford, Conn. 2 Morton, Mrs. Janette, Chicago, Ill. 2
	3	6	King, Alan G., Clayton, Mo. 2	:	-	Morton, Mrs. Janette, Chicago, Ill. 2 de Moya, Angel, La Habana, Cubs 26
nson, Mrs. Alice M., La Mesa, Calif. nson, Avyoe L., Harvey, Ill.	2	2 2	King, Betty, Los Angeles, Calif. 3		5	Moyer, Eleanore, Santa Barbara, Calif. 3
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rding, Irene, Monb, Utah	2	2	Kleinschmidt, R. H., Rochester, N. Y. 3			Mulder. John C., E. Rochester, N. Y. *1
rley, H. J. R., London, England skell, Dr. E. Wm., Santa Ana, Calif.	2 4	2	Kline, Lee B., La Canada, Calif. 5		6	Mumm, Jacob, Anaheim, Calif. 7
wley, Robert W., New York, N. Y.	6	6	Klopp, Lenore M., Los Angeles, Calif. 2	; .	3 1	Muncoy, Percy, Berkhamsted, England 4 Murchy I Sherwin, Chicago, Ill. 3
yes, Lenore Bliss, Brookfield, Ill.	4	4	Klus, Albert, Los Angeles, Calif. 6 Knepp, Thomas H., Stroudsburg, Pa. 8			Murphy, J. Sherwin, Chicago, Ill. Murphy, Roy H. Whittier, Calif. 4
yward, Elva H., Long Beach, Calif.	2	3	Knipe, Robert C., New York, N. Y. 3		5	Murray, David A., East Orange, N. J. 9
s, Mrs. Louise, Miami, Fla. 1 ffer, Russell E., Bedford, Nova Scotia :	8 2	30 4	Kolarik, Blanche, Chicago, Ill.	4		Murray, Thos. F., Rochester, N. Y. 6
	3	5	Koller, Harry K., Rochester, N. Y. 8 Kulomic, John L., Elmira, N. Y. 8		3 5	Mylar, Les., Carmel, Calif. 2
idebrecht, Dave, St. Catharines, Canada		4	Kolomic, John J., Elmira, N. Y. 8 Kople, Monte, Chicago, Ili. 2		3 3	N
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oriques, N. J., Berkeley, Calif.	2	4 2	Kral, Robert, Dayton, Ohio 2 Kramer Ludwig Pleasantville N V 21		2	Neis, Richard A., Burlington, Vt. 2
rick, George E., Los Angoles, Calif.	4	7	Kramer, Ludwig, Picasantville, N. Y. 21 Kriete, Russel, Chicago, Ill. 9		•	Nelson, Ed, Berkeley, Calif. 2
rett, E. A., London, England	2	3	Krimmel, John A., Denver, Colo. 9		•	Nelson, Jume M., Deerfield, Ill. 20 2 Nelson, Robert R., Denver, Colo. 11 1
	2	3	Kroeger, Paul M., Minneapolis, Minn. 2			Nesbitt, E. A., Tulas, Okla. 2
it, Lawrence D., Toledo, Ohio lebrand, Joel H., Berkeley, Calif. 1	2 0	6 12	Krueger, Elton W., Monterey, Mexico 5 Kubilis, Paul L., Chicago, 111. 4			Newhart, Ruth E., Los Angeles, Calif. 2
ereley, R. S., London, England	3	7	Kurtz, Elmer W., Minneapolis, Minn. 4			Newman, A., Oakland, Calif. Nichelson SMes. Viola S., Wilmette, Ill. 2
Edward A., Fleetwood, Pa. 2	5	67	Kyle, Marguerite, Columbus, Ohio 12	1		Nichelson, SMrs. Viola S., Wilmette, III. 2 Nicol, Huth J., Butte, Mont. 16 2
J. Lawrence, Rochester, N. Y.	2	2	L			Nipkow, P., New York, N. Y. 12 2
on. A. H., Porterville, Calif. , Geo. G., Chapman Camp, Canada	5 2	12 2	Ladensohn, Burton H.,		1	Nootbaar, Robi. F., Toledo, Ohio 2
ge, Richard L., Owego, N. Y.	2	3	San Francisco, Calif. 2		B ¹	Norgand, Mrs. Eugenia D., Los Angeles
gson, John F., San Mateo, Calif.	4	10	Lanctot, Grace H., Chicago, Ill. 4		7 1	Calif. 14 26 Norgaard, Floyd L., Los Angeles, Calif. 6 13
an, Edith, Oklahoma City, Okla.	3	3	Lank, Maurice, Los Angeles, Calif. 3			Norona, Charles J., Los Angeles, Calif. 8
loway, Joanne B., Los Angeles, Calif. « st, Agnes M., Phoenix Aris. «	•	7 6	Laurer, Robert J., Milwaukee, Wis. 2 Lawres, Irving, Scaredale, N. Y. 2			Nortis, Dorothy L., New York, N. Y. 5
ton, John J., St. Louis, Mo.	2	6	Lawler, Timothy M., Jr., Kenosha, Wis. 3		8	Ð
san, Clarence, Chicage, III.	7	12	Levy, Samuel L., Harristown, Ill. 2	-	3	Polymon Da B I Durana Cala 4 4
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kins, John O., Jr., Wilmington, Dela. (	2		Lewis, Floyd A., Hollis, N. Y. 17 Lewis, Michael W., Maspeth, N. Y. 3			Ongreed, Rachel, Chicago, Ill. 24 42
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s, Mary Adis, Tules, Okla.	2	8	Lindsley, Mrs. Henry, Denver, Colo. 2		3	•
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re, Walter, Pittsburgh, Pa.	5		Lorenz, Anthony J., Los Angeles, Calif. 4			Padua, I. E., Los Angeles, Calif. 6 8 Page, Ralph E., Jr., Wethersfield, Conn. 2 2
rison, Florence K., Berea, Ohio Rine, Harold A., Sewickley, Ph. : 1	i		Love, Paul, Glendale, Calif. Lowenthel, Arthur E., Rochester, N. Y. 2	•		Pagel, Victor, Milwankee, Wis. 7 13
thes, Bob, El Ceptho, Calif. 10	-,	44	Lundy, Stuart M., Toronto, Canada 2	:	1	Palmer, Iva Bell, Evanston, Ill. 2 1
nee, Donald, Rochester, N. Y.			Lynch, Kenneth G., Tules, Okla. 4		J	Papke, Arthur, Western Springs, Ill. 30 66
sti, Betty Hendemon, Chicago, Ill.	•		lynich, Michael R., State: College, Pa. 9	1,	, ,	erker, Geo. W., Bloomington, Ill. 2
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Nume and Lecetten	Esk.	Elidos	Name and Location	Enh.	SUder	Nome and Locality Hills Ships
Parker, Louis J., Rochaster, N. Y.	3	4	Schmitt, Clara, Chicago, Ill.	. 3	3	**************************************
Parks, Lawnerus H., Berkelay, Calif. Parlin, R. G., Minnespells, Minn.	2 13	2 22	Schroder, Harold L., San Francisco, Gali Schuelke, T. H., Liverpool, N. Y.	U. 3	•	Ulrich, Suzie, Yakima, Wech.
Persons, Gordon H., London, England	7	7	Schuler, Derothy, Los Angeles, Calif.	i	ī	Underwood, Arthur M., Rochester, N. F. W 7
Partin, Harry B., Chicago, Ill.	5	9	Schwarts, Eugene, Minnespells, Minn.	3	6	V
Paschon, H. E., Merchantville, N. J. Patterson, Dr., Wm. J., Petaluma, Calif.	2	15.	Scott, Arthur J., Waltham, Mass. Seckendorf, Jos., Jamaica, N. Y.	22	55 15	
Pearce, R. James, Near Bath, England	6	8	Seldidge, Hy, Honolulu, T. H.	19	28	Valdatro, Salvatore C., Bapoklyn, M. Y. 7 Vanden, Frin, Chicago, III.
Pendrey, W. K., San Francisco, Calif.	9	14	Sharon, Mrs. Isa M., Pittsburgh, Pa.	8	8	Vanden, George W., Chicago, BL.
Pouner, John R., St. Catharmes, Canada Poterson, William, Wechawken, N. J.	7	9	Shea, Art F., Dayton, Ohio Sheahan, Drow F., Reno, Nev.	23 2	49	Vandembergh, Mathilde, Medicon, Wis. 2
Peterson, Helen D., Honolulu, Hawaii	4	5	Sheldon, H. D., West Caldwell, N. J.	ē	i	Van Der Hoop, Wilmer, Hamilton, Mich. 5 Van Moter, James T., Wethersfield, Conn. 7
Phillips, Thomas P, Santa Barbara, Cali		2	Sherman, John T., Minneapolis, Minn.	•11	20	Van Realte, Ben, New York, N. Y. 7 10
Pickard, D. Warrington, Lancs, England	2	2	Sherry, Carolyn M , Seattle, Wash,	2	2 15	Van Sickle, Winifred D., Bremerton, Wash. 6
Pickerski, Stanley, Honolulu, T. H. Plessier, Marse, Minnespolis, Minn.	4	4	Shipley, Oliver C., Baltimore, Md. Shrader, John J. S., Glenmoore, Pa.	i	15	Velen, S. A., Brooklyn, N. Y. Viera, Bernice M., San Francisco, Calif. 2
Plumboff, Wm , New York, N. Y.	3	6	Sickels, Harry A., Sen Francisco, Calif.	12	21	Vignale, Adolf, New Toronto, Canada 25 63
Polak, Jos. J., Antwerp, Belgium	2	5	Sicora, Robert G., Minnespolis, Minn.	7	16	Vogan, Sam J., Toronto, Canada *22 44
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Potts, Robert W. L., San Francisco, Calif.		37	Sliwa, Casimir, Elmhurst, Ill.	5	6	YOU DINGS, DAVID, MEMBERS, 2007
Possesi, Phyllis, San Francisco, Calif.	4	11	Sloan, Mildred, Los Angeles, Calif.	3	3	W
Powell, Eugene, Madera, Calif. Prater, K. D., London, England	2	2	Small, Arden W., Detroit Mich Smethuset Arthur F., South Orange, N. J.	6 12	9 14	Wade, William L, Whistler, Als.
Pratte, Dorothy, St Louis, Mo.	2	4	Smith, ( C, Hamilton, New Zealand	7	2	Walgreen, Mrs. Chas. R., Chicago, Ili. 22 41. Walker, Amy M., Brooklyn, N. Y. 18 34
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Prentke, F M, Cleveland, Ohio	. 2	4	Smith, Dorothy Marie, Scattle, Wash.	.8	4	Wallace, C. D., Salt Lake City, Utah 2 8
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Q			Smith, Wells W, Salt Lake City, Utah	3	6	Weber, Norman E, Bowmansville, Pa. 4
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Quinlan, Alfred J. New York, N Y	•	5	Soule, R. H., Chicago, Ill Soule, Mildred, Hillsdale, N. Y.	11 2	25 2	Westkamp, Dr. A. H., Los Angeles, Calif. 10 12 Westsman, Frank E., Staten Island, N. Y. 11 16
R			Spaven, Lawrence M , Rochester, N Y	2	4	Welty, Chas. H., Chicago, Ill. 3
Ranb, Ldmund W, Los Angeles, Calif	3	7	Spearman, Virginia, Omaha, Nebr	3	3	Welty, Mrs. Ruth V., Chicago, Ill. 27 57
Rahn, Gary, Zurich, Switzerland Rainca, Larry Kansas City, Mo	3 2	8	Stahi, Richaid, Chicago, Ill Stake, Kathyrn, Salt I ake City, Utah	2	2	Westman, Roy W. Chleage, Ill. 8
Randall, B B. Orinda, Calif.	21	62	Stanley, David M , Paducah, Ky	2	5	Westwater, David B., Columbus, Ohlo 2 2 Whisenant, Robert D., Los Angeles, Calif. 2 2
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Ransom, Miss Elizabeth B, New York, N Y	•	13	Stark, Mrs. Alice, Foronto, Canada Stark, Wes, Toronto, Canada	8	}1 12	Springs, Calif. 16 26
Rasch, Arthur, Rochester, N Y	5	6	Strains, Richard G. Hulyoko Mass	3	5	White omb, Fdwin B, Alton, III. 7 9 White, J. T, I ondon, England 2 2
Redell Betty Wauwatosa, Vinc	2	8	Steck, George F, Oil City, Pa	26	58	Wignot, Albert, Shrewsbury, Mass. 2
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Recves John E In Grange, Ill	้	4	temo, Roderick A. Chicago, Ill	3	7	Wilke, John H., St. Paul, Minn. 49 12 Wilhams, David, Owego, N. Y. 10 17
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Reichard Harold B., Bothlehem, Penns Reid Jimes A., Hamilton Cinada	10 2	11 4	Stern, Samuel, New York N Y Stewart, A., Santo Barbara, Calif	3 29	5 61	Williamson, Floyd E., Long Beach, Calif. 2
Renfro Alfred Bellevue, Wash	6	10	Siewart, Wm Van, San Diego, Calif	3	3	Williamson, Hale, Radburn, N. J. 2 2 Wilson, Chas. L., San Diego, Calif. 2 4
Reynolds, Perry J., Detroit, Mich	13	22	Stickney, Mrs Frances, West Caldwell,	_		Wilson, Myrtle J., Prittsburgh, Pa. 8 9
Rhode, Flis G., Berkeley, Calif Rhodes It G. H., San Francisco, Calif	9 21	14 34	N. J Stickney Fernald S. West Caldwell, N. J.	8	10	Winking, Paul, Wilmette, Ill 2 2
Rice, Dr Frank F, Chicago Ill	26	49	Stigell, Knut H., Jonkoping, Sweden	4	5	Wohlrabe, Raymond A, Scattle, Wesh. 3 4 Wolf, Julius, Chicago, Ill. 8
Rice, Pearl Schwartz, Chicago Ill	27	51	Stimson, Allen Lynnfield Mass	2	4	Wolf, Paul J. Hawthorne, N. Y *22 42
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Riley, Robert 5 , Berkeley, Calif.	7	10	Sullivan Walter F San Francisco, Calif	ð	5	Wolfson, Samuel M., New York, N. Y. 12 13 Wright, C. I., E. Orange, N. J. 2 4
Risley, J. Audicy, Chicago, III	2	2	Suter, Al, Chicago, Ill	8	16	Wright, Cliff, Halifax, N S. 3 5
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Ritter, Clarence F., Los Angeles Calif Robblee, Donald M. Dorchester, Mass	2	2	Swain, Rev Joseph R , Widdletown, Conn	2	2	Wurgel, Rone A., Union City, N. J. 2 2 Wussow, Dr. George C., Milwaukee, Wis. 2 2
Robertson, J. Idgar Milwauker, Was	2	-	T			Wy, Esther C, Washington, D. C. 6
Robinson, B. A., Wilmette, III	.4	8	_			<b>.</b>
Robinson, Lloyd Jr., Redondo Beach, Calif. Rolfe, Ashley E., Chicago, Ill	13	28 5	Takahashi Dr Henry M., Berkeley, Calif Thaw, Mrs Sandia, Washington, D. C.	14 30	21 74	Y
Rollins, Howard W , Long Beach, Calif	6	14	Thelen, Hubert J, Brooklyn, N. Y.	2	2	Yager, Leonard A, Boreman, Mont. 14 21
Romig, O. F., Pattaburgh, Pa	3	4	Thomas, Malcolm, New York, N Y	3	3	Yaziey, Mrs. Margaret, Glendore, Calif. 3 3 Yeomans, Philip, Long Beach, Calif. 3 3
Roscup, Wm V. Detroit, Mich.	5	6		15	19	Young, P W., Minneapolis, Minn. 10 18
loser, Albert F., Minneapolis, Minn. loss, Mahel, Salt Lako City, Utah	20	12 75	Thompson, Fred G. Willowdale, Canada Thompson, Norman P. Los Angeles, Calif.	2 10	2 19	Young, W. Arthur, Webster, N. Y. 2
Rossi, Angelo, Lorino, Italy	2	2	Thornhill, Howard A. Merced, Calif.	16	27	Z
Rothschild, Norman, Brooklyn, N. Y.	3	8	Thuillier, Mme Yvette, Vienne, France	3	8	
loush, Hoyt L., Charlotte, N. C lowland, Wm M., Bakersfield, Calif.	2	18 4	Thuilter, Robert, Vienne, France Thurston, L. A., Detroit, Mich.	8	4 14	Ziegler, James G., Berkeley, Calif 9 16
lexburgh, Jean H , Pleinfield, N J.	2	2	Tietrel, Frederick A. Columbus, Ohio	5	7	
orario, Armando, Hong Kong, China	2	3	Tillbeck, Jos J, San Mateo, Calif.	4	10	H. J. Johnson Resigns
luch, Dr. Fred J., Plainfield, N. J.  *. lyerse, Victor C., Port Dover, Canada	21 4	44	Timewell, J, Edenbridge, England Timpany, Wm A, Jamesville, Wis.	2	2 2	H. J. Johnson has resigned as chairman
· _	•	-	Ijorahom, Marvin T, Minneapolis, Minn	2	2	of the Membership Services Committee be-
<b> </b>		_	Toll, Grant, Windsor, Canada	₹	6	cause of the pressure of his other PSA
andahl, Harold E , Minenspolis, Minn. anford, Mattie C., Salt Lake City, Utab 1		5 20	Towns, Roy S , Neps, Calif. Townsend, Arthur, Lanskai, Oahu	2 2	2 8	duties.
antord, mattie C., Sait Lake City, Utan : ankey, Harriet E , Chicago, Ill.	8	20 4		2 !2	43	The Board of Directors has passed a
artor, A. F., Jr., Houston, Tex.	2	2	Tozer, Edward G., Oshawa, Canada	4	7	resolution expressing the Society's apprecia-
avary, W. H., Plainfield, N. J.	25	48		7	41	tion of H. J.'s long and valuable service in
axon, S. David, West Los Angeles, Califehairer, Otto S., Princeton, N. J.	4	4	Tremblay, Mrs Myrtle, Detroit, Mich Tribby, Wm. W., M.D., Memphia, Tenn.	5 •	6	this capacity. During his tenure the Mena-
	2	;	Trocation, Louis C., Racine, Wis.	2	ž	bership Services Committee has rendered
chlegel, Lillian, Fleetwood, Pa.	2	4	Tubby, Elizabeth A., Greenwich, Conn.	8	10	many valuable services to both club and in-
chmidt, Emil K., Omeka, Nebr.	2 3	3	Trotter, Howard, Salinas, Calif. Tucker, Ervin A., Kirkwood, Mo.	ጀ 2	5	dividual members and has developed plans
chmidt, Herbert J. Jr., Chicago, Ili. chmidt, Martin J., Chicago, Ili.	7	16		ŝ	ě	for further services which the Committee
chmidt, O. E. Elmwood Park, Ill.	2	8		2	2	will carry to completion.
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September 1952 547



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#### TD Executive Committee Meets



When the brass hats of the Technical Division gathered for an Executive committee meeting at Ansco Lake, near Binghamton, recently, they took time out to watch the birdie. In the usual order, those seated are: Walter Litten, Joseph Friedman, George Eaton, William Swann and H. Lou Gibson. Standing: Fritz Dersch, Frank Carlson, Earl Clark, Norris Harkness, Hubert Scheffy, Paul Arnold, R. C. Hakanson, Herbert MacDonough.

## **PSA NATURE DIVISION**

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

#### More Nature Exhibitions In Process

If it appears to the readers of this column that the advent of more new nature exhibits is of sufficient interest to rate top billing in this column month after month please remember that as chairman of the Nature Division it is my business and extreme pleasure to sell Nature Photography to the PSA member-body, and to the world at large. The advent of new shows reflects an increased interest in our favorite form of photography and should furnish the necessary impetus to increase the membership in the Nature Division and also in the Society.

This past week the writer received a request to furnish the minimum requirements for Nature Division approval of a nature section to an exhibition of photography conducted by the Newcastle-upon-Tyne Photographic Society in Northumberland, England. The Newcastle show is not a new exhibit but it is their intention to conduct their spring show to conform with PSA practices in order that they might be favored with PSA sanction and approval. The Nature Section I feel certain is new to the show. The information requested has been furnished them and they have been advised that the official Nature Division mailing list is available to them if they wish it.

On this very day I am in receipt of a letter from the Secretary of The Syracuse Camera Club. I take the liberty of quoting from

this letter for your approval.

"I read with interest your article in the PSA Journal on Nature Salons. The Syracuse Camera Club is planning a salon for May of 1953. Our first consideration is to keep the cost of it down to a point where we will not go into debt. We also have a relatively small active membership who can be counted

on to do the actual work.

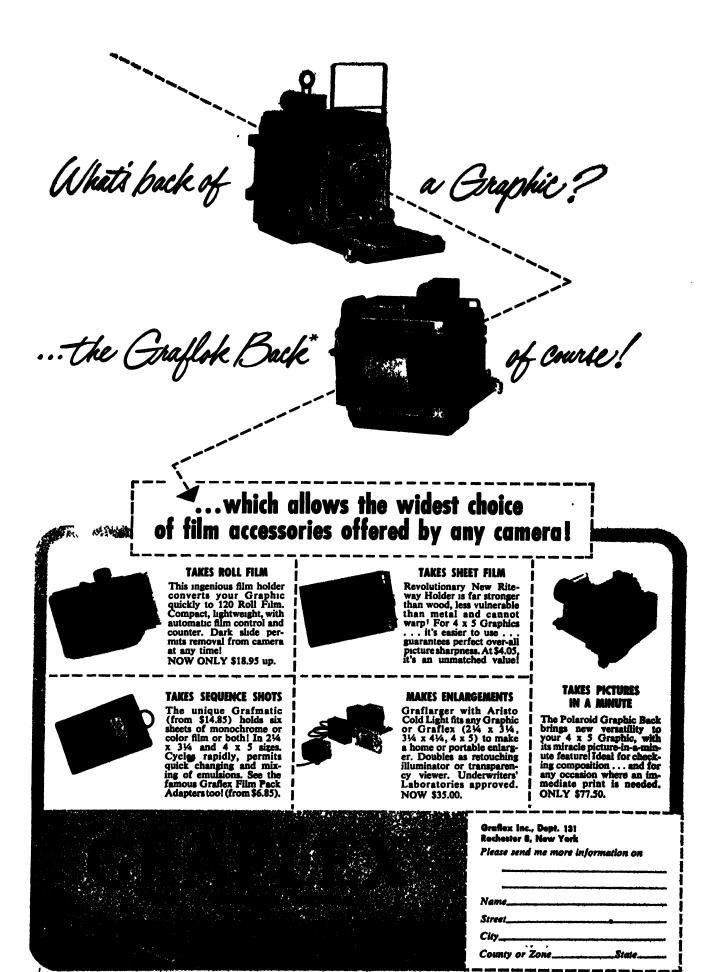
"We are considering adding a nature section in our salon. First, what are the minimum requirements to meet PSA Nature Division approval? Secondly, if we had such a section, would we get enough response to make the effort worth while? We would like to support your efforts if is is possible."

The Salon Committee of the Syracuse Camera Club is meeting with some of the Rochester Salon Committee on Wednesday night, July 30th, in Rochester. I shall make it a point to be present at that meeting and I assure you their committee will have all the necessary information for having the show recognized by the Nature Division of PSA and all the advice I can render. It will be up to you nature photographers, however, to furnish the necessary support to the show to guarantee its success. I am counting on all of you to do just that.

#### Permanent N.D. Print and Slide Sets

As most of you know the Nature Division has three permanent sets of nature prints and also several sets of nature slides for circulation. These sets have proven very popular as programs for camera clubs since they were first announced, numerous clubs have requested these sets and to date they have not had them. The print sets have been scheduled in defined areas in order to save as much expense in shipping charges as possible to the clubs requesting them.

Scheduling them in this manner makes it possible to send out a set of prints, say for instance, to the middle west area so that the club first on the schedule will receive the prints postpaid. They will then mail them to the second club prepaid. That club will then mail them to the next club, pay-



hig the postage when they mail them. In that way each clab has but one shipping charge to pay, and the Nature Division has hat one postage to pay per set for a given area.

Several of these sets will soon complete such schedules and will be returned for rescheduling. If your club has previously made requests for print sets and has not as yet had them please make a second request now before schedules are again completed for these sets.

Requests for print sets should be made to Dr. Stanley H. Seeman, 331 Euclid Avenue, Kenmore 17, New York. Requests for slide sets are to be made to Louise K. Broman. APSA, 6058 South Troy St., Chicago 29, Illinols.

#### New York State Museum Announces Second Exhibition of Nature Photography

The New York State Museum has announced its second exhibition of nature photography which consists of a series of six different exhibits occuring on alternate months beginning with the month of December 1952. For a time it was thought possible to arrange for this exhibit to meet the minimum requirements for PSA Nature Division sanction but due to the fact that it is a State sponsored exhibit certain conditions prevailed that prevented this. The writer thinks this exhibit is a very fine show and worthy of the support of all nature photographers.

Each of the six exhibits is restricted to classified subject matter. The First:-Wild Birds, on display December 1, through December 31, 1952. Closing date, November 10. The Second:-Scenery, on display February 1, through February 28, 1953. Closing date, January 10. The Third:-Wild Animals. on display April 1, through April 30, 1953. Closing date, March 10. The Fourth:--Trees, on display June 1, through June 30, 1953. Closing date, May 10. The Fifth:--Flowers, on display August 1, through August 31, 1953. Closing date, July 10. The Sixth:-Nature Photographs, (all natural history subjects not included in the other exhibits) on display October 1, through October 31, 1953. Closing date, September

## First International Exhibition of Nature Photography

Some time ago in this column we mentioned the possibility of a new nature exhibit to be sponsored by the Channel City CC of Santa Barbara, Calif. this fall. This prediction has materialized and the show is scheduled for November 1 and as it will be conducted to conform with the recommended practices of the PSA, it will be included in the Nature Division's Who's Who listing for 1953.

The exhibition calendar for this show is as follows:

Closing date.....Oct. 18, 1952
Judging.....Oct. 25, 26
Notification cards sent....Oct. 27
Total rejections mailed....Oct. 30
Exhibition.....Nov. 1 to 10
All entries analled.....Nov. 20

As this is the first Santa Bethere Exhibition it means that all of your prints and slides, if they are nature material, are eligible. There is no excuse therefore for not entering. Let us all help to make this show a success.

#### You Can't Win If You Don't Enter

Time and again the writer has pleaded with the nature workers to refrain from hiding their lights under a bushel. Pardon the old saw, but it is so appropriate. After you have worked hard over a print to submit to the handfull of Nature Exhibitions and have had the pleasure of seeing it accepted in one after the other of the existing shows why not give it a chance to compete with the best the pictorialists, and the photo-journalists have to offer.

If you don't send them out and let them compete how can you expect to win with them. How can you expect to learn the true quality and excellence of your efforts? The recent announcement of the winners in the 1952 Graflex Contest proves the point

in question graphically. One of the manners of the nature division, a very due nature worker who however requires constant unging by the writer to submit his prints to this and that contest or competition, had the pleasure of seeing one of his prints win first prize in the action class of the Graffer contest which netted him three hundred delars and then saw the same print win first in a special news class which netted another three hundred dollars, making six hundred in all for one print. I feel certain that this particular N.D. member will need no further urging to submit.

I have in mind another member of the division who in 1950 had created a very superior print of a flight of gulls on gull island which he dutifully submitted to all of the nature exhibitions and then filed away, only to see another photographer enter the same subject in the Popular Photography Contest of 1951 and win first prize in that contest with his print. I am also satisfied that that member will need no further urging to submit.

Why not get into the swim? Enter your prints for you can't win if you don't enter.

## MOTION PICTURE DIVISION NEWS

H. A. McDonouch, APSA R. D. #3, Binghamton, N. Y.

#### "Tops" In Movies

Elsewhere in this issue you will read of the first of the "Tope" shows for this year, to be held in San Diego on Sept. 13-14. The MP Division will play a heavy role in this opening meeting of the 1952-53 Tops season.

Among the outstanding events will be a movie clinic at which Dr. Harold Lincoln Thompsen, APSA, will preside as Chairman. "Color in Motion" will be presented by Lynn Fayman. Station KSMB-TV will demonstrate movies for use in television. Dr. Thompson will screen a color picture of his own making. Question and answer clinics will be featured and a number of live models, many with costumes, will be available for shooting.

#### Birds After Birds

Dick and Ada Bird have been battling the elements up in the North Atlantic. A portion of their report written to their good friend, Harris Tuttle, is printed below. This will give you an idea of the hazards under which movie makers work to bring documentary pictures to our acreens.

"For the past four days we have been working on some very small islands off the Atlantic choreline whereon, in addition to the "Western Birds" there are tens of thousands of Puffins, Murres, Kittiwakes and other sea birds.

"To get to these islands it is necessary to hire fishing boats and fishermen to assist in the landing operation—and this is just what it is because the isles are masses of rock on which it, is difficult to land. One has to trainafer from the larger boat to a deep, no easy task if the water is rough, then row

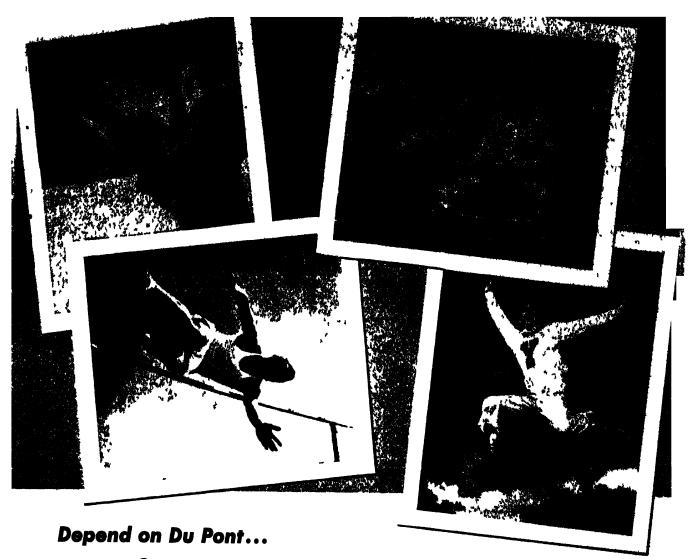
shorewards and between swells, the boatman rows the dory against the rocks and the photographer and his mate, scramble overboard onto the rocks, slipperv with wet kelp, and, if you are lucky, get a fingerhold on the boulders or rocks and bellyflop on them as the dory slips away from under into 30 feet of very chilly Atlantic, Passing ashore the equipment is just one of those things you try not to worry about until you do it, that's the time you worry and how!

"When you are ashore, perched on the barren but slippery rocks, keeping an anxious eye on the camera cases and tripods to anticipate any of them sliding back into the briny, you toss the gaze upwards to the face of a 70 to 80 foot cliff that has to be climbed by clinging to its sheer sides by fingers and toes and every hope the mind can conjure until you crawl gratefully over the ridge near the top where you tie a stout rope and haul the gear up in stages and finally your companion Atlantic Alpiner until everything and everybody is ready to go to work. We consumed an hour each day to climb this cliff, and a half hour each evening to reverse the process.

"The isle is barren of tree growth, not even a bush, considerable green grass in which the puffins dig their burrows and which makes walking an ordeal, falls are frequent with one or both feet plunging down a foot or more into a hole occupied by a nesting bird.

"Weather closes in, sun goes, rain comes and the wind breaks out from the east, white caps appear and the waves best against the cliffs below. You realize the fishermen in their small bests couldn't get to the rock let alone take you off it. You are in for the night and its cold, its sain-

September 1952



for Pictures You'll Never Forget



When the cool breath of autumn bathes the countryside in a garment of vivid color and students flock back to their studies and Saturday afternoon

sports, there are a million pictures in the making... pictures that in the years ahead beckon you to walk down Memory Lane and enjoy again happy, carefree moments. Only photographs can stop time and catch forever that pageant of memories, the tête-à-tête on a campus wall, or the exciting highlight of the big game.

So, carry your camera wherever you and don't miss a single memory. If it's a sheet-film camera, load your holders with Du Pont High Speed Pan Film, snap away, and you'll be sure you get the best pictures possible. Its high speed (ASA: 160 daylight, 125 tungsten) lets you shoot fast, or cut the aperture way down for sharpness and depth of field, without worrying about thin negatives. Even if you mist the exposure by a stop, the wide latitude of High Speed

Pan ensures you a full-bodied negative that shows every tone from deep, rich black to whitest white, with shadows and highlights packed full of detail.

If you do your own darkroom work, print your negatives on Du Pont "Varigam" variable contrast paper . . . the one paper that gives you any of ten contrasts in a single sheet through easy-to-use filters. Or, when you drop your films off at the photo shop, ask for "Varigam" prints. Either way you'll thrill at the better, livelier print quality. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: Consult your photographic dealer or Canadian Industries, Ltd., Montreal.

# Du Pont Photographic Products

150 Maniagreary

ing, the wind makes it difficult to even stand upright and there is no shelter. No trees, no wood, not even a twig to build a fire for warmth, the thermos coffee is cold, the sandwiches, those that are left in the haver-sack, are soggy, the grassy spots are honey-combed with puffins burrows and its getting dark. You have a tent but no poles to erect it, you stretch it between two rocks and its roof is two feet from the ground and every moment it may blow away with the breeze, whatta breeze.

"Cold and wet hands pull up tufts of grass in an attempt to fill in the hurrows for your reclinnig body beneath the sopping canvas but the job would require hours to do for any semblance of comfort. With the wet canvas sagging onto your face every few minutes to prevent more than seconds of dozing you spend the long night.

"Up at dawn, crawling out of your soggy shelter into a dripping world and survey the prospect of leaden skies still spilling driving rain and a sullen ocean expending itself against the cliffs nearly a hundred feet below and wonder what the new and uninviting day holds for you other than anxiety and frustration.

"You hear the putter of a small engine and around the headland comes the fishermen, their tiny craft bouncing crazily with the heave and fall of the ocean, they have realized your plight and braved the high winds and waters to haul you to safety and comfort. The ordeal of getting down the cliff again is one we don't want to repeat, every foot of the incline was dripping wet and made more treacherous by the soaked bird excreta with which the rock is plastered. The descent by rope is made with many misgivings, for a slip means broken bones if not worse. The transfer of selves and equipment from rocks to dory is one of those adventures that are in the realms of the impossible until you have had to engage in it. Here a slip means drowning, for sure. The transhipping from dory to fishboat of equipment provides more nervous flutterings until finally we are bouncing and rolling towards the fishing village, a hospitable welcome a hearty and filling breakfast and much, much relief in the mind but. we've got aches and pains in various parts of our anatomies that we didn't, until now, seem to know we had, and bruises on shins, knees, thighs, buttocks, backs, arms, elbows and places where you can't see without looking in the mirror and gawd knows we look like the devil without that aid. Wanna be a wildlife cinematographer?"

#### PHOTO-JOURNALISM

WILLIAM A. PRICE ______ 78 Elbert St., Ramsey, N. J.

Dear Don:

I am on a field assignment away from home and can't pick up much of anything for the P-J Division column this month.

Long before this I had hoped to write a general "hello" letter to all the PSAers and to P.Jers in particular through the JOURNAL. I want to start the ball rolling towards member participation and invite correspondence from all PSA members with regard to P.J. I would like to run a sort

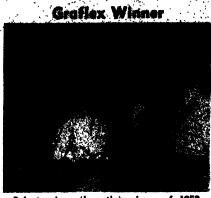
of Question and Answer box, for example.

I feel sure that most amateurs consider Photo-Journalism to be photography for profit, from their individual viewpoints at least, and I myself can think of related questions that I cannot answer without professional advice.

I think P-J can do much towards building up spirit and pride for and among amateur photographers. Suppose that an amateur has an investment of about \$200 in his equipment. If P-J, through the JOURNAL, can give him an idea or furnish information that will enable him to make just one \$5 sale, to a picture service or a neighbor, you can imagine his enthusiaam for P-J.

On the basis of economics \$5 is certainly small potatoes from a \$200 seed, but it isn't the crop that counts, its the pride in the fact that the seed did sprout! The guy will probably plant a lot more expensive seeds for small sprouts but he will love it—just like you and I love our \$5 radishes from our own garden in the Spring.

What can we do to get the questions



Bob Jennings (bow tie) winner of 1952 Graflex-INP Press Fellowship chats with Bob Dixon, Mary Collins and Ken Carson on Sheriff Bob Dixon TV show. Jennings spent a week in New Yerk working with top editors and specialists at INP under terms of the Fellowship.

rolling in for the box so we can get some seeds sprouting?

BILL PRICE

## **PSA STEREO DIVISION**

FRANK E. RICE, APSA

228 N. LaSalle St., Chicago 1

#### Stereo Slide Instruction Set

L. B. (Red) Dunnigan, in charge of stereo slide circuits, together with a couple of capable assistants, James W. Stower and Rohert L. Howard, have put together a set of 45 slides selected to illustrate various good points in picture making, and otherwise.

In the series are slides showing interesting ways to shoot a subject. The commentary that accompanies the set says in this connection: "But look around you and you will see millions of simple items and scenes... photographing them in a way that will interest an audience is far greater satisfaction than recording a scene that almost photographs itself."

A portion of the series shows shooting straight up (through tree branches) and straight down. You are directed to try pointing the viewer at the same elevation as the camera was pointed. What a difference it makes! Also, in some measure it shows why such slides often look better in the viewer than on the screen.

There are also illustrations of having foreground objects too far from background, shooting with daylight and floods as against flash, and various other points that make for good and not so good pictures.

This instruction set is being circulated just now to those in the slide circuits Nos. 1 and 2. When it has completed the rounds, it will be available for clubs or individuals who wish to be "wised up" on good stereo shooting.

#### Circuit No. 3 Is About to Start

"Red" Dunnigan reports that he can take on more slide makers in his circuits. Fifteen people make a circuit. Each puts in slides. The set, together with note books, moves from one member to another by express. Every member adds comments about every other member's slides. The whole thing is fun, and most profitable to those who wish to improve their picture making.

Write Red.—His address is 519 S. Vermont, Royal Oak, Michigan.

#### Stereo Folio Program

The Stereo Club Traveling Folio program is under the direction of E. Krause, 5706 S. Harper, Chicago 37. To get particulars. club officers should write him immediately. In the meantime they should appeal to their members for 2 to 6 good slides from each to represent their club in a traveling show. Folios from other clubs can fill several of your club's empty program dates. Contributing members will receive helpful comments on their slides from each club the folio visits.

## Academy of Stereoscopic Arts and Sciences

An organization named as above has lately been formed. Address 6112 Selma Ave., Hollywood 28, California, a "non-profit institution," Paul G. Horner, President.

One of its activities is to "find the 10 greatest stereo pictures in the world for each year and give each an Academy Award known as a STEREOSCAR." It is planned that duplicates will be sold to anyone interested. Now available are the selections for 1950 and 1951.

#### Dorothy MacLean— Smokies "Photoguide"

One of our newest SD members writes that she would be glad to show us the photogenic spots in and around Gatlinburg, Tennessee. You will find her at Woodcrafters and Carvers in that town. Her only charge is that you bring along a few of your own slides for her to see.

Dorothy has acted as a guide in the Smokies for many years. She originated the word "Photoguide" which is now generally used in the Park Service.

#### Standardization of Mounts

We are not permitted to anticipate the conclusions that may result in the standardization field. However it is well to know that there may soon be standards set for the space between window centers of mounts. Indications are that 2.45 inches may turn out to be the standard. It might be well for us not to load up too heavily with a stock of those mounts that run considerably less than that, particularly if we are interested in stereo projection.

#### Helpful Hint Column

George Mack suggests (in connection with taking pictures hand held) -don't put all the weight of the body on both feet. Put it mostly on one, just as a unipod; and you will be able to hold the camera much steadier, but of course, rest the other foot on the ground.

On this general subject also, -THE STEREO VIEW, publication of the Stereo CC of the East Bay (Alameda, Calif.) suggests that there is less likely to be camera movement in snap shooting if the thumb is placed as far forward as possible on the underside of the camera. Otherwise a camera tilt will result when the finger presses the release button of the Realist.

#### Those Long-Expected Permamounts

We hear the manufacturer of Permamounts has been having his troubles. Several times the mount was about ready to be released when a new problem turned up, -plastics that wouldn't stand the gaff, ineffective adhesives, film curvature and shrinkage, and a few others. We who have seen samples are impressed with the simplicity of the design. and the ease with which a permament mounting job can be done.

#### Labor-Union-Member Photogs-Help!

Stereo Slide Circuit No. 1 with 90 beautiful Kodachrome slides are resting (and probably deteriorating) on Steamer "Hawaiian Pilot" because of the Maritime strike If anyone who reads this, knows a labor official with photographic interests and a kind heart, will he please do what he can to get that express package off the boat and on its way, or at least into cool stomge.

#### Eastman Recognizes Stereol

1 new Kodachrome film, K-335, now available, is made especially for stereo cameras of 23x23 mm. pictures. It makes 20 pairs, netail price \$4.75. This includes the cost of a mounting job which is satisfactory for hand viewing.

Until January 1 the film must be sent to Rochester for processing and mounting. After that, the other Eastman laboratories may be equipped to do the job.

Obviously, those who prefer to do their own cutting and mounting will continue to use K-135 since the unit cost will be less.

However, if you have a stock of 135's and wish to have Eastman provide you with the

new mounting service, here is what you do. -Send the rolls to Rochester; place in the coin envelope \$1 to cover the cost of mounting the 20-exposure rolls; \$1.60 for the 36 exposure rolls. Cost of mailing the alides back to you is included in the above.

#### Making Singles out of Doubles

When we have that single picture from the stereo pair and would like to try projecting it to see whether it is something that we should add to our planar collection. the problem of mounting now has an answer. "Armme Kwik Mounts" are available,- -2 x 2 outside dimensions, made of substantial cardboard, with easy slip-in slots. They come in all the size windows demanded by the various stereo cameras. Series SI-5 is the 5-sprocket size (Realist). Series SI-7 is for the 7-sprocket cut, etc. Sometimes our pix taken with a stereo camera make useful additions to our travelogue collection of two-by-twos. Some have been known to win ribbons in the regular color slide exhibitions. Now it is easy to try them both ways.

#### Letters to the Editor

#### Passing of a fighter

Dear Don.
William Howard Gardiner died the other day. The notices and nothing of his photographic prosess, but he was a prominent pictorialist 15 years ago, a great exponent of the lassbender school.

but he was a prominent pictorialist 15 years ago, a great exponent of the lassbender school. In 1936 he was hiving an argument with Frapric about counting salon successes and needled me into accipting the charmanship of the PSA's Four-Frint Ishibiting Committee Our final report came out in 1948. It was primarily responsible for the practice of salons now routine to accipt only four entries from any one contributor, and for the abandonium it of the weighting system used by American Photography in those days for evaluating the different salons with a complicated mathematical formula Gardines supplied the pressure and did most of the writing of the final report. plied the pressure and did most of the writing the final report

He was the most o most contentions and the most DAVID R CHAIG

North Maishheld, Mass.

Mr. Gardiner's obituary in the New York Her-ald Iribune of June 23 does not mention his photographic activities but devotes nearly a column to his fight against the "naval holiday" in 1931. He was then president of the Navy League and was against President Hoover's play to redure the Navy and stop construction of new ships. Apparently, William Howard Gardiner was ever a fighter against what he thought were grievous wrongs.—Ed.

#### Wants more Johnny Appleseed

Dear Mr Bennett

Dean Mr. Bennett

I missed one article in the July Journal that I
think should be of interest to most everyone, beginner
or advanced. I think it is a good section and should
be kept going if it is at all possible.

I think that ads, good ads, will not hurt the
JOURNAL... But they must be quality advertisements.

FRED J. KLEHL,

Pres. CICCA

Rock Island, Ill.

Johnny Appleseed will be back. You may recall that Johnny has been in and out, never a regular monthly feature. Johnny is one of the vital balancing elements we talked about when we spoke of a balanced format. It is our plan to have Johnny cater most often to the new comer, with some advanced material, but mestlementary ideas and techniques to help the new member and the new photographer.

Ads are an essential part of the JOURNAL. They pay the freight and help balance the budget, fou'll never see a high ad-editorial ratio because as more advertisers use our golumns, we will add editorial pages to maintain the balance. You readers can help this situation by following the suggestion at the bottom of each them the advertiser knows his at is being read in the JOURNAL, and welcomes our Advertising Manager when he calls.

We'd like to see more letters to the Editor. Most everyone finds them interesting reading. However, don't inst write beuquets, we won't print them. We'll pr'ut the brickhats, but we'd much rather print the things that interest you.—Ed.

By KONERT J. GOLDWAN 43 Plymouth Rd., Great Neck, L. I., N. Y.

Pre-convention notes include one about Charles Green (Richmond, Calif.) who handles the distribution of Color Division slide sets in the west and who does a large amount of judging-by-mail for clubs. He is quoted thus: "Last year a certain club sent a set of slides for judging, most of them flower slides. I spent a lot of time commenting. Now they've sent more and they claim that their newest flower portraits should be good because they've done everything I told them to do." What a spot to put a judge in! . . . Al Schwartz (Brooklyn. N. Y.) not only won in the snapshot contest preliminaries but the July 20 New York Herald-Tribune reproduced his prize-winning picture on its photography page.

The Canadian Rockies-especially Lake Louise and Banff--re-echo to the sound of the clicking shutters of R. B. Hargreaves (Denver, Col.), Eugenia Buxton (Memphis. Tenn.), Henry Greenhood (Los Angeles, Calif.) and Ruth Nicol (Butte, Mont.) . . . Carl Sanchez (New York, N. Y.) was hospitalized recently for an operation . . . Frank Fuller and his wife, Ruth, (Bloomington, Ill.) have taken to trailer life with Frank washing his prints under the shower . . . Louise Haz (formerly Skokie, Ill.) and Angel de Moya (Havana) shot Kodachrome ın Miamı's Parrot Jungle.

Once again, we remind PSA folks that this column is aimed at helping them to know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Neck. New York.

#### Garden Pix Wanted

Organic Gardening Magazine of Emmaus. Pa., wants pictures of "gardening and allied subjects such as insects and certain animals." This should be a cinch for members of the Nature Division.

Miss Ruth Rodale, Managing Editor does not state whether she can use color. It might be well to write her, telling her the type of material you have available. When offering your list, ask for rates and method of payment.

#### Membership Directory

Work starts soon on the annual Membership Directory. The last one was printed with the January issue of the PSA Journal. Look at that issue and see if your name is listed properly, that all your Division affiliations are shown, and, if you have honors or are on a committee, that you are properly listed.

If you find an error in your listing or that of a friend, won't you drop a line to "Directory, PSA Headquarters, 2005 Walnut St., Phila. 3, Pa."?

to him that the United States should have a similar organization. He was not able to realize his dream immediately. however. There was the matter of money for postage, etc. Then he managed to interest the Eastman Kodak Company in his plan. The company agreed to finance the organizing of an association of camera clubs to the extent of paying the expenses of starting such a group, but without paying any salaries. The Newark Camera Club gave its moral support and office space. Individual members gave their personal assistance to supplement the prodigious efforts of Bucher himself.

In 1919 the Associated Camera Clubs of America was formed and in the following years Bucher was its secretary, vice president and president. At that time there were fewer than 100 camera clubs in the U. S., so the field was limited.

The set-up of the Associated Camera Clubs of America still was not entirely satisfactory, in that it did not include individual members. In 1932, however, the ACCA was reorganized as the Photographic Society of America, with individual members included. A letterhead of that period contains the following wording: "Photographic Society of America, 683 High Street, Newark, N. J., Louis F. Bucher, chairman; Clare J. Crary, vice chairman; Dr. Max Thorek, FRPS, secretary; R. L. Van Oosting, treasurer. Organization Committee-William A. Alcock, FRPS, Charles K. Archer, W. Hurley Ashby, ARPS, Norton L. Avery, Charles Aylett, FRPS, Hillary G. Bailey, FRPS, F. C. Baker, Charles J. Barkhorn, Julia A. Barnes, Robert A Barrows, Karl A. Baumgaertel, A. H. Beardsley, Clark Blickensderfer, Sigismund Blumann, FRPS, A. Aubrey Bodine, Ralph P. Bonwit, Nicholis Boris, FRPS, Mrs. Ann Brigman, J. E. Brill, Stanley

Brooks, Louis F. Bucher, Frank V. Chambers, FRPS, Frederick H Chant, Byron H. Chatto, Harry G. Cleveland, Clare J. Crary, H. Richardson Cremer, Fred R. Dapprich, William S. Davis, James N. Doolittle, Edwin F Dreher, Louis Fleckenstein, Frank R. Fraprie, FRPS, Frank E. Geisler, ARPS, C. W. Gibbs, Forman Hanna, ARPS, Raymond E. Hanson, Geo. W. Harting, Kent C. Haven, John Helders, FRPS, Harry P. Herron, Mrs. Antoinette B. Hervey, U Stephen Johnson, ARPS, Franklin I Jordan, ARPS, Arthur F. Kales, FRPS, Dr. Kyo Koike, Sophie L. Lauffer, FRPS, James S. Lawshe. Alexander Leventon, ARPS, L. H. Longwell, J. H. Mackay, Ira Wright Martin, Bruce Metcalf, Elia E. McBride, J. Bruce McCracken, Louis R. Murray, Dr. Arthur Nilsen, Robert A. Officer, FRPS, Charles H. Partington, F. Albert Reager, Jane Reece, Oscar C. Reiter, William M. Ritasse, Harrie V. Schieren, ARPS, Thomas O. Sheckell, John W. Sheeres, C. B. Ceifert, Kenneth D. Smith, ARPS, J. O. Sprague P. F. Squier, Dr Max Thorek, FRPS, R. L. Van Oosting, L. E. Wagner, Charles A. Weddigen, Dr. E. P. Wightman, FRPS, Dr. William H. Woglom, ARPS, William L Woodburn, William H. Zerbe.

Progress of the PSA has been steady and satisfactory since that time. The conventions, the magazine, the portfolios and multitude of other activities carried on all testify to the success of the organization and the foresight of its founders.

In the course of the years a number of honors have come to Louis F. Bucher. The one which he prizes most higly is the title of Honorary President of the PSA. No one else has ever received this distinction. In 1949 the Metropolitan Camera Club Council of New York granted him its Award of Achievement. He is an honorary associate member of the Kodak Camera Club of Rochester and has received many other honors.



An outstanding lightweight portable designed specifically for application where small weight and size are required. The complete unit is housed in a narrow functional form-fitting case and provides adequate light output for news and magazine asslanments.



rent or self contained battery.

- Weight: 4 lbs. 12 oz. without battery, 61/2 lbs. with battery.
- Built-in charger.
- Condenser reforming circuit (reforms the electrolytic condensers at the same time the battery is charging).
- Light unit, which weighs only 12 ounces, is small and compact.
- Approximately 65 degree wide angle coverage reflector.
- Sturdy, durable con-struction.

Midget 100-1 has provision for 1 light Midget 100-2 has provision for 2 lights





AMERICAN SPEEDLIGHT CORP

Size: 8"x3"x71/2"

#### Fun for all

(from page 534)

your interest in one of the most wonderful hobbies in the world, and what's more vou'll never succeed in becoming a good photographer. Mrs. Sam Vogan, the wife of one of our most successful photographers, says that she has always told Sam, "Don't get too elated nor too deflated."

There are many more fields of endeavor in color photography other than those of competing in your club or in salons. The record of a trip or of a vacation is a lot of fun to make, and will give you and your friends a great deal of pleasure and enjoyment, and by no means underestimate it's importance as contributing toward the enjoyment of your hobby. Exploit every phase of your hobby to its utmost. Do not get into the frame of mind where you regard your camera equipment solely as a means for success in exhibiting. No matter how successful you are, remember at all times that it is your hobby, and as such, to get all the fun you can out of it. Don't be a slave to your shutter and feel that every time you press the button you have to get a salon shot. Shoot for fun!

If you can learn to take things in stride and to control your emotions, you will not only gain a tremendous amount of added enjoyment out of photography, but you will also become a better color worker, a better salon exhibitor, a better contestant, and a better person.

ABOUT THE AUTHOR-Robert Goldman is a leading color exhibitor, and h won many medals and ribbons in both Club and International Exhibitions. An investment banker by profession, in which field he is the senior partner of his firm, he devotes much time to the advencement of interest in cole and to helping beginners. He has lectured in Clubs, Hospitals, Convales Homes and Veterans Hospitals, showing travelogues and giving instruction the "in's and Out's" of the Selons. He is a member of the Board of Direct the "in's and untre" of the Subsection and its memorial of the Rey York Color Slide Club, an Associate Member of the Chicago Consent Chib in whose annual members' contest last January he won two of ten medals awarded, and recently founded the Great Nock Color Camera ( irded, and recently founded the is serving as its first Printdent.



The most ambitious undertaking of the National Lecture Program commences Sept 9th when Maurice H. Louis, APSA, of New York, speaks before the Telephone C C of Phila

This will be the first lecture on a five months trip which will bring Louis before over forty clubs from the Atlantic to the Parific to the Gulf of Mexico. It is expected that he will travel 14,000 miles in his laguar which is emblazoned with the scals of PSA and NLP.

The aims of this extensive tour are to stimulate interest and greater proficiency in portraiture. The difficult planning of this trip was in the capable hands of Barbara Green, FPSA, chairman of NLP

The itinerary of Louis' tour follows, al though there are some open dates on the final leg of the trip through the South

Dates marked (T) are tentative at this writing and should be confirmed by contacting the club listed if you plan to attend

Sept 9, Telephone CC of Phila, Pa; Sept. 12. Scranton CC; Sept. 16 (T), Hagerstown Photo Soc., Md.; Sept. 18, Ohio Valley CC, Wheeling, W Va.; Sept. 22, Youngstown Photo. Soc. Ohio; Sept. 23, Camera Guild of Cleveland O; Sept.

25, Seven Hills Photographers, Cincinnati; Sept. 27, Champion Shutterbug Club, Ham ilton, O., Sept. 29, Fine Arts CC, Evans ville, Ind , Sept 30, YMCA CC Club, Ow ensboro, Ky, Oct. 2, 3, 4 & 5, Open; Sept 8, (T), River Park Deaf Photo Club, Chicaro, Oct 10, La Crosse CC, Wis, Oct 13, Sloux City CC., Iowa; Oct 16, Fremont ((, Neb; Oct. 18, Newton CC, Kan; Oct. 2). Denver Council of Camera Clubs, Colo., Nov. 6, Borse Photo Soc. Nov 10 (T), Great Falls CC, Mont.; Nov. 12 (T), Kalis pell CC, Mont; Nov. 17 (T), Portland Photo Soc, Ore, Nov. 19 (T), Klamath Falls, Ore; Nov 21 (T), Sierra CC, Sacia mento, Cal; Nov 24 (T), Northern Cal (ouncil of Camera Clubs, Richmond

Later bookings for which no dates have been assigned include El Paso Photo Soc., Convair CC, Fort Worth, Baytown CC; Port Arthur CC, all in Texas, and Central Florida CC, St. Petersburg, Fla, Chattanooga Chapter PSA, Tenn, and Florence CC, Florence, S C

Some dates are still open, even in the carly stages of the tour and clubs may ar range bookings by wiring or writing Mrs. Barbara Green, FPSA, 30 Willow St., Brooklyn 2, N. Y.

#### Wu Lecture Dates Open

Response to the announcement of the short NLP lecture tour by Francis Wu of Hong Kong has been so enthusiastic that he has now been persuaded to extend his stay in the United States so that his tour can include a number of additional cities. Mr. Wu is being brought to this country through the joint efforts of PSA and PAA (the professional association) and has been featured on the convention programs of both organizations.

Widely acclaimed as the foremost photographer in the Orient, his prints have excited admiration and intense interest wherever they have been shown. They are readily distinguished by an individual style which Mi. Wu modestly ascribes to the influence of traditional Chinese art. In his lecture, "Pictorial Photography from the Chinese Viewpoint", Mr. Wu will explain how he selects pictorial subject matter and how he secures his amazing results Many of his illustrations have been expressly prepared for this purpose.

The NLP tour will begin early in September, following the PAA Convention in Chicago and his expanded itinerary will take him through the East, returning to the Pacific Coast through the Southwest. The \$75\$ fee includes transportation. Local sponsors are expected also to provide hotel accommodations.

Although most of the tour has already

#### 1932 Tops In Photography To Open In San Diego Sept. 13

The 1952-53 traveling exhibition "Tops in Photography" will open the season with a two-day stand in San Diego, Calif. on Sapt. 13 and 14. Milwaukee, Wis. will have the show on Oct. 15.

"Tops" consists of the best in black and white prints, color slides and movies, with subject matter spensored by the Pictorial, Nature, Movie and Technical Divisions of PSA. Mrs. Blanche Adams, President of the Phoenix CC, which sponsored a successful showing of Tops last year has said, "Tops gives us an opportunity to see the work of people we only read about. It gives us a criterion to judge our own work so that we may improve."

Paul Wolf, APSA was chairman of the '51-52 Tops committee and Les Mahoney is chairman for '52 53. R. B. (Jack) Horner of Chicago is in charge of assembling pictorial color slides, Dr. Harold L. Thompson of Los Angeles is contributing his color movie "Invitation to Hawaii", and new nature color slides are being selected.

In some cities where Tops has been featured, a whole day-long program is built around the presentation, with field trips, demonstrations and clinics in the daylight hours, the projection sessions in the evening The program is thrown open to the public and in some cases, dealers have sponsored contests in conjunction with the event. Many new PSA members are signed up at these events.

There is still time for other cities to book lops for showings during the coming season and groups, clubs or councils desiring dates should write at once to Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Ariz.

#### Photo Job Open

Photogrammetric Engineers are wanted by the Eglin Air Force Base in Florida. The civil service appointments are in Grade GS 9, are indefinite in duration and pay \$5060. The work involves research, testing, design and operation of photogrammetric instrumentation, methods and assessment of results.

A minimum of four years of college or practical experience plus two years of experience is required. If interested, get Civil Service Form 57 from your post office and file it with Director of Civilian Personnel, Eglin AFB, Florida.

#### Royal Patronage Continued

The Royal Photographic Society of Great Britain has announced that Queen Elizabeth II has conferred her patronage on the Roy I, thus continuing the interest of her predecessors in the Society. Queen Victoria conferred the "Royal" title in 1894 and her consort, Prince Albert took a special interest in the affairs of RPS.

been booked, other clubs designing to take advantage of this opportunity should immediately wire Mrs. Barbara Green, 30 Willow St. Brooklyn, N. Y., for dates which may still be epen.

## PICTURE OF THE MONTH, JUNE



This is not the Picture of the Month for June! It is, instead, a picture of all the prints of that month in process at the able hands of Chairman John Hogan. Since John needed the pictures to be mounted in the display books for the Convention where you have seen them, he couldn't spare them while we made cuts. So here you get an unusual view of John at work. (Frankly we think he sent it along to show how much work he does! Maybe he wants a raise and thinks this will soften us up.)

Clar	a Place	Title	Entrant	Points	5. lst	Out of the Past	Dr. John	W. Super	5.1
1.	lst		Edith M. Royky,	5.1	2nd		Henry L	ec	3 1
	a. 1	<b>701</b> .	APSA.		H.N		Dan F.		0 0
	2nd	Plenty	Edward Hutchinson ARPS.	n, 3.1	6. lst	Seeing Eve	Marion 1	W. Tibbitis	5 1
•	H.M.		Helen Albertson	0.0		to Eye			
	H.M.	Couple of	Shankerlal Davay	1.1	2nd		Felix W.	Lamminen	3 1
		Saile			H.N	. Natures	Lufie I	Foster	0.0
	HH.	Ode to a	Gircla A. Ellis	1.1		Splendor			
		Summet's Day			H.N	f. Exploring the Sands	O. F. M	etz	1.1
	H.M.	Homeward	Tom Firth, APSA.	1.1		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			
		Round			8. 1st	Linda		Friedman	5 1
	н.ч.	Misty Night	Wellington Lee	1.1	2nd	The Prowler		Gunderson	3.1
	H.M.	Actors the	Duane Litwiller	1.1	H.M	l. Polka		. Cochran.	1.1
		Park					APSA.	_	
	H.M.	A Winter	Duane Litwiller	0.0	H.M		Wellingto		00
		Morning			H.M		Rietta S		1.1
	н.ч.	A Virginia Citizen	C. Bennett Moore	1.1	21.41	. Snail	Esther C	. wy	1.1
	н.ч.	Sepia Sepia	Edith M. Royky,	0.0	Cun	nulative Scores	Through .	June, 1952	
	им	Cloud Veiled	APSA.	1.1	Super	20.6 For	9.5	Hall	6.4
		Vieta	Dan Stewart	0.0	Fondiller	20.4 Scofield	9 5	W. Lee	6.4
		Between	II. B. Watt	1.1	Buxton	19.6 Brown	8.4	Stewart	6.3
		Storms	221 Wats	1.1	l.amminen	17.6 Ensembe	rger 8.2	Wanser	6.2
					Friedman	13 6 J.anc	8.2	Herzog	5.4
2.	let	A Master's	John B. Lane	5.1	Tibbitts	12 4 Dietro	7.6	Eisonhauer	
		Touch			Royky	11.3 Hutchin		Hubbard	5.3
	2nd	Iris	I.ydia F. Dictse	3.1	DeWitt	106 Ellin	7.5	Lawrence	5.3
	H.M.		Lafie L. Foster	1.1	H. Lre	10.4 Davay	6.5	Buker	5.2
	H.M.	A Place of Worship	Ethel E. Hagen	1.1	Leung	10.2 Wy	6.5	McLaughlir	1 5.2
	H.M.	Ever Up- ward	John B. Lane	0.0	4	Leading	States		
	H.M.	Dolores '	L. D. Mushet	1.1	New York		20.1	Ohio	7.8
	H.M.	Sunrise	Frank H. Simpson	1.1	Michigan	51.1 Tenn,	19.6	Penn.	7.6
	H.M.	Winter Day	Harold C. Sorbye	1.1	Conn.	47.1 Jowa	14.4	Wisc.	5.8
	let	D			Calif.	35.7 Illinois	13.6	Maryland	5.5
33	2nd		Dan F. Leung Dr. John W. Super	5.1	Mass.	28.6 Florida.	9.2	Minnesota	5.4
	ang.	willia braff f	John W. Super	0.0	-	Landina Mar-	alal Band-	11	
4.	lst	Burkha Blue-	P. N. Mehra,	5.1		Leading Picto	riai Portio		
		#ONS	ARPS.		4123.7	13-12.6 38	-7.8 <b>8</b> 6	6.3 20-	-4.6
	2nd	-	Helen Albertson	<b>3.</b> I	7-21,7				-4.4
	H.M.	Delgree	Charles H. Wolter	1.1	SS17.6	31-11.0 27	6.B 25	-5.9 54	-4.8
	HM.	Aunt Jer-	D. H. Wanser	1.1	2 - 16.6	3 8.1 ⁵²	6.7 10	-5.1 5	-4.2
		mina	-		19-15.8	10 7.8 8	-6.4 44	-4.9 65	-3.4

	-	* *******		
118.9 8 6.3	25.6 145.2	15-4.4 5-3.7	7-35 9-3.1	4-2.7 10-1.6
		Judges		•

		4
Classes 1-2-3	Paul K. Pratio, PFSA.	St. Louis, Mo.
	Stuart M. Cham- bers, Hon. PSA, APSA.	St. Louis, Mo.
Classos 4-5	Norman R. Brice Charles Baptic, Jr., APSA.	St. Louis, Mo. Fairfax Hilis, Va.
	Maurice H. Louis, APSA.	New York City, N. Y.
Class 6	Robert C. Hørmes	Buffalo, N. Y.
Class 8	Ray Micos, APSA	Milwaukee, Wis.

#### Remarks

If you have mislaid your copies of the PSA Journal In which the Rules were printed, you may get mimpo-graphed copies upon application to: John R. Hogan, Chairman, 1528 Walnut Street,

Philadelphia 2, Pa.

#### **Good and Bad Publicity**

Good publicity is that which gets printed. Bad publicity is that which goes in the wastebasket. How do you get good publicity?

First, you provide the editor with the facts. Facts are who, what, when, where and why. Just answer those five questions with simple statements, then tack on a clarifying paragraph that ties them together. The Editor knows how to take those facts and make a story. If you can write a story in news style, you save the Editor a little work, but if it is all opinion and sugar coating, it makes him no work except that of reaching for the waste basket.

Second, you give it to him in time for the item to be timely. For the general camera mags that means at least three months ahead, better four. (They come out almost a month early). For the JOURNAL it means two months ahead. (We come out the month of dating but need your story early if it is to give you any results). For your daily newspaper you take the same facts, add more facts of local interest and give it to him about a week ahead of time. You give him additional facts the day before the event.

Your daily paper is mechanically equipped to process news in a few hours. The magazines require a whole month to edit, set type, read proofs, lay out and assemble pages, read proof, check pages, read proof and print, bind and mail.

#### OFFICIAL NOTICES

#### Report of the 1952 Nominating Committee

J. Philip Wahlman, APSA, Chairman of the PSA Nominating Committee has announced the following slates, which will be voted upon by the membership of the Society during November. Elections are being held for a one-year term as Director for the Canadian Zone (to be elected by Canadian members only) and for all District Representatives for a two-year term-

CANADIAN DIRECTOR

RAYMOND CARON, APSA, ARPS, 620 Cathcart, Suite 315, Montreal, P.Q., Canada. By profession a lawyer specializing on corporation affairs. Is a past President of Montreal Camera Club, and still very active in programming and social affairs with this and other

Clube in the locality. Has acted as Salon Judge in numerous "Internationals" both in Cenada and the United Schief. Has a distinguished Salon record, sharing with his wife Ploseom, for many years, the wife Plessom, for many years, the thering water mis was transported and the first Montreal International Salon.

REE FROST, APSA, ARPS. Past President of Toronto Camera Club, Director of the Toronto School of Photographic Art, Ryerson Institute of Technology, Fellow of the Royal Society of Arts, London, Eng-land, Chairman of Toronto's International Salon for three year. "Photos for Fun" monthly columnist for "Leisure" Magazine, (Canadian counterpart of the U.S. periodical, "Holiday"), Editor of "Focus", Toronto C. C. monthly magazine, Member of Can-Amer Portfolio No. 2. Formerly Provincial Representative PSA for Ontario. Canadian Columnist PSA Journal. By profession, news commentator Radio Station CFRB, Toronto.

DISTRICT REPRESENTATIVES One Representative to be elected from each District except as noted:

ALABAMA *Prescott V. Kelly, Birmingham Finis McCluney, Jr., Gadsden ARIZONA *Lealie J. Mahoncy, Phoenix Stanley A. Katcher, APSA, Tucson ARKANSAS

G. J. Schrader, Little Rock R. P. Eakins, Pine Bluff

CALIFORNIA (4) *P. Douglas Anderson, FPSA, San Anselmo *H. W. Brown, APSA, Los Angeles Borla Dobro, FPSA, Senta Barbara Floyd Evans, APSA, Pasadena Mrs. Oscar E. Longtin, Fresno M M. Phegley, Glendale Claxton Searle, San Francisco

COLORADO *Robert Officer, APSA, Denver C. H. Woodruff, Colorado Spring CONNECTICUT

Richard Hunt, Greenwich Henry W. Barker, APSA, Glenbrook

DELAWARE J. Joseph DeCourcelle, Wilmington James C. Townsend, Selbyville

DISTRICT of COLUMBIA

*Mrs. Sandra R. Thaw, Washington Mrs. Esther Wy, Washington FLORIDA *C. Verne Klintworth, Tampa

Herbert C. McKay, Eustis Fred P. Peel, FPSA, Ft. Lauderdale GEORGIA

P. C. Bangs, Atlanta *Cortlandt F. Luce, Jr., APSA, Atlanta IDAHO

Ira S. Dole, Lewiston Don E. Haasch, Boise ILLINOIS (3) *F. E. Fenner, FPSA, Barrington Walter E. Parker, APSA, Chicago D. Ward Pease, FPSA, Winnetka James Riddick, Chicago Miss Evelys M. Bobbins, Springhold J. Philip Walman, APSA, Chicago Edwin B. Whitsomb, Alton

INDIANA -Mrs. Louise Botteron, Fort Wayne Mrs. Irms G. Haselwood, APSA, Elkhert IOWA

*Mis- Helen C. Albertson, Sloux City W. H. Shorey, Davenport KANSAS

Mrs. Martin W. Lentz, APSA, Wichita Dan B. Rumpi, Topeka

KENTUCKY *French Patterson, Cynthiana
Miss Catherine J. Wiley, Louisville

LOUISIANA G. Carey Carpenter, Baton Rouge William G. McClanahan, Lake Charles

MAINE *G. Lewis Johnson, Winthrop WARVLAND

*Mrs. Caryl R. Firth, APSA, Trappe E. V. Wenzell, APSA, Baltimore Vernon Kisling, Baltimore

MASSACHUSETTS *Lee A. Ellis, APSA, Waban L. W. Standish, FPSA, Boston MICHIGAN (2)

MICHIGAN (2)
James D. Bobb, Jr., 1P54, Kalemazoo

*Lyall F. Cross, APSA, Wyandotte

Walter J. Pietschmann, APSA, Detroit
William H. Wallace, Kalamazoo

MINNESOTA *Larry D. Hanson. APSA, Minneapolis Thomas Limborg, APSA, Minneapolis

MISSISSIPPI C. Jerry Derbes, Jackson *J. M. Endres, APSA, Jackson

Cliff Edom, APSA, Columbia

*Martin B. Manovill, St. Louis MONTANA

*Carlton L. Lingwall, Great Falls George W. Chance, Butte

NEBRASK 4 Sten T. Anderson, APSA, Lincoln A. L. Bliven, APSA, Omaha

NEVADA

John V. Tellaisha, Reno Ernest W. Von Seckendorff. Las Vegas NEW HAMPSHIRE

*Forrest L. Evans, Manchester *Benjamin Thomas, Nashna

NEW JERSEY Mrs. Florence Jordy, APSA, Madison Jerome P. Krimke, APSA, South Orange W. H. Savary, APSA, Plainfield *H. D. Sheldon, West Caldwell

NEW MEXICO

A S. Eastwood, Albuquerque

NEW YORK (5) *II C. Carlton, FPSA, Rochester Quested L. Elgar, Plandome, L. I. Mrs. Mildred Hatry, FPSA, New York Harold C. Harsh, FPSA, Binghamton Mrs. Rouse Hoffier, APSA, Westmers, Albany Merchan C. Lipton, APSA, Brochlyn Tahert J. Geldman, Genat Nock, L. L. C. B. Nobletts, FPSA, Ruchestet Mrs. Ruth F. Sage, APSA, Buffale Alfred Schwarts, Brocklyn Mrs. Susan Shorman, Brocklyn Dr. W. F. Small, APSA, Newburgh Mrs. Ruth Tonnen, Buffale Mrs. Ruth Tremor, Buffalo

NORTH CAROLINA Mies Anna Joyce Reardon, Greensbore *Hoyt L. Roush, Charlette

NORTH DAKOTA Fred A. Maides, Grand Forks Harvey L. Otheim, Crosby

OHIO (2) David Darvas, APSA, Cleveland Mrs. Warner Seely, APSA, Cleveland *Bernard G. Silberstein, FPSA, Cincinnati Mrs. Sidney Thomas, Akron

OKLAHOMA

*Clark C. Hogan, Oklahoma City
Edward Probert, Tulea
OREGON
Lafte L. Foster, The Dalles
*Charles W. Getzendaner, APSA, Forest Grove PENNSYLVANIA (2)

R. Breidenbach, Pittsburgh
Mrs. Ward C. Goughnor, APSA, York
C. N. Hutchison, Clarks Green
Ollio E. Romig, FPSA, Pittsburgh

RHODE ISLAND
Maurice Frank
SOUTH CAROLINA

Dr. A. W. Biber, Spartanburg *Hugh F. Walburn, Sumter

SOUTH DAKOTA *E. Curtis Lugg, Sioux Falls E. V. Wilcox, Scotland

TENNESSEE Miss Eugenia Buxton, APSA, Memphis *Dr. C. C. Turner, APSA, Memphis TEXAS

Dr. L. L. Handly, APSA, Houston F. W. Schmidt, Galveston

UTAH

Bert V. Allen, Logan

*Miss Mattie C. Sanford, Selt Lake City
VERMONT

*John Doscher, FPSA, South Woodstock
Edward A. Underhill, Bellows Falls
VIRGINIA

Tel. APSA, Rie

*Dr. John J. P. Fittgerald, Jr., APSA, Richmo T. P. Holt, Newport News WASHINGTON

Clarence T. Arai, Seattle *George L. Kinkade, APSA, Auburn WEST VIRGINIA

*John A. Gibson, Jr., Morgantown W. Dovel LeSage, APSA, Hentington WISCONSIN

A. C. Klein. APSA, Milwaukee *Dr. M. L. Kuhe, Green Bay WYOMING

*Dick Harris, Thermopolis ALASKA

ALASKA
J. T. Flemagan, Anchorage
"Gilbert C. Whitehead, Anchorage
CANAL ZONE
Preston Minton, Balboa Heights
Capt. C. Stuart Townshond, Cristobal

Gup this coupon, hill it in and mail to Norris Hatkness, 30 E. 60th St., New York 22, N. Y.
Dear Norris: I think I can be of the most help in the areas of activity I have checked off:
Committees:
Camera Club Lectures:   Local  Nearby  Regional—Recorded Lectures Program  Garden Club Slide  Program  Portfolio Commentator  Volunteer Service Photographers
Journal Staff: Division Editorial Assistant Division News Reporter Regional News Reporter
None of the above jobs interest me, but I think I can help best in this way:

557 September_1952

Fred liftibashi, Honolulu Hy Seldidge, Honolulu PUERTO RICO Thomas C. Fuentes, San Juan Dr. F. G. Garcia, Rio Piedras CAMADA ALBERTA *Alfred Blyth. APSA, Edmonton Dr. Edward V. Spackman, Lethbridge BRITISH COLUMBIA Stanley C. Dakin, Nanaimo MANITOBA Ed Matthews, Winnipeg NEW BRUNSWICK No Numinees NEWFOUNDLAND No Nominees NORTHWEST TERRITORIES \o Numinees NOVA SCOTIA

tera C. Parso Wine tera C. Parsons, Windsor *Mrs. Clifford Wright, Halifax ONTARIO Obver W. R. Smith, Toronto PRINCF FOWARD ISLAND No Numinees

OUFBEL Ceorge A. Driscoll, APSA, Quebec W. F. Wood, Montreal Vir Paul Christin, Quebec

SASKATCHEWAN *Dick Bird, APSA, Regina Dr Lealie G. Saunders, Saskatoon *Denotes Incumbent.

In connection with the 1952 PSA election, the following facts should be noted:

1. The publication of these names in the September JOURNAL complies with the Constitution and By-Laws, Article 7.

2. That petition nominations can be made for additional candidates, in accordance with Section 5 of Article 7, which reads as follows:

"Section 5. Petition Nominations. Any twenty-five (25) or more members of this Society may submit to the Nominating Com-

#### " " PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twentieth of the second preceding month before publication.

FOR SALE -Kodak Reflex II, Case, 1/3.5 coated excellent condition. \$90. Mrs. E. B. Hoyt, 464 River-aide Dr., N. Y. 27, N. Y.

WANTED—Stainless steel developing hangers, 10x15cm (4x6"), new or good used condition. Kodak No. 4A preferred. Describe if other make. R. A. Miller, 1601 Algonne Pl. N.W., Washington 9, D. C.

ee 4 written petition nominating any "eligible member for any actional elective office, or for membership on the Board of Directors. Any ten (10) members of this Society resident in a District may submit to the Nominating Committee a written petition nominating any eligible member resident in that District for office of District Representative. All petitions properly submitted to the Nominating Committee at least one (1) month in advance of the election date shall be recognized and the names of candidates so nominated shall be placed upon the official ballot."

3. That the Board has established the following election schedule for 1952.

October 1 Describe for receipt of Petition Nomina-

tions by Nominating Committee.

November 1 Date of Election, deadline for mailing ballots, prepared by Elections Committee, to membership.

December 1 Deadline for receipt of bellots at PSA Headquarters.

#### NEW MEMBERS

Vew Member

Sponsor

M. Sgt. Milton Atlas, West Point, N. Y., P.M.H. Louis Raymond F. Barbera, Alameda, Calif., P.......B. Dobro Rae N. W. Beamish, Rochester, N. Y., T............M.C. Bernard E. Beyt, St. Martinville, La., P.............M.C. Sam C. Blakesley, Merced, Calif., C....H. A. Thornhill Charles H. Brown, Jr., Signal Mt., Tenn., JT ..... M.C. Dr Stanley Brown, Granby, Que.,

Dr E. B. Cunningham, Winter Park, Fla.,

J. H. Rauch CP ...... Is. Daulay, Medan, Indonesia, NP ...... H. C. Kyllingstad Lurenzo de Aber, Mexico, P......Col. C. J. Perry kllsworth Fiscel, San Bernardino, Calif.,

..... Mrs. C. P. Bruhl 

Robert E. Gross, La Salle, Mich., S .... P. J. Wolfe

Mr. & Mrs. Edward J. Halverson,

Miss Betty L. Hillgren, Chicago, III., CR., B. H. Rule Hugh Hocksdry, Lakedde, Mont., NP P.R. Radensh Sgt. I. V. Hogg, BPO, CIT 

Miss Ruth Lammersahl, Rochester, N. Y., Martha Tarples Mrs. Ruby Lereen, Omeha, Nob., P. E. A. Kirchner Sedge Le Blang, New York, N. Y., PJ....M. H. Louis Alfonso Lentijo J., Colombia......F. J. Fernandes ...F. J. Fernandes Alfonso Lentijo J., Colombia......F. J. Fernandes Wah Sheon Lew, New York, N. Y., CPJ.......W. Lee George Liudholm, Jr., Chicago, Ill., CT......J. Riddick James Menzics, Los Angeles, Calif., C......M. S. Ewell Thos. C. Merchant, San Bernardino, Calif.,

Villa Persson, Sweden .... Miss Mary Jane Pollock, Dallas, Tex.,

Wm. M. Powell, Pittsburgh, Pa., CS......R. W. Sharon A R. Powers, West Lake, La., P.....A. J. Rybiski, Jr. Stewart Reid, Montreal, Que., CP......M.C. ( has. J. Ross, Los Angeles, Calif., M....H. L. Thompson Henry L. Rush, Shreveport, La., P ......... O. Wiseman George E. Shirley, Sumter, S. C., P.......................... O. Webster Ryno Sorner, Sweden, P......N. Lindstrom Miss Marjorie Stockmann, New Orleans, La.,

Mrs. Helen F. Thomson, Southold, N. Y., ...C. L. Jennings Dr & Mrs. C. M. Vanderburgh, Fresno, Calif.,

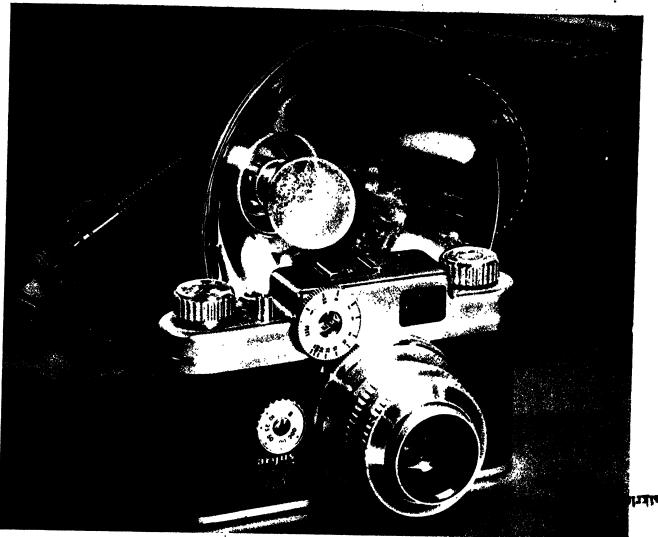
#### **New Camera Clubs**

Barberton CC,	Barberton,	O., CM	P	**********	M.C
(.C of Wauwat	osa, Wauws	tosa, Wi	e., CP	.R. J. 1	Leve
Ferguson Park	CC, Newpo	ort News,	, Va., (	JTNP	M.C
Ground Glass	CC, Yokah	ame, Jap	an,		

Old York Road CC, Abington, Pa., CP. Paducah Photo. Soc., Paducah, Ky., CP... Rohm & Haas CC, Phila., Pa., M.C.

CITNP ...... Code after name designates division affiliations— C-Color, M-Motion Picture, P-Pictorial, N.Nature, J-Photo-Journalism, T-Technical, S-Sterce, M.C. in sponsor column denotes Membership Committee.

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Camera \$99.50 Flash \$10.00 Case \$7.50

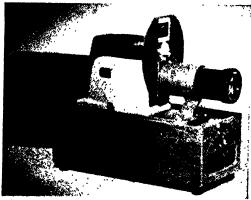
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* NEW—Kodak Ektachrome 120 and 620 Roll Film, Type B, is now available. It is equivalent in all photographic respects to the corresponding sheet film, balanced for exposure with 3200 K lamps. With clear flash lamps, it offers speed and quality advantages over the Daylight Type used with blue flash lamps.

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# JOURNAL



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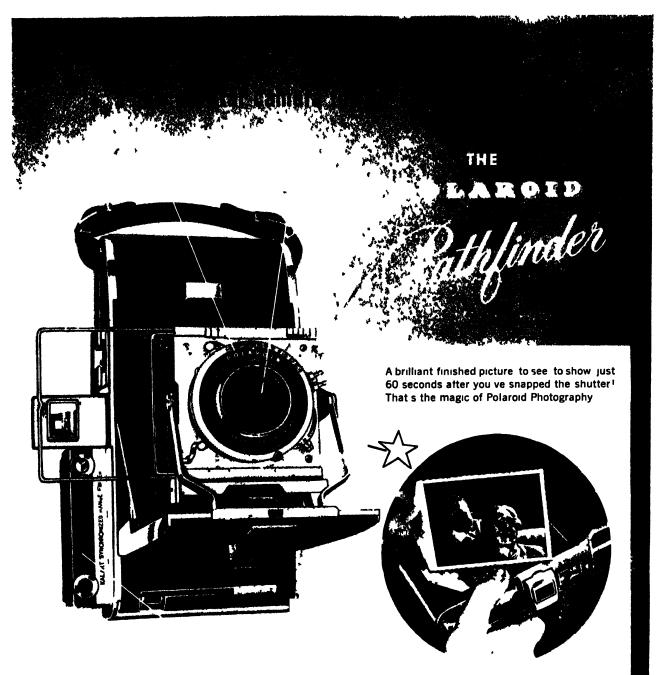
Erma R. DeWitt

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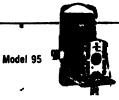
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For the photographic thrill of a lifetime, try this exciting camera. Your dealer will gladly demonstrate the Pathfinder. See him today!

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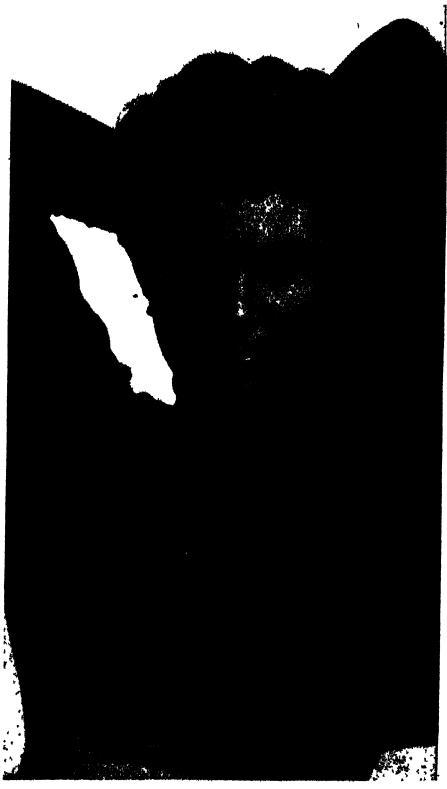


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These qualities make Ansco Supreme the logical "all-purpose" choice for hand cameras. No matter what type of subject comes along, 99 times out of a 100 it's a "natural" for this fine film. Ansco Supreme is available in populas roll film and film pack sizes, and in 35mm magazines. For best results develop Supreme in new Finex-L Developer now on sale at all dealers.

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October 1952



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Correspondence relating to editorial matters should be sent to the Editorial Office or to your Division Editor. Change of address cotiens should be sent to Headquarters, giving both old and new addressees. PSA JOURNAL is sent to all member club and; addition organizations. It is for the use of the entity club, and not solely for the individual in these it is sent.

Name items about Division activities abould be exist to the Division Editor where name appears above, or at the head of the Division zero section. Humanoriphs of Articles of a divisional names should be submitted through the Division Editor cutsomed that measurables of a general nature chieff be inhumined to the Editor. The PRA 101R. NAL does not pay for articles or pictures; all functions of the Society are based on volcatary activity. Manuscript paper for the JOURNAL will be supplied free on request. Glossy photographs are preferred but good reproductions can be made from any picture of suitable contrast. Submission of an outline of a proposed article will result; in a necessitative of suitable to the contrastitive.

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#### The President Reports . . .

At the Convention you knew that practically everyone you met was a PSA'er, and because of that you knew they were interesting, good friends. Regardless of who they are and where you meet them, PSA'ers are just as good friends and just worth knowing—but the trick is to identify them.

Why not wear our PSA insignia everywhere?

Our emblem is a proud one. It marks the wearer as a member of the largest group of individuals in the photographic world and as one who has a keen interest not only in the making of better pictures but also in helping others to get more enjoyment from their photography by their heing able to make the kind of pictures they prefer.

As the Regional Activity grows, the PSA emblem will more and more identify you as one of the leaders of your community, as one of the valued core of those who use photography to create a new community spirit and to support new and valuable community efforts. As PSA advances in meeting the obligations imposed by its very name, PSA membership becomes important and more valuable, and wearing the emblem becomes more important accordingly.

We are all proud of PSA, and we are deeply interested in its progress and its service to our country and to photography. Let's wear the emblem regularly both to tell the world of our pride and to make sure that the other PSA'ers we meet recognize us and add to that invaluable aspect of PSA membership, the personal, friendly side of photography.

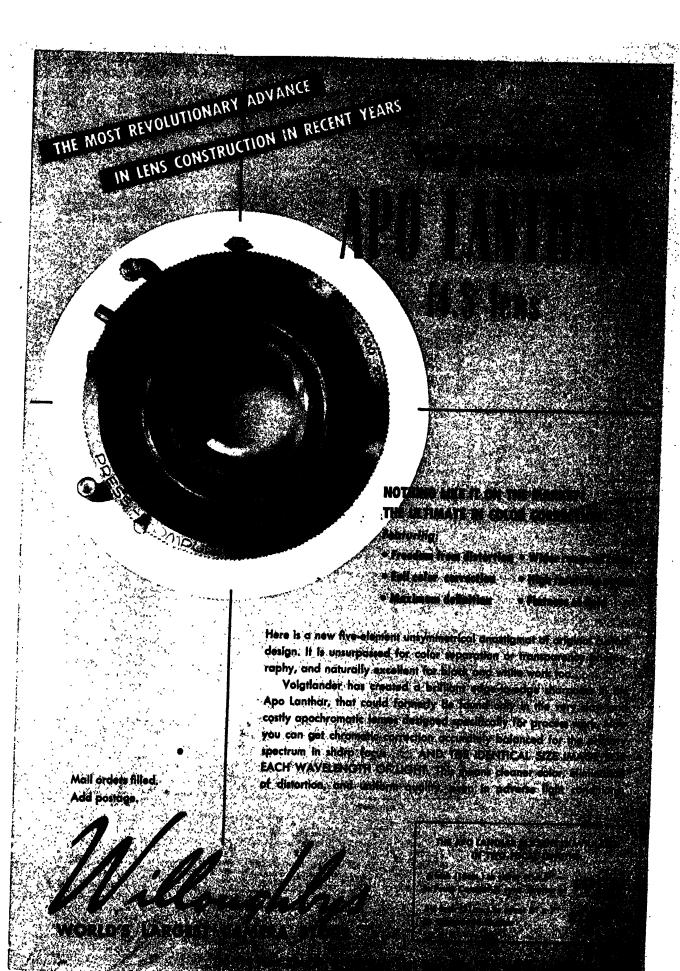
Those members who attended the Convention are now back at home again and many have met with their club associates and other photographic groups. It would be most interesting to know how many took with them enough of the enthusiasm that filled the convention to make the effort to carry the PSA message to their friends.

How many have offered PSA membership to the photographers who could not be in New York or have spoken to their own club or another about what PSA has to offer? In the near future, THE JOURNAL will have more material for those who want to tell some of that story, and the new membership cards will also help in that direction. But nothing from Headquarters or from Spee Wright—nothing official therefore comparatively impersonal—can possibly equal in effectiveness your own telling what PSA means to you and what it holds for any interested photographer.

No published material can help very much, either, in proving to new or old members how much more fun and satisfaction there is in PSA membership when one is active in it. Our publications can tell him, but he scarcely believes it until you tell him of your own experiences along that line. Of course, it is difficult unless you yourself throw the extra thrill that comes from using the services and being an active part of PSA—yourself!

There are big opportunities for added fun an excitement in the expansion of PSA work in many directions. Don't miss out.

Norris HARKNESS



# For perfect COLOR slides and movies G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . \$18.28° General Meetric, Schemetudy, N. Y. o'lit trade 600-126

## NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, FPSA_

A new favorite in the 35mm miniature camera field appears to have loomed on the horizon with the introduction recently of the improved new Canon IV Japanese-manufactured miniature. The camera is being marketed in the United States by Balfour, Guthrie & Co., Ltd., 67 Wall Street, through distributors. Already, the magazine boys are buzzing the news—or opinion—around that the new Canon is the new champ. Whether or not remains to be seen, as the phrase goes. But at the moment it looks good, very good, in fact.

Equipped with the 50mm f/1.8 Serenar lens, the camera sells for \$295. There are auxiliary lenses, three of which are wide angle, three telephoto. The first are the 28mm f/3.5, 35mm f/3.2 and f/2.8; the second, 85mm f/2, 100m f/4 and 135mm f/4. The camera has a combined coupled rangefinder and optical viewfinder. The rangefinder is of the coincidence type and has two degrees of image magnification for critical focusing in poor light and for modifying the viewfinder to give the fields for the 100mm and 135mm lenses. Other features of the Canon IV include a film winding knob which incorporates an exposure counter and a countersunk flush dial for ASA ratings; a focal-plane Leica-type shutter with speeds to 1/1000th second, plus time and bulb; a new-type take-up spool with spring-loaded extension grip; a film rewind knob, normally flush with the camera top but is withdrawn for use, and internal flash synchronization. Altogether, a compact, goodlooking job. Now, fellas, let's look at some pictures.

And here comes a camera made to grow up with photographically. Namely, the Bolsey Model A, made by the Bolsey Corporation of America, the very same folk who made photographic history a while back by producing a 35mm miniature camera with coupled rangefinder at \$55 (It's gone up since, but then so has everything else; in any event, at the time it made big news). The new camera fits in the palm of the hand, weighs less than 12 ounces and is designed for the beginner with no photographic knowledge but willing to learn. The Bolsey A costs \$39.75 equipped with the 44m f/4.5 coated lens.

One quick setting of a red line index readies the camera for the exposure; a warning flag that appears in the viewfinder signals the photographer to wind the film for the next shot; a new type of viewfinder shows the subject in normal size and distance from the camera.

For those in the know or for the time when the novice will want to know more, the camera has "slow" and "fast" markings on the shutter face, "dull" and "bright" indicators for lens openings, as well as conventional scales. The camera is 3x4-3/16x 2% inches, has built in flash synchronization for all flash lamps, double exposure preventipa, and a new type of take-up spool with a large slot and film-gripping hooks to assure even travel of the film. Because of the

new Bolsey's compact design, it is possible to get two to four more pictures from a casette loading than the indicated number.

A prewar favorite for the darkroom boys has made its reappearance. With some changes made, all for the better, of course, Ansco recently put on the market the long-heralded, and by many eagerly awaited, new Finex-L fine-grain developer and replenisher. It replaces the prewar original (warning: don't use the old-type replenisher with the new developer. Ansco claims these advantages for Finex-L: extremely fine grain results with no loss of film speed; consistent results; long working life—60 rolls of 120 rollfilm per quart of developer; easy handling. Finex-L costs \$1.25 for the quart size; the replenisher 90 cents per pint.

Another new camera on the American market is the German-made Baldix, which takes 12 2½x2½ pictures on 120 film and costs \$48.50 equipped with a coated 75mm f/3.5 lens, flash-synchronized Prontor-S shutter, automatic film stop and other features. The importer is Kling Photo Supply Corp., 235 Fourth Ave., New York City.

Three Dimension Company, 4555 W. Addison Street, Chicago 31, announces a new slide projector, the TDC Show Pak "300". Equipped with 300-watt blower cooling, 5-inch coated anastigmat lens, lift-off metal case and built-in slide file, the projector costs \$54.50.

Two new handbooks have been added by Eastman Kodak to its growing list of manuals for photographers in various fields. They are the Kodak Industrial Handbook, and the Kodak Professional Handbook, \$4 each. Both follow the familiar format of other Kodak handbooks and are bound in a multi-ring binder. The industrial handbook contains four data books on various phases of the field; the professional handbook deals with camera techniques, negative making, use, maintenance and repair of equipment, and a new set of twenty sample prints made on Kodak papers.

For the 8x10ers, Calumet Manufacturing Company has a new 8x10 metal view camera selling at \$245. It incorporates horizontal and vertical swings for both front and rear at center and off-center positions; a sliding back carriage for centering an accessory 5x7 reducing back; bellows draw of 31 inches; completely reversible back (360 degrees), and a new type of locking knobs. The Calumet has a new suspension of camera body and lens standard, is finished in pearl gray hammertone with red bellows, and measures when folded 16% inches high, 13% inches wide, 7 inches deep.

Weary of turning pages to get exposure data? Then consider the Kelly Cine Calculator, a sturdy dial, this cinematic alide rule is printed on both aides for quick computation of such information as depth of field, hyper-focal distance, field of view, filter factors, film speed per second, etc., etc. It comes in two models, 35mm model, which is also useful for 35mm miniature cameras, and the 3-16mm model. Price is \$3.95.



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Also the improved JIFFIX now has a 140% longer shelf life. Yet, it is just as fast, effective and economical as ever. No weighing or mixing of chemicals... just dilute with water and use. JIFFIX is 3 to 4 times faster than hypo on pan and orthofilm... twice as fast on process film. It fixes from 1½ to 2 times more film per gallon than ordinary fixer.

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## STEREO

DON BENNETT

One of the nicest things about a convention is the opportunity it gives you to renew old friendships and make new ones. Our PSA meet last month was especially nice for yours truly in that respect. Mail friends like Frank Rice and his lovely wife, Charlie Rosher, Stella Jenks, Herb MacDonough and a host of others became real people instead of a postmark.

Old friends like Nick Haz, Jack Norling, Gene Wightman, Fen Small, Ade Ter Louw and Harris Tuttle were seen again. But the biggest kick of all came from seeing and talking again with Herb McKay, "Mr. Stereo", who came to the convention to receive the David White Award from the hands of Frank Rice.

Herb and I have been friends for 25 years. We haven't see much of each other for the past ten. After the convention Herb came out to Stamford for a too-short visit and we had a chance to catch up on personal news and talk stereo. Herb first introduced me to stereo about 20 years ago, but it didn't catch on with me because of the high price of imported stereo equipment and the nuisance of registration and mounting of 6x6 stereo shots. I got hooked when David White introduced the simplified system we have today.

We covered a wide range of subjects in stereo, but the one thing that impressed me was that McKay, with all his experience in the involved forms of the past, looks on the future of stereo as being in simplified cameras, mounting, viewing and projection. He feels that it can be as big as planar photography for the snapshooter. Since photography didn't grow big until the snapshooter was taken care of, that portends a good future for stereo.

We discussed mounting. He pointed out that even though mounting for projection must be exact, the possible shift between the two images can't exceed one millimeter from the standard spacing. That is, any amount of fiddling with the stereo pair for normal work, can be very, very little.

He told me what he thinks to be the main fault with projection. I mentioned this several months back. It is not the mounting, it is the operator. Just because knobs are provided for image alignment, it doesn't mean you must use them. Herb cited a test he made. He frequently projects stereo for friends. He sets up and adjusts the projector before the show. Then he runs his alides without touching the adjustments. This time he warned them the show was going to be different, the kind they might experience from an amateur.

He made adjustment for every alide and before ten had been run off, one of the audience was sick. At 30 he had to give up, no audience was left!

Someone will now ask, "What type mount did he use?" Just a cheap paper mount he buys by the thousand and slips the films into the slots. Incidentally, the slides that nade the audience sick were the same slides they had seen many times without trouble, and they saw them again many times with-

### PSA BULLETIN BOARD

When	W hat	Who	W here
		1952	
Oct 6-10	Convention	Soc. of Motion Picture & TV Engineers	Hotel Statler Washington D. C.
Oct. 9-11	Meeting	Optical Society of America	Hotel Statler Boston, Mass.
Oct. 25-26	PSA Town Meeting	Everybody	Fresno State College Fresno, Calif.
Nov. 12-14	Canadian Convention	MPDFA	King Edward Hotel Toronto, Ont.
Nov. 19	Annual Meeting	American Standards Association	Waldorf-Astoria New York, N. Y.
		<b>—</b> 1953—	•
Mar. 19-21	Meeting	Optical Society of America	Hotel Statler New York, N. Y.
Apr. 13-17	Convention	MPDFA	Conrad Hilton Chicago, Ill.
Apr. 27-May 1	Convention	Soc. of Motion Picture and TV Engineers	Hotel Statler Los Angeles, Calif.
May 1-4	Convention	Nat. Press Photographers	Galveston Beach Texas
Aug. 3-8	Convention	Photographic Society of America	Los Angeles Biltmore Los Angeles, Calif.

out trouble. The only difference was the "stereo itch" (same genus as "mixer's itch" in radio) of fiddling with the adjustment knobs.

I asked him about the paper mounts. What brand? No brand. Since the dies are deteriorating and don't cut good mounts anymore he is switching from them to the new Permamounts.

So I have a suggestion to all stereo projector manufacturers. Put a slip clutch on the interocular adjustment knobs so they won't work unless you put a quarter in the slot, said quarter to be collected by the machine as soon as you let go of the knob. If it costs two bits to fiddle, there will be less fiddling and more comfortable and satisfied audiences.

P.S. These remarks about adjustment and accuracy don't apply to professional and movie presentation where extreme care and manipulation are required. The professional is not plagued with stereo itch, he is a showman and knows enough to make his adjustments beforehand.

There's a bit of the pixie in McKay. I asked him to autograph my copy of his book, "Three Dimensional Photography". So what does he write?

"Dear Don—
Here it is so be proud of your pupil,

Herbert C. McKay"

So many people whom he has helped have claimed to be his teacher that he thought another should get on that bandwagon. Since the reverse of the inscription is true, you readers can have two free shots apiece with a .45 anytime I claim to have taught McKay anything.

Mr. Stereo (as first recipient of the D. W. Award he's entitled to that appelation!) also thinks you shouldn't waste stereo shots on subjects without depth. Fifty or sixty years ago, when parlor stereo was quite the

rage, the outstanding photographers picked their scenes carefully to give that feeling of seeing into the distance. They always had a close-in object from which you could feel your way into the picture . . . or a tunnel effect, like the deck of a boat, a wall or a gorge. Since we can record three dimensions in stereo, let's always do it. Let's not pick a subject that could be as well made in one-eyed shooting.

I promised several months ago not to write this column unless I had something to say. Out of my short visit with Mr. Stereo I found plenty to talk about for some time to come. I've given you a couple of ideas here. More will be forthcoming.

"Bwana Devil", Arch Obeler's stereo movie will be road-showed soon. Those who have seen the previews (and we don't mean advertising trailers) have sworn off planar movies! Wait until you see your first stereo movie kiss... WOW! And for those who want to know what camera was used... two Mitchells in a special stereo blimp with adjustable interocular and other needed adjustments. (Mitchell cameras start at about \$5000, how many do you want?)

Start thinking now about next year's David White Award. Frank Rice will welcome your nominations and the Stereo Division Honors Committee will weigh your suggestions in picking the 1953 recipient.

Have you seen any of the trick stereo slides that are floating around? Some of them are real clever. Practically every one is an old movie trick and made the same way. But it's lots harder, bub, lots.

Met a few stereo pros at the Convention. The field grows apace.



## Take it easy

### WITH STEREO-REALIST

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JUNIOR'S curly locks are going to fall — and Dad's all set to record the event in full, natural color and true-to-life depth with his Stereo-REALIST camera. The proud parents will recall this event over and over through the years as they view the pictures in their REALIST viewer.

REALIST slides exactly duplicate what you see with your eyes. Children are so real you feel as if you could reach out and cuddle them . . . you can almost smell the fragrance of flowers . . . scenic views are glorious in all their natural splendor.

The REALIST camera is easy to operate, too. It's a precision product of American craftsmanshif, designed to give maximum photographic enjoyment with minimum effort. People who never before operated a camera get outstanding pictures on their very first roll of film.

If you haven't discovered the excitement of REALIST pictures, your camera dealer will be glad to show some to you. See how you too can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 387 W. Court Street, Milwaukee 12, Wisconsin

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- Wide base, split image range finder for more accurate focusing
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- Full year warrantee against mechanical failure

October 1952

When writing advertisers, please mention PSA Journal

(July 1, 1961 - June 30, 1932)

With the thought in mind that the only justification for the existence of the Pictorial Division is service to its members this year's Annual Report of the Division has been prepared to reflect statistics on the approximate number of individuals that have participated in Pictorial Division activities and services.

While the figures included are approximate it should be remembered that this report is, of necessity, being prepared in advance of the end of the fiscal year, June 30th, and therefore the ectual figures for the entire 1951-1952 fiscal year will exceed the approximate figures used in this report. International Portfolios are presently composed of sixteen portfolios, comprised of forty circuits and serve 375 American members. Portfolios are in existence with: England, Australia, Aca Zcaland, Belgium, Brazil, Canada, Dominican Republic, Chiua, Costa Rica, Cuba, France, India, Mexico, The Netherlands, South Africa and Sweden. Duting the past year some structural defects in the International Portfolios became apparent and appropriate steps are now under way to correct the situation.

AMERICAN PORTFOLIOS—The American Portfolios are, at the moment, composed of 74 circles i.e., Pictorial 60, Ministure 4, Nature 2, Special 1, Star Exhibitor 4, Control Process 1, Photo-Journalism 2, with propocts for two new circles to be formed prior to June 20th.

There has been a very heartening upturn in the enrollment. Many who had dropped out are returning to the fold, some joining more than one circle. Approximately 1000 members are participating in the American Portfolios, each circle averaging 14 members to a circle.

PORTRAITY PORTPOLIO: -Membership in the Portrait Portfolios during the year increased from 181 members to 217 active participants. Two new portfolios, numbers 15 and 16, were activated and are made up of advanced portraitists only.

advanced pottraitists only.

Four issues of Portrait Pointers were issued during
the year and from correspondence received are to be
considered successful.

INTERNATIONAL EXHIBITE-The following is a tabulation of the scheduling of the various International Exhibits, by exhibit, up to and including May 20, 1952:

Francis Wu #1 .....acheduled by 39 clubs. Hong Kong .....acheduled by 34 clubs.

Australian Showscheduled	by	56	clube.
Swedish Showscheduled			
South Africanscheduled	by	33	elube.
Francis Wu #2scheduled	by	35	clubs.
Australian #2 scheduled			
Holland #1scheduled			
England *R.P.Sscheduled			
Mexicanscheduled			

Australian 3A, 3B (99 prints) Sent to Eastman House. Arrangements being made to exhibit in New York City.

Postrolian Cluss—At the end of the 1950-51 fiscal vear there was a total of 8 Postfolian clubs with a membership of 71. At the end of this fiscal year, 1951-52 the total number of Portfolian Clubs has grown to 16 with a membership of 144. Portfolian Clubs are now located at Lincoln, Nebraska: Rochester, Minn.; Austin, Minn.; Sioux City, Iowa; Great Falls, Montana; Jersey City, N. J.; Tiov, Ohio; Bartleaville, Oklahoma; Montgometv, Ala.; Berkley, Calif.; Bend, Orc.; Bonne Terre, Mo.; Louisville, Oklahom; Yille, Orlando, Fia., and Shreveport, La. Prospects for additional Portfolian Clubs are very bright and by the time this report appears in print there should be several new Portfolian Clubs added to the roster.

INTERNATIONAL CIUS PRINT COMPRITTION—At the time this report was being made up there was still one more competition to be held, however, the Pictorial Digest carries a complete report following each competition therefore anything included here would be mere reportion.

CAMERA Cata Paint Judging Servick Following a serious break down in this service to camera clubs which necessitated the appointing of a new Director on November 24th this PD service to the camera clubs has shown a steady growth and since that time some thirty clubs have used this rervice. Plans are now being made to expand the staff of judges and also to expand the use of tape recorders for judging purposes. Many fine, and unsolicited comments have been received from clubs availing themselves of this PD service and it is expected that it will prove to become quite popular during the coming fiscal year.

PERSONALIZED PAINT ANALYSIS SERVICE This service has been well received by the membership with more than 500 priots having been individually analyzed and a personal letter written to each member submitting prints. Prints have been received

from practically every state in the Union as well as the following places outside of the U. S.; Vancouver, B. C.; Hawaii; Turkey; Puerto Rico; Allahabad; India; Mexico; Bankok; Slam; Dehru Dun; Cristobol; Managua; Tanganyika etc., etc. Many letters of approciation have been received for this service and are in the Director's files.

Portrolio or Portrolios—Due to a change in the Directorship of this activity it is impossible to give a complete report, however, since January 25, 1952 the Portfolio of Portfolios have been viewed by better than 600 people. No doubt the upswing in the American Portfolios can be attributed to the reactivation of the Portfolio,

SALON PRACTICES -- The mechanics of salon istration was strengthened by the listing of all open exhibitions in the monthly salon calendar in the Journal starting in September. This brought about a more complete salon calendar, better service to prospective exhibitors and better relations with salons not previously listed. The second improvement took in December with the establishment Pictorial Division Salon Board, composed of R. L. Mahon, Jack Wright and C. A. Yarrington. The creation of this Board brought sectional representation and more manpower to the job of stimulating and measuring adherence to the Minimum Requirements and the broadest possible outlook on various phases of salon administration. The third step, in February, myelved a revision of the Minimum Requirements, their duplication and distribution to salon committees the world over in March and April, followed by publication in the Journal in June. The fourth step, started well over a year ago, is nearing its end as the finishing touches are being given to a forty page handbook on suggested salon practices and procedures (for committees, directors, chairmen etc ) culminating in a final statement, "the PSA Recommendations".

It is anticipated that this handbook will be printed

It is anticipated that this handbook will be printed in booklet form in September 1982 and will replace the 1915 booklet "How to Organize and Conduct a Photographic Salon", now out of print.

It is evident that there will be a substantial intrease in the number of PSA approved salons for the 1951-52 exhibition year. On March 31, 1952 31 exhibitions had already been approved as compared with 54 for the year ending June 30, 1951 and but 16 for the year ending June 30, 1950. It therefore appears probable that about 70 exhibitions (roughly 70%) of the world total will be certified as PSA approved this year, with a probable increase again for the 1952-53 exhibition year. PRW PALS This Pictorial Division service is gain-

PEN PALS This Pictorial Division service is gaining in popularity as evidence by over 300 inquiries having been received since September 1, 1951.

Awam of Menr- During the fiscal year 88 members have received Star Exhibitor Awards. The four degrees of awards were augmented during the year with a Five-Star classification to encourage those who had reached the Four-Star classification to continue their exhibition activity. Award of Merit recipients have been listed each month in the Pictorial Direct.

Who's Who in Pictorial Photocraphy.—This service actually consists of two objectives i.e., compiling a mailing list of individual exhibitors for a mailing list for salons and to record and list the acceptances of all-gaslon entrants. A mailing list, acquired from the Camera Club Committee during November and December 1951, was carefully checked against a complete collection of salon catalogues of the 1950-51 exhibition year and all names which showed no activity in this period were eliminated. To the remaining names on the list were added all new names appearing in catalogues of the 1951-52 season. At present this comprehensive list contains approximately 1200 names of exhibitors residing in Canada and the United States. A separate list of foreign names has been compiled listing some 500 names of those who are exhibiting outside of their own country.

RECORDED LECTURES PROGRAM—This Pictorial Division service expanded so repidly during the year just ended that much effort was required to keep up with the demand. Distribution centers, three in the U.S. and one in Canada, with fully stocked libraries have now been established and should prove adequate to meet the demands. Difficulties with slide production were encountered, however, steps to break this bottlemech have been taken and there is every expectation that production will be able to keep

#### TREASURER'S REPORT-FISCAL YEAR 1951-52

Ending June 30, 1952 Including Voucher #533

1.	Chairman	BUDGET	RECEIPTS	EXPEND.	BALANCE
2.	Chairman Miscellaneous	\$200.00		\$259.4R	\$59,48
3.		100.00		89.96	10.04
	Vice Chairman	100.00		70.41	29.59
4.	Treasurer	75.00		133.63	88.63
5.	American Portfolios	750.00	\$1149.42	1714.03	183 39
6.	International Portfolios	50.00	116.85	173,92	-7.07
7.	Portfolian Clubs	35.00		33.25	1.75
8.	Partialia of Partialias	25.00		17.29	7.71
9.	Award of Merit	75.00	7.75	130.68	-17.93
10.	Portrait Portfolios	200.00	196.00	350.08	45.92
•11.	Recorded Lecture Program	200.00	1805.98	1197.75	808.23*
12.	The Digest	50.00	2000.00	61.82	11.82
13.	Supplement to Journal	75.00		23.59	51.41
14.	C. C. Print Circuits	50.00	34.20	47.14	37.06
15.	C. C. Judging Service	25.00	37.20	1.73	23.27
16.	Print Criticism Service	25.00			25.27 25.00
17.	International Exhibits	50.00	3.74	152.01	98.27
18.	American Exhibits	50.00	85.00	49.45	83.55
19.	Salon Practices	150.00	63.00	12.35	
20.	Art	10.00			137.65
21.	Convention Programs	125.00		M4	10.00
22.	Pen Pala	10.00		218.71	-93.71
23.	Membership	50.00		57.44	47.44
24.	Organization	25.00		25.00	25.00
25.	P.D Honors Recom. Comm.	25.00 25.00		****	25.00
26.	Headquarters Expense			53.14	28.14
27.	Contingency Fund	75.00		155.00**	80.00
28.	International Club Comp.	395.00		<b>526.10</b>	131.10
	satesmentant cran comb.		402.34	208.53	193.81
	•	<b>\$3000.00</b>	\$3801.28	\$5762.49	\$1702.38
1	ladget	83000.00			<del>663.59</del>
	d Receipts	8801.28			\$1038.79
	ret plus Receipts	96801.28			
	l Expenditures	5762.49		Respectfully	submitted,
	r wybantitetab	0104.75		- •	•

Total Expenditures 5702.49
Cross Belance 8 Camera Clubs
on Recorded Lont. Program 2785.69
NET BALANCE 2855.10

\$253.10 received Lewis T. Reed, Treasurer, PSA Pictorial Division.

pace with demand by early fall. A number of new programs are, at the moment, in various stages of production and these should become available for distribution at a rate of better than one every two months beginning this fall. One of the important undertakings of the Recorded Lectures Program has been the recording and collecting of "Audible Autographs", short talks by important photographic con temporaries or personalities recorded on tape. These 'Audible Autographs" are to be preserved and when sufficient number are accumulated they will be transcribed on to discs and be made available to the general membership as well as placing a set in the archives of the Sourcey for preservation for posterity

Another undertaking successfully accomplished by the Recorded Lectures Program was sending tape recorded greetings by Norris Harkness, Gene thase, Rav Miss and Phil Maples to the lat South Island (New Zealand) Photographic Convention, held April 21 30, 1952

Number Six lecture has already been duped into Spanish for distribution to Mexico and other Latin American countries and escutually it is hoped to have all Receided Lectures available in Spanish

To date bookings of Recorded Lectures Programs have exceeded 150, with an average attendance per booking of 45, it is conservatively estimated that Recorded Lectures Programs have been seen by

approximately 5,500 people
Pumicariove During the past year the Pictorial Division rublished two Supplements to the Journal, the tober 1951 and May 1952 While the Pretorial Digest was rublished each month in the Journal. both the Princial Direct and the PD Supplements were edited entirely by PD members for the benefit of the members

In con luding this report I would be ungrateful indeed if I did not pinse to pay tribute to my fellow Off is and Directors for their untiring efforts to provide in it and bett i retricties and services to the manhors of the Pritorial Division and to thank them for the excellent cooperation they have un checriulis assen me

> Respectfully submitted W I CHASE APSA Churmin,

#### Report of P.S.A. **Honors Committee**

The cult members of the Honors Committee for 1952 were to follows

Kul & Baumgartel APSA San Francisco, California Lou Gibson, FPSA Rochester New York Vincent H Hunter, APSA Hollywood, California C J Marinus, AP54 Detroit Michigan Hairy & Shigeta, FPSA Chicago Illinois Chester W Wheeler Hon PSA, APSA Rochester, New York Jack Wright, FPSA San Jose, California Herman H Duezr, FPSA, Chauma. Binghamton, New York

The work of the committee had to be finished in two months less time than usual in view of the earlier date for the National Convention. I am pleased

to report that this work was completed on schedule.

The new procedure proposed by the 1951 Committee, with Mr McFarlane as chalman, worked very satisfactorily The preparation by PSA Headquarters of the 8 copies of all applications lightened the burden of the chairman considerably. The Divisional Honors Recommendations Committees were also a great help in making certain that the applications were filed properly and in getting additional information on candidates where needed. The Divisional Honors Recommendations Committees also deserve credit for focusing attention on well deserving candidates who, due to extreme modesty or other reasons, may have been overlooked in the past. Honors applications can and have been submitted directly, without going

127 applications were carefully reviewed by the committee and through 8 letter ballots and 1 meeting

More than 1,000 new members joined the Color Division during the year ended June 30, 1963, making this Division the fastest growing unit in the Society. To take care of this 60 percent increase in membership, all major services have been expanded. New silications have been set up in all competitions, additional circuits have been added, and additional personnel enlisted to give prompt, efficient service in nore than 30 sperific projects.

New features undertaken include study groups and circuits for 21/4" x 21/4" slide workers, the Club Slide ert exchange directory, the International Slide Circuit and a ster rating system. In order to take proper rare of all services, a budget of \$2600 has been set up for the coming year. This is approximately equal to the meome from dues In order to keep a sound fin incial status, the Division strives to maintain s reserve equal to \$1.00 per member. Since this has been created, all current meome now goes back to members in services. No charge or entry fee of any kind is levied for participation by members of the Division in the many services offered

#### Color Print Services

Services in providing color print sets circuits, and competitions here expanded in keeping with the in creased interest in color photography The "Color Print set for Clubs' has set a new high record for requests A second set may be required to take one of the demand. The 'Color Print Set for Individuals' of the demand. Inc. Color effect for anysymmethas been requested 82 times. To meet this demand, a second set has been assembled and placed in circular tion The Color Print Circuit completed its circles 6 and 7 during the current year and will soon start circle No 8 with four new members Members have submitted for this circuit, prints made by four different col r processes The quality of work has shown noticeable improvement, and the members have given credit to this oppularity to compare their work with other members of the circuits. In the three Color Print Competitions" held during the year, an average of 12 pirileipants entered 37 prints for

#### Technical Services

Direct assistince in matters involving color proc cases and materials was furnished in many instances. meluding a forcion request from Montesideo, Crusuny Three of these requests involved the duplication of color transparences including steree, and the re-mainder involved the analysis for visious exposure and processing errors as indicated by the samples submitted for quality appraisal, and it was not estary to obtain the advice of qualified people in the photo mechanical field since the original copy was not available for direct comperison with the samples In addition several articles were prepared and published for the benefit of all PSA members

#### Color Slide Competition for Individuals

One hundred and seventy six color workers enrolled in this project with an average of 98 entering slides in each of the five contests. This represents an increase of about 30 percent in this activity over the previous year One change planned for the coming year is to divide the competition into two classes having all cutrants with two or more slides accepted in International Exhibitions in Class A, and all others in Class B. It is felt that this reclassification will encourage more beginners to take part in these con-

of the committee on July 21st in Rochester, 86 applications received the necessary votes for the awards requested.

2 Honorary Fellowships and 2 Honorary Memberships have been recommended for Roseil soproval.

24 FPSA Honors and 58 APSA Honors were awarded by the committee and presented at the annual banquet on August 16th in New York City.

It should be mentioned that with very few exceptions the honors applications followed the prescribed rules in regard to the information to be supplied. The uniform style of presentation simplified the prob-lem of evaluating the records of the candidates.

H. H. Dusan

#### National Club Slide Competition

This series of centests set a new raders with 198 clube entered from 35 states, District of Gelambie, Hausti, Canal Zone, Canada, and Japun. It was seessary to divide the compatition into three divisions instead of the previous two. A total of 2468 slides were submitted to the five contests, and each alide received a written appraisal. A total of 74 award ribbons, 357 honorable mention ribbons, 15 medals, and 18 plaques were asseed to clubs and individual

#### Slide Study Groups

these groups continue to expand with 125 partielpants, compared to 93 the previous year. One hundred and hve are enrolled in the 2 x 2 slide groups, and 20 in the two 21 x 214 slide groups organized during the year It is expected that two additional obsults will be added during the coming year to take care of the expanding demand.

#### Club Slide Circuits

bixty six clubs participated in this activity during the year, compared to 61 last year, 43 m 1980, 85 in 1919, and 29 in 1918. Four clubs entered slides for all three deadlines, 14 clubs entered two sets, and the remainder entered one set, making it possible to send nine circuits on the road compared to seven last year. It is estimated that over 4,500 camera club men have benefitted from this service.

#### International Circuits and Exchanges

The Netherland American Slide Circuit was organ ized and placed in successful operation during the current year This is the first International Slide Circust to be formulated by the Color Division. More are anticipated soon.

In the International Slide Set Exchange, color alide collections from England and Japan are circulating in the United States The set from Japan was prepared by the Circle of Confusion Camera Club of the American Occupation Forces in Tokyo; it consists of 72 dides with tupe recorded comments. The bookis these foreum sets total 68 clubs in 25 States. Canada. Hawan, and the District of Columbia. In exchange for these acts, the Color Division supplies each of the foreign clubs with sets of American slides for scheduling among interested groups abroad.

#### Instruction Slide Sets

bets were requested and delivered to 66 members residing in 30 States, Canade, and the Canal Zone. I wo new acts have been organized to provide for the greatly increased demand anticipated during 1952-53.

#### Exhibition Slide Sets

Interest in Exhibition Slide Sets Increased substantially. Special effort was made to revise old sets, add new ones, and increase the number in order to meet the demand These acts were requested by 172 clubs and 63 individuals, and shown approximatly 500 times to an estimated total of 10,000 interested photog-raphers. This represents 100 percent increase in viewings over the previous year A special Canadian circuit for these sets has been operating with complete bets have been sent to three clubs or individuals in Saskatchewan, three in British Columbia. and three in Ontario

#### Slide Circuits for Individuals

Fifty seven individuals took part in these circuits, with approximately six rounds completed in 1931-32.

A 2½" to 2½" to 2½" as alide circuit was organized in April with seven members, and will soon complete its first round. Interest in this activity is marreaung rapidly, it is expected that two carcules will start during this summer or early fall, which is in advance of previous years.

#### Master Mailing List

The division's Master Melling liet of over 2000 slide exhibitors was supplied to and used by all 29 major slide exhibitions held during the year. A larger number of the exhibitions this year received "special recognition" for outstanding management and operation compared with last year.

#### ANNUAL REPORTS-Color Division

#### Who's Who in Color

The 1951-1952 list includes 32 exhibitions with the names of 732 stide makers with two or more acceptances. It is estimated that more than 2800 color slide photographers take a direct interest in the recognized alide exhibitions. This compares with approximately 1300 seven years ago, an increase of over 100 percent.

#### Color Division Bulletin

The Color Division Bulistin was published bimonthly with the total mailings increasing from 1788 for the first to 2829 for the last mailing in the 1951-52 year. Entry forms, service fulders and other essential in-formation are mailed with this Bulletin to all CD members.

#### Honors Proposal Committee

The Division's Honors Proposal Committee assisted 20 applicants for Honors, 18 of which were sent to the PSA Honors Committee.

#### Hospital Project

The Color Division gathered, processed and distributed \$1,000 Color alides during the year ending June 30, 1952 to nearly 50 U. S. and U. N. Army, Navy and Veterans Hospitals in the United States, Kerea and Japan. While this is an impressive total, it is still short of what is needed to allow still further expansion of this project. For the coming year, at least 75,000 slides can be put to good use.

#### Stereo Activities Transferred

Anticipating the need for competitions and circuits in Stereo photography, the Color Division early in 1951 established a series of three Stereo competitions, and a Stereo Circuit. An average of 15 person participated in the contests during 1951-52, and the Circuit activity increased in popularity so that a second circuit was formulated. In November 1951, the Stereo Division was created by the Board of Directors SA, and all projects developed in this field by the Color Division were transferred to the new Division before the close of the 1951-52 year.

#### Club Color Slide Set Directory

Published for the first time in the Color Supplement of the September 1951 PSA Journel, the Club Color Slide Set Directory has proven to be one of the most popular services to clubs inaugurated in recent years. Seventeen sets were listed as available on loan from clube all over the country as well as from a club in the Canal Zone. This Directory will again be published in 1952 but will appear in the September-October issue of the CD Bulletin. A considerable increase in the number of sets listed is indicated.

#### Library Services

The Library facilities of the Division are being expanded in keeping with the growth of color interests.

The 14 books now in the Library are in constant circulation, and more copies will be required to take care of the demand.

#### Chicago Pictorial Slide Set

This set was scheduled and used by eight clubs, some of which are now preparing similar sets relating to their home cities.

#### Tops in Photography

The secretary of the Division was responsible for collecting the color section of the 1932 Tops in Pho-tography Show in New York. Color slides gathered from the leading alide photographers in the United States for this exhibition, proved an outstanding feature of the show.:

#### Two Supplements Issued

Two popular 25-page Collec Division Supplements to the PSA Journal owner properted and published as in-tructive factures of the September 1961, and the March 1963 Issues. Numerous feature articles, and a nearbly Color Division section in the Journal were other editorial efforts. The Chairman was ably assisted in this work by a Santonial Editorial Committee of four members. mbers, gia four .me

#### Financial Statement—Color Division

rinanc	idi Statewa		ITIMOIT
Balance June 30, 1951 \$1.278.94	licome \$2.951.21	Expenses \$2,207,37	Balance June 30, 1952 82,122.78
•		4-1	4-,
Detail of Exp			
		d Instruction	
		Contests	
		ages	
Slide Circui	to		
Club Slide (	Circuits		78.22
Membership	Slides		16.00
CD Service	Folder		134.24
Slide Hospit	al Projects		44.68
		uals	
Stereo Circu	ita		28.42
		4	
s corego and	MISCONTINCON	7 011000111001100110	100.00
		Total Exper	ases \$2,207.87

#### Star Rating Plan

A star-rating plan for color photographers, based upon number of different slides accepted and total acceptances in recognized exhibition, was set up on a tentative basis. If the interest in this project is widespread, the project will be established as a permanent undertaking of the Division.

#### Miscellaneous Assistance

Hundreds of letters from members throughout the world have been received and answered fully by the officers and members of the Division's National Committee during the year. This is an extremely important phase of the Division's service, and special pride is taken in the fact that all correspondence is given prompt and serious attention.

#### **Detroit Convention**

The Color Division assumed a major role in the Detroit Convention, with attendance at its luncheon and programs setting a new high record.

#### Cooperation Unlimited

Numerous other services could be enumerated but space will not permit. Generous thanks are due to any untiring workers both members of the Division's National Committee and other volunteers. Among these special mention is due the following: Frank B. Bayless, Karl A. Baumgeertel APSA, George W. Blaha APSA, Mildred Blaha, Merle S. Ewell APSA, Vella L. Finne. Charles H. Green, Donald B. Grim, Harry Haimes APSA, R. B. Horner, H. J. Johnson FPSA, Charles A. Kinsley APSA, A. C. Klein APSA, Blanche Kolarik APSA, H. G. Mitchell, Charles B. McKee APSA, John Moddejonge APSA, Dennis W. Pett, Frank Proctor, Fred Quellmak, Jr. Hon. PSA, W. K. Raxworthy, Frank E. Rice APSA, Fred T. Richter, Lloyd Robinson. Jr., W. H. Savary APSA, Harrison S. Sayre, Erik Sorensen, Leonard A. Thurston, and Paul J. Wolf APSA.

GROSCE F. JOHNSON, APSA Chairman

#### Helen Manzer First 4-Star Color Winner

Helen C. Manzer, APSA of New York City is the first exhibitor to win the coveted 4-Star Award of Merit of the PSA Color Division. To win this rating a minimum of 64 different slides must achieve 320 acceptances. First to win the 3-Star Award is A. W. Papke of Chicago. Details of the award and the requirements may be obtained by writing Lloyd Robinson, Jr., Director, 1616 West 109th St., Los Angeles 47, Calif.

#### Color Division . Award of Merit

* * * *

Helen C. Manzer, APSA, New York City



Henry V. Greenhood, Hollywood, Calif. Charles Albee Howe, Homewood, Ill. G. Lewis Johnson, Winthrop, Maine Arthur W. Papke, Western Springs, Ill. Lewis A. Trapp, Toronto, Canada Paul J. Wolf, APSA, Hawthorne, N. Y.

 $\star$ 

Robert J. Goldman, Great Neck, N. Y. D. W. Grant, Franklin, Penna. Mrs. Andree Robinson, Miami, Ariz. H. A. Thornhill, Merced, Calif. Mrs. Amy Mintel Walker, Brooklyn, N. Y.

Egon Berka, Chicago, Ill. Florence R. Bittman, Jamaica, N. Y. Eleanor B. Church, New York City James J. Ganucheau, New Orleans, La. L. D. Hanson, APSA, Minneapolis, Minn. Agnes M. Holst, Phoenix, Ariz. Ludwig Kramer, Pleasantville, N. Y. Henry C. Miner, Old Greenwich, Conn. Robert W. L. Potts, San Francisco, Calif. Lloyd Robinson, Jr., Los Angeles, Calif. S. David Saxon, West Los Angeles, Calif. Leonard A. Yager, Bozeman, Montana

#### Fresno Town Meeting Set for Oct. 25-26

With a roster of names from among PSA's greatest, and a list of activities that will keep anyone busy, the PSA Town Meeting of Photography starts rolling at Fresno State College, Fresno, Calif. at 9 A.M. on October 25 and continues through the next

At the Grand Opening on Saturday the crowd will be there for one of two attractions, to meet celebrated photographers . . or to help pick "Miss PSA" from a bevy of California's most beautiful models.

There will be an exhibit of 200 superb pictures by famous salon exhibitors, print, color and movie clinics, a series of lectures and lots of opportunity to make pictures. Listed as clinic leaders and lecturers are: Harvey Brown, APSA, FRPS; Fred Archer, Hon. FPSA, FRPS; Grant Duggins, FPSA; Boris Dobro, FPSA, ARPS; Dr. Francis Wu, Hon. PSA, FPSA; FRPS; Shirley Hall, FPSA, FRPS; Floyd Evans, APSA; M. M. Deaderick, APSA, ARPS; Merle Ewell, APSA; Dr. Harold Lincoln Thompson, APSA, ARPS; Karl Baumgaertel, APSA; Adrian Ter Louw, FPSA; George Allan Young, APSA, and Paul Wolf, APSA.

Everyone is welcome whether they belong to PSA or not, and if you plan to attend, bring your camera and plenty of film. There will be picture opportunities indoors and out, with lighting arrangements by masters of the art. For those who want something extra there will be field trips to the Roma Winery and the Sun Maid raisin plant, Freemo parks and Zoo.

Additional information may be obtained from Nell Longtin, Fresno Camera Club, 1650 Chance Ave., Freeno, Calif.

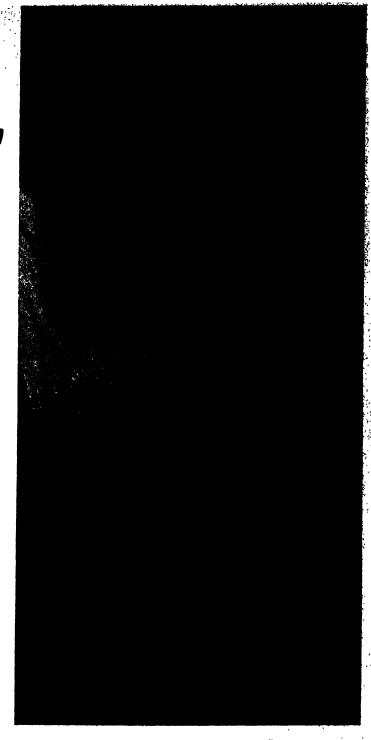
# Halloween's a "natural" for picture-taking fun

catch the "candid" details with

G-E Photoflash

Everyone has fun on Halloween. Catch it and keep it all with your camera. Be sure you have plenty of film, plenty of General Electric Photoflash lamps, well ahead of time. Halloween...like Christmas... is a natural for good pictures. And with G-E Photoflash you'll catch all the fun—anytime, anywhere. For G-E Photoflash provides a portable punch of light that "stops" action, captures full detail. It gives you better snapshots of happy family scenes and of friends—pictures you'll treasure for years.

So, buy some G-E Photoflash today! And keep plenty handy for pictures of *every* occasion.



BONUS: Your Halloween shots can win valuable prizes! Ask your photo dealer about the big G-E Halloween Flash Picture Contest.

Remember, there's a G-E lamp for every photographic purpose





## Tops In Photography

Would your camera club or your friends in your city like to see the finest assembly of photographic work ever put together?

PSA is proud of it, and wants you to have it, enjoy it, profit by viewing it, and the work of years and years of experienced top workers in photography! TOPS consists of the following:

- 1. Top quality black and white pictorials, 16"x20" mounted prints by star exhibitors. Yes, over 30 of these.
- 2. Top black and white Vature prints of sparkling quality. Over 20 beautiful 16"x20" mounted prints, again by the star workers.
- 3. Technical section prints in black and white, 15 or 20 of the most wonderful subject matter. Palomar astronomical photos, medical studies, color analysis, scientific photography of rare subject matter not ordinarily shown.
- 4. A 1200 foot Kodachrome in sound by Harold Lincoln Thompson, M. D., of Los Angeles. A beautiful movie of a wonderful spot entitled, "Invitation to Hawaii"
- 5. Slides, slides, "Tops" in salon quality by the PSA's best known names and workers, such as Baumgaertel, Beilbenberg, Manzer and fifty others, all top workers and beautifully composed and exposed slides as only the top salon workers do it.
- 6. Nature in color! Yes, a set of 50-35MM slides of nature subjects captured in full color on film by the top workers in this field.

#### Sounds good, huh!

- A. How to get it?
- B. How much does it cost?
- C. When can we have it?

#### Well, here are the answers:

- (a) Write Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Arizona.
- (b) It will cost you nothing, it is free. All you have to do is pay the rail express from the city where it is being exhibited to your city. You exhibit it and ship it on to the next exhibitor or club or city at their expense.
- (c) You can have it as soon as the club or city nearest you close their show. It is well to allow four to six weeks time for handling, exhibiting and re-shipping.

#### How do we put it on?

One camera club talked it over at their meetings several times and decided they would simply "pass the hat" so to speak, at regular meetings and let each member donate whatever he or she wished towards defraying the shipping expense and gallery rental. if any.

Two members more plentifully endowed with wordly goods came forward and said "we will underwrite any deficit( if any)." There wasn't a deficit. Nobody missed the 25 or 50¢ donated. Not a bad stunt!

But who bosses the job? This club appointed a chairman whose task it was to arrange shipping dates, exhibition dates, exhibition places, and have tickets printed, and the club members pitched in and each took on a small task.

Arrangements can be made with a local gallery, a museum, or your public school for hanging space for the prints. It may be necessary to pay a small rental fee. Preferably the location should have a modest auditorium for showing the slides and movie. A photo dealer can help out with projectors.

#### You ask about tickets, what for?

Some clubs prefer to have a club night or showing then a public showing. Also it is discouraging to be invited to a showing and then not have a scat. We suggest printing inexpensive dated and numbered tickets corresponding with the number of seats in the small auditorium, then each ticket holder is assured of a comfortable seat.

#### OK, where is the best place to have it?

We think nature prints and slides go over best in a Botanical garden gallery, because they are somewhat specialized in their subject matter. Why not have the prints hung in the gallery and if a small auditorium is available, project the slides at the same place, or in the same room.

Technical prints are of wide public interest, because they deal with scientific subjects. The Science department of a college or school, if convenient to the public is a good location. A downtown bank window or brokers office is a good spot and you will be surprised at the interest it will create.

Write Les Mahoney, P. O. Box 1828, Phoenix, Arisona, for details and suggestions for staging your own TOPS.

By KOBERT J. GOLDMAN 43 Plymouth Rd., Great Neck, L. L., N. Y.

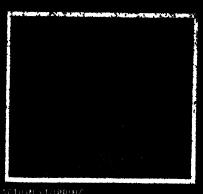
Special Events Committee sign at the New York City convention read: "Boat Trip Around Manhattan-Models and Everything." Ed Wilson (Brooklyn, N. Y.) wonders who changed the "and" to "with" . . . Isabella Sultzer (new member of Stereo Division from Westport, Conn.) just returned from a six months' 4rip to South Africa, Rhodesia, and Basutoland and says that Africa isn't the dark continent but has plenty of light for stereo . . . Henry M. Lester, EPSA (New York City) took Capt. Robert Quackenbush, U.S.N., to the convention and got so enthusiastic that he presented the Captain with a PSA membership . . .

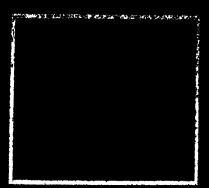
Among those who received honors at the convention was Manuel Ampudia of Mexico . . . Rev. Paul S. Williams was enrolled as a new member at the convention, giving Buenos Aires, Argentina, as his address, he'll spend the next six years there as a missionary . . . The Navy isn't the only organization getting recruits these days; Charles Martin (Excelsior, Minn.) U.S.N.R., on active duty as a Hospital Man, 1st class, now stationed at Brooklyn Navy Yard, joined PSA and its Color Division at the convention . . . Mr. and Mrs. Preston E. Minton and Capt. C. Stuart Townshend were the PSA'ers attending the convention from the Canal Zone .

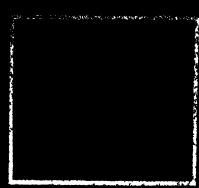
Dr. Fred Ruch (Plainfield, N. J.,) urges all to heed the voice of experience since he dropped his Kine into the salt water in Peggy's Cove because he didn't have a neck-strap on the camera . . . At a dinner welcoming the newly-appointed consul general of Japan, Harry Shigeta, Hon. FPSA (Chicago, Ill.), spoke on "America, The Land of Opportunities" upon invitation of the local "Voice of America" committee . . .

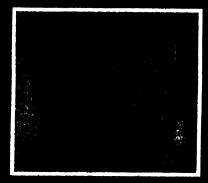
Gretchen Wippert, Magda White, Irene Moore (wife of Leo Moore, Culver City, Calif., who is General Eisenhower's personal photographer), and Florence Harrison belong to an organization they call the Click-Chicks—four members only . . . Francis Wu, Hon. IPSA (Hong Kong) conducted an impromptu tour of Chinatown restaurants with several PSA folks in tow one convention evening . . .

The Phoenix Camera Club reports that with a balance of sixty-six cents in the treasury and added expenses bringing club debts to a total of \$8.86, Mrs. Olga Mahoney, wife of Les Mahoney (Phoenix, Ariz.) worked out the idea of having a pot-luck dinner in her yard and charging a dollar per person; result was she built the club treasury up to \$30.50 . . . Arnold Askin (New York City) had planned a vacation trip to Europe and when convention plans got underway he decided to take his family over and fly back in order to work on the 





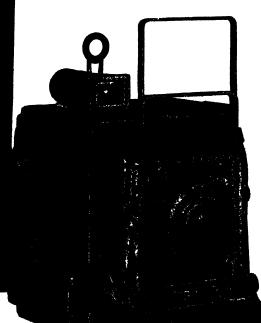






**MEETS EVERY CHALLENGE!** 

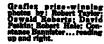




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#### The Graflok Back and Roll Holder







Calif.) vays he is always amused when Car I help you as though anyone who enters a photographic store is not already beyond help . . . We understand that the versatile Vella Finne (Long Beach Calif.) who has many talents, most of which she puts to work for PSA, is a good cook except that she can't soft-boil eggs; she recently boiled some for two hours and still couldn't get them soft . . .

Sam Vogan, APSA (Toronto) was seen in a New York camera store during the convention shopping for a wide-angle lens for his Contax; guess he wants to get more rain into his camera . . . Paul Gibbs (New York City), when asked by someone in which room a certain convention luncheon was to be held, answered, "The smell of food will be your guide" . . . Bernard Gorson (Flushing, N.Y.) entered pre-convention work six weeks before the convention and performed one of the most important jobs as a replacement.

#### In The Foreign Press

Each month we see many foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo storm, all by direct subscription. We will gladly furnish the address and subscription rates, when known, of any magazine from which we quote. Frite your PSA Editor. Language in which publication is printed is indicated by suitable abbreviation following city of publication.

Photo-Munich, (Ger.) June 1952 Underwater photography with electronic flash. with exposure tables, suggestions for construction of equipment, pictures of it in use and three color pictures made underwater. The same issue has a brief tip for getting 13 pictures on the Automatic Rolleiflex. Naturwissenschaftliche Rundschau - Stuttgart, (Ger.) April, 1952. Discusses a new Swiss method for using electronic flash in documentary, nature and photomicrography. A series of nature pictures, including several photomicrographs are shown, along with a diagram showing how to attach electronic flash to a microscope.

Ferrania-Milan, (It.) June, 1952. Describes several ways of producing pendulum patterns. Several examples are shown as well as diagrams for both simple and compound pendulums. One diagram shows the use of a fixed light where the camera is being made to oscillate by securing it to a gimbalmounted pendulum.

Photography-London (Eng.) June, 1952. Ifor Thomas, ARCA quotes Fred Cook, one of his students, as follows: "I believe that I can only succeed in expressing my thoughts, feelings and ideas adequately by mastering the technical aspect of photography to such an extent that it becomes 'automatic' ".

Photo-Technik und-Wirtschaft-Berlin (Ger. w/Eng. summary). August, 1952. A list of 248 lenses made by 23 manufacturers in Western Germany and West Berlin. Shows focal length, aperture, plate covered, number of elements, schematic formula, price in local currency and applications. Same issue has article on control of lens radii in production with suggestions for increasing production without loss of quality by better methods and improved tools.

O. S. L.

#### Some Highlights of the 1952 PSA Convention

#### By Floyd A. Lewis

With more than 1400 registrants, the first vacation-time annual convention of the Photographic Society of America may be set down as a highly successful one. Held August 12-16, at the Hotel New Yorker in New York City, the convention brought together those who make their livelihood taking pictures, hobbyists for whom photography provides a needed means of expression, and those employed by manufacturers of equipment and supplies who are continually seeking new ways to improve the medium. They came from all parts of the United States and Canada and from points as far afield as Mexico, Brazil, and Hong

Good attendance was only one indication of the success of the convention. The spontaneous enthusiasm exhibited at the various convention functions was an unmistakable indication of the growing interest in photography. As PSA President Norris Harkness of New York so ably put it, "The enthusiasm of the convention leaders caught on so rapidly that the leaders had to hustle to keep up with the crowd." Many out-oftown registrants were amazed to find in New York a warmth that they never knew xisted in the big city.

Breadth of the convention program was a clear indication of the tremendous expansion of photography in recent years. All of the PSA divisions representing the various branches of the art, held sessions. Divisional lines, however, which in some earlier years have been much in evidence, were almost indistinguishable at the 1952 convention. This integration of interests means a stronger Society-one that can render greater service to photography.

Like the meeting program, the exhibition held in connection with the convention clearly reflected the growing interest in, and advancement of, photography. Some 540 black-and-white prints were hung which included 351 pictorials. The remainder were divided almost evenly among photo-journalism, nature, and technical prints, the last including a group on astronomical subjects. Color prints numbered 28, almost double the number exhibited at the 1951 convention, which bespeaks the growing interest in this branch of the art.

The color-slides exhibited were divided into three groups and included 409 pictorials, 316 on nature subjects, and 100 stereo. All were shown by projection to "full houses." Fourteen films were shown in the motion picture exhibition. In a larger sense, of course, the whole convention was one grand photographic exhibition, for there was scarcely a speaker who did not illustrate his talk with slides or movies.

#### Stereo Active

One of the "firsts" at the 1952 convention was the highly successful program arranged by the newest PSA division stereo. Although known for many years, stereo photography had to await the develop-ment of miniature color film to bring it to a

## Fingers Talk

A highlight of Maurice H. Louis' national lecture tour came when he spoke to the River Park Deaf Photography Club of Chicago at their Field House, 5100 N. Francisco Ave., on October second.

During the three hour program which consists of a lecture, demonstration of equipment, analysis of members' prints, and a question and answer period, its meaning was conveyed to the audience by sign language. Truly, the educational aspects of photography are far reaching.

Although Louis will be on tour until March first, he may be reached by mail along his route. Address him care of Mrs. Barbara Green, 30 Willow, St., Brooklyn, N. Y., or to his permanent address: 333 West 56 St., New York.

He may be contacted at the following places where he expects to make stopovers: Oct. 1 to 8; c/o J. R. Tombaugh, 127 N. Catherine St., La Grange, Ill., Oct. 22 to

27, Bel-Air Lodge, Colorado Springs, Colo., and Nov. 25 to Dec. 25: c/o Alan L. Harris, 1111 Alta Loma Road, Los Angeles 46, Cal.

popular level. Most of the stereo features were aimed at stimulating further interest in this branch of the art. They included two illustrated travel talks by Paul J. Wolfe of Butler, Pa., with three dimensional projection of Western and Mexican scenes to overflow audiences. A talk "Simplified Stereo," by Kenneth S. Tydings, aimed at beginners, also drew a large and intensely interested audience.

#### Military Photography

How photography is aiding the U. S. Armed Forces in the development of today's super weapons was the subject of several presentations. Brig. Gen, Brooke Allen of the U. S. Air Force Photographic and Charting Service, Philadelphia, told how the Air Force is using motion pictures and showed two color films: "Operation Greenhouse," covering the building of the atomic bomb; and "Highway in the Sky," showing production of aeronautical charts.

Information obtained with cameras having effective focal lengths up to 80 feet has led to improved rocket flight control techniques, Henry M. Cobb of Aberdeen Proving Grounds told his audience. The equipment consists essentially of astronomical types of telescopes mounted on gun turrets which carry motion picture cameras that make 60 frames a second, as compared with 24 frames in ordinary sound movies. Additional equipment gives records of the intensity and kind of light emitted by the rockets. Accurate observations of the rocket's behavior may be obtained from distances as great as 20 miles, Mr. Cobb said.

Cameras nicknamed "Gooney Bird" and "Bright Eyes" used by the Navy in its rocket research at China Lake, California, were described by R. W. Herman. The Gooney Bird consists of two astronomical telescopes, of 48 and 24 inch focal length, respectively, mounted aide by side on a 50 caliber machine gun mount, both feeding into movie cameras. Its purpose is to make pictures of a distant missile.

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#### Color Talks

The photographer using color film has just as much artistic freedom as a painter with his brush, Ralph M. Evans of Eastman Kodak Co., in Rochester, N. Y., nationally known color expert, told an audience of over a thousand at one of the evening sessions of the convention. Speaking on "Creative Directions in Color Photography," he said that subject matter is limited only by the imagination and the capacity for feeling of the photographer.

Denying the charge made by artists that color photography is merely a mechanical device for recording a natural scene, Mr. Evans said: "The only thing mechanical about a photograph lies in the fact that 'pressing the button' makes permanent the image which the photographer has already created."

Strike out boldly and don't hold back your emotions when approaching a photographic subject, Boris Dobro of Santa Barbara, California, advised his audience. Speaking of "Techniques of Creative Photography," he discussed at some length the importance of timing and other variables in picture making. He also described such advanced darkroom techniques as solarization and showed the various effects they will produce.

Nature enthusiasts heard some strong advice from Dr. Roman Vishniac of Woods Hole, Massachusetts, noted nature photographer whose work has recently appeared in Life Magazine. He told his listeners that if they want true-to-life nature pictures, they must take nature as and where they find it and not immobilize their subjects or move them to other surroundings where conditions may be more favorable for photography. If the photographer will remain in an area long enough to become part of the natural surroundings, nature subjects become less shy and are easier to photograph, he said. Since short exposures are necessary to stop movement, he uses flash in order that the lens aperture may be small enough to give the desired depth of field.

The convention included several how-todo-it sessions using live models. Two popular events of this type featured babies and dogs. In the first, Josef A. Schneider professional photographer of children, showed how he "outsmarts baby." In the second, the husband-and-wife team, Mr. and Mrs. Arthur S. Mawhinney, showed how they handle canine subjects.

Print and slide criticism sessions both proved to be popular features, although organized quite differently. Called "Trial by Jury," the print session was conducted like a court room with a prosecuting "attorney," and "attorney" for the defense, judges, and jury. A print's good points would be argued by the defense and its bad points by the prosecution. The jury rendered its decision on the basis of the "evidence," and the judge, of course, was the major domo. The slide clinic was organized or more orthodox lines. A panel of judges commented individually on the slides as they were projected.

#### Technical Talks

Highlighting the technical accaions of the convention were two symposis, one on the uses of photography in medicine and biology and the other on photography in engineering and science. These and other technical sessions held throughout the convention emphasized the increasing importance of photography in business, industry and research.

In the medical symposium attention was concentrated on the numerous ways in which general and specialized photographic techniques aid in advancing, documenting, and teaching medicine and biology. Some specific techniques of wide interest were included to point up the technical skills that are useful in these fields, but the important role of routine, conventional photographic methods to the practicing doctor and scientist was emphasized.

"Four aspects of photography-the power to analyze, the power to record, the power to communicate and the power to dramatize or sell-can be invaluable to the industrial engineer," G. H. Gustat of Rochester said in introducing the symposium on photography in science and industry. He pointed out that industrial photography does not require any special skills and can be done with relatively inexpensive equipment.

Closing event of the convention was the annual honors banquet. Two new Honorary Fellows and two new Honorary Members of the Society were named. The several medals and awards given annually by PSA were presented. In addition, a new award, the David White Company Award, was presented for the first time by the Society's new Stereo Division. The naming of 24 PSA members as Fellows and 58 as Associates completed the honors list.

Feature address at the banquet was delivered by Captain Ronald MacKay. RN (retired) recent naval adviser to the United Kingdom delegation to the United Nations. He discussed the various ways in which photography is helping the U. N. in its struggle to maintain world peace.

The books reviewed here may be ordered from your regular bookseller, your photo store or direct from the publishers.

Feininger on Photography, Andreas Feininger, 409 pp, freely illustrated, \$6.95, Crown Publishers, 419 Fourth Ave., New York 16, N. Y.

You have seen "Feininger" before, at \$15 the copy. This is the same book originally published by Ziff Davis but at a more modest price.

Feininger is practically a one-man school. We like particularly the little boxes of condensed information scattered through the book that sum up a chapter with wise and concise facts for those who don't want to wade in deep.

Part I covers the technique, and Part II the art of making a photograph. Smoothly submerged in the art section are many details of technique that give art a chance to shine through.

Feininger hasn't hesitated to use the camera to teach photography. Clever visualizations like the one showing the effect of focal length and image size, wherein the subject; the three lenses and the resultant pictures are all included in one shot, or

the free mixture of picture and drawing, when a drawing shows more clearly the cause of a trouble. We liked, too, the generous ten pages devoted to mistakes . . . pictured.

There may be some important phase of making pictures left out of this book, but it would take a more careful study than ours to find it! There is something here for everyone, even for the color photographer, though there is nothing special on color, just basic facts.—db.

The Street of the Huguenots, text by Kenneth E. Hasbrouck, photographs by Erma R. DeWitt. 41 pp, 17 illus., privately printed, from Mrs. V. B. DeWitt, New Paltz, N. Y.

If you want to see how forceful well-taken and presented pictures, accompanied by well-chosen and written words can be, get a copy of this little book. The Street of the Huguenots is in New Paltz. The pictures show their homes as they look today, and their church, and their cemetery. The words tell simply the story of the founding of New Paltz in 1678 and the origin and changes in some of the homes.

You can exhaust the pictures and the words in half an hour, but you can't do it without being inspired to do the same thing for your town, and hope you can do it as well.- db.

## Maybe you'll like..

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the November 1952 mags represented. The list will grow...

PHOTOGRAPHY

Twelve pages on stereo in color by Bob McIntyre . . . Hallowe'en . . . Bad weather photography . . . How-to article on print mounting . . . Collect paintings with your camera by Gerald Hochman . . . California's Christa, fashion photographer . . . Darkroom Man . . . Camera caricatures.

modern PHOTOGRAPHY Trends in color . . . Report on the Canon camera . . . How to use bounce flash . . . Stereo closeups by Bart Brookes . . . Movie composition . . . Big Prints? A symposium . . . Prizewinning news pix . . . One negative, 14 prints . . . . . . . . . . . . . . . . . . Gamour for 5¢ by Muky.

Camera Cameratte on copying prints and transparencies by Kenneth Johnson . . . Shoot your hometown game . . . Intensification, by Joseph Foldes . . . Silk Screen Cards by Rita Connolly, greeting cards by an easy process . . . plus Bond, Mohler, Brodbeck and Katcher.

U. S. Camera

15,000,000 votes on six pix, the Miss Rheingold contest . . Shoeting flying saucers . . . Aspen, Colorado, picture wonderland . . . How to photograph trains . . . Foto Fun, how to shoot your own atom bomb in the living room . . Versatility, not specialization, Builds experience.



## Johnny Appleseed Is Back— With a NEW and BIGGER Job!

Many of you will remember Johnny Appleseed as a popular authority on all sorts of things dealing with photography. Those of you who attended the 1951 convention in Detroit will centainly remember the Johnny Appleseed program.

For the last year or so, Johnny has been in retirement, girding up his loins for a bigger and better job. Now Johnny's back, and we'd like to tell you all about his new job. Those of you who are newcomers to PSA will be particularly interested, we're sure.

#### Service for New Members

We've realized, for a long time, that many new members, particularly those in small towns where intimate fellowship with other PSAers is not possible, find it difficult to become oriented in PSA. These newer members, and those older members who haven't yet learned the ropes, are Johnny's particular concern.

Do you have a suggestion for the betterment of PSA, or the improvement of any of its services? Tell Johnny Appleseed!

Do you want technical information of any phase of photography? Ask Johnny!

Do you have a gripe of any kind? Johnny wants to know about it! (And will act on it!)

Do you want a job in PSA? Johnny will see to it that you get the kind of job you want, in the field in which you're most interested.

Do you have any questions about PSA and its functions, or about your role in PSA activities? Johnny has the answers for you.

#### How Johnny Works

Actually, of course, there is no person at Headquarters named Johnny Appleseed. Johnny is just the symbol of a service, as Uncle Sam is the symbol of our United States, and as Santa Claus is the symbol of Christmas. Uncle Sam is all of us, and Johnny is all of us,

If you have a suggestion, and send it to Johnny, your suggestion will be passed on immediately to that person in PSA who is best cualified to pass on the merit of your suggestion, and to act on it.

If you ask for information, technical or otherwise, it will be given to a person who can give you the information you want and give it to you promptly . . . and authoritatively.

If you have a gripe, the proper person will be advised, and if the gripe is warranted, and something can be done about it, something will be done about it.

If you want a job in PSA—and those who put the most into PSA get the most out of it!—your request will be passed on to the very person who is looking for someone with your qualifications, and who will be tickled pink to have you volunteer for service to the Society.

If you have any kind of question to ask,

it will be channeled to the person who can give you the right answer.

#### One Name; One Address

Some of the old-timers know the name of the person to whom they should write. But most of the Society's members will find it mighty handy to just "Ask Johnny!" or "Tell Johnny"—addressing him always at PSA headquarters, 2005 Walnut Street, Philadelphia 3, Pa.

Headquarters know what the old-timers know: the name and the address of the PSAer who is best qualified to act on any question or suggestion. Your letter, addressed to Johnny Appleased, FPSA, at Headquarters, will always reach the right person.

Each letter addressed to Johnny will be acknowledged by post eard, and will give the name of the person to whom the letter has been referred. A carbon copy of that person's reply will be sent Johnny, so that Johnny may be sure his assistant has taken care of the matter satisfactorily. And if the subject is one of popular interest, Johnny may put it in the Journal.

There's just one rule to remember—and that's a VERY important one: if your letter to Johnny deals with more than one subject, each subject MUST be discussed on a separate sheet of paper. The reason should be obvious. If you bring up three different matters, Johnny may have to refer you to three different assistants, and your letter, in such an event, must be exactly divisible by three!

Write each problem as a complete letter, with your name and address on each. Then, if we must split it amongst three of Johnny's helpers, each will know where to send his answers to your questions. And you'll get an answer, Johnny will see to that.

"One call does it all!" is the slogan of the super-service stations. One name and one address does it all, too—if the name is Johnny Appleseed, FPSA, and the address is 2005 Walnut St., Philadelphia 3, Pa.!

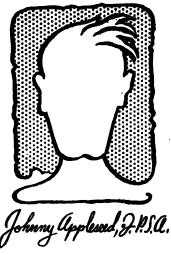
#### The Old Job, Too!

Johnny hasn't given up his original job, though; not by any means! The reactivated Johnny will do a series of articles on a variety of subjects; down-to-earth articles that will be as practical as ham and eggs.

These articles will be written, in some cases, by slipstick artists to whom cosines and logs are old and familiar friends, but every Jöhnny Appleased article will be the kind that all of us can understand and profit by, even if we don't know the difference between an H. and D. curve and the kind we admire on the beach.

Look for Johnny's page next month, and every month, in the JOURNAL; you'll find it easy to spot Johnny's page by the outline picture of Johnny which you see here.

As Johnny himself says, "I'll be serving



Who is Johnny Appleseed, FPSA? Not any one person, certainly; no one person could know all Johnny knows, do all the things Johnny can do, be all the things Johnny can be.

Johnny is everyone in PSA, including you. He's the officers, from the President on down. He's the Board, the Division Chairmen, the top experts in each Division. He's all the big wheels in PSA.

Johnny is also the middle-sized wheels and the little wheels that are just as essential in that great train of gears which makes PSA tick. Each of us who knows something, who can offer a helping hand, who is willing to do some job, great or small, is an essential part of Johnny Appleseed, FPSA.

#### **HELLUP!**

There are a lot of shrinking violets in PSA. I want to ferret them out. Johnny needs a lot of helpers to carry out this new scheme . . . fellas and gals who are real sharp about something. It may be something as simple as adjusting the pH of Hydrazine hydrate (!) or something as complex as the composition of a still life. It may be the problem of setting up a year's programs, of getting speakers to come out to Grinder's Switch to talk. Somewhere in your experience you have encountered problems, the solution of which would also be somebody else's solution. Won't you paste the coupon on a postcard and mail it to me at Headquarters, 2005 Walnut St., Philadelphia 3, Pa., so I can inscribe your name on my roster of Johnny's Helpers and refer pleas for help to you? JOHNNY APPLESEED, FPSA

Johnny Appleseed, FPSA, 2005 Walnut St., Phila. 3, Pa. Dear Johnny: Sure I can help. My subjects might lie in the fields listed below:
Name
Address
CityZ. State
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Louis Philippe Clerc, Hon. FPSA

By Glenn E. Matthews, FPSA

Louis Philippe Clerc, one of two Honorary Fellows* of PSA for 1952, was born in Paris on August 20, 1875. His influence and work have dominated the whole field of photography in France for more than fifty years and have extended far beyond the borders of his native land. A popular, familiar figure at every International Congress of Photography since the first meeting in August, 1889, Mr. Clerc has labored intensively and unceasingly for the advancement of photography throughout the world. His contributions have been particularly outstanding in the fields of graphic arts, color photography, aerial photography, photographic chemistry and scientific applications of photography.

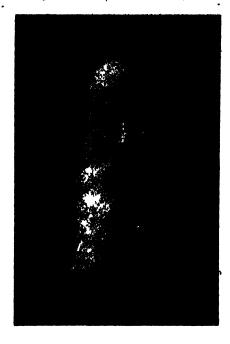
At 14 years of age, he was already an expert amateur photographer and he noted that documentation on photography in France was very poor. As a result of this observation, he spent part of his holidays every year studying foreign publications. As early as 1896 he began to contribute to various photographic journals in France and to publish summaries of foreign works. Among others he published French translations of the principal articles by Hurter and Driffield, the pioneers in sensitometry, who at that time were completely unknown in France.

As a teacher of chemistry and photography, Mr. Clerc has had a long distinguished career. He taught analytical chemistry at the Paris University from 1898 to 1937. He founded in Paris in 1926 and directed for many years a Technical School of Photography and Cinematography. He also taught physics and chemistry applied to the graphic arts at the Ecole Municipale Estienne in Paris. Finally he was asked to teach photographic photometry at the Paris Institute of Optics. He took an active part in the organization of the International Congress of Photography in Paris in 1889 and has served for many years as the permanent secretary for France. In that capacity he edited the proceedings of the fifth, sixth, and ninth International Congresses of Photography.

After a few months service in the infantry in the first World War, he was asked to direct one section of aerial photography. The results were reported in the 24th Traill Taylor Memorial Lecture of the Royal Photographic Society of Great Britain, (Phot. J. 61: 382, November, 1921). He discussed aerial photographs, and aerial stereoscopy. For his services in aerial photography during the war, 1914-1918, he was decorated with the Croix de guerre.

In 1921 he began publication in each issue of Revue Française de photographie of a supplement entitled Science et Industries Photographiques which eventually hecame a separate journal. This publication has been edited for more than 30 years by Mr. Clerc, entirely alone, without a col-

The other Honorary Fellow of the PSA for 1982 is Fred R. Archer of Los Angeles, Calif. A blographical account of Mr. Ascher appeared in the PSA JOHNAL, Vol. 12, pp. 118-179, March 1946.



laborator of any kind, thus doing the work of a large staff of experts. This formidable task can be appreciated somewhat when it is realized that the work requires an ability to translate several languages and a sound knowledge of many fields of photographic science. Science et Industries Photographiques is one of the three leading photographic abstract publications in the world and the principal outlet for scientific and technical articles in France.

His life has been one of unremitting toil with every moment of each day devoted to teaching, writing, organization, translation, and editing. Through all of this intense program he has managed to find time to form friendships with his colleagues in many different countries.

A few of the important positions held by him besides his editorship of Science et Industries Photographiques, 1921 to date, are as follows: Co-director of the magazine La Photographie, 1896-1901; Secretary to the editorial staff, La Photographie Francaise, 1901-1904; Editor-in-chief, Les Procédés Photomecaniques since 1901: Editorin-chief, Revue des Sciences Photographiques from 1914 to date; Collaborator for: Grand Encyclopedie; Dictionnaire de Chemie by Wurtz (2nd Suppl.); Dictionnaire Larousse; Journal de Physique; Bulletin de la Société Française de Photographie et Cinematographie; Photographic Journal (RPS-London); Camera Obscura (Amsterdam); etc.

In the past fifty years Mr. Clerc has written no less than twenty books on several different fields of photography. Some of these books have been translated into several languages. He is probably best known for his authoritative work, La Technique Photographique, first published in two volumes in 1926 and since appearing in four other editions, two of which were translated into English in 1930 and 1937. He has pub-

lished extensively in many photographic magazines over a long period of years.

Besides the Croix de guerre which recognized his aerial photography services to the French 10th Army (June 22, 1915), the French government in 1949 decorated him with the Chevalier de la Legion d'honneur. This decoration was given him in recognition of the quality of his university work and the services rendered to science; for his work in the practical application of acience to industry, particularly in the field of photography and cinematography by his publications of periodicals.

Some of the other honors which have been given to Mr. Clerc are the following: Bronze Medal of the ministere de l'Instruction Publique—1914; Bronze Medal of the Ligue de l'Enseignement—1912; Peligot Medal of the Societe Française de Photographie—1923; Vermeil Medal of the Societe Nationale d'Encouragement au Progres—1924; Honorary Fellow of the Royal Photographic Society of Great Britain—1924, and the Progress Medal of that Society in 1951.

It has been the privilege of very few men to have contributed so effectively and lastingly in as many fields of photographic science during their lifetime as has Louis Philippe Clerc. In so doing, he has honored his country and he continues to labor faithfully for the advancement of photography throughout the world.

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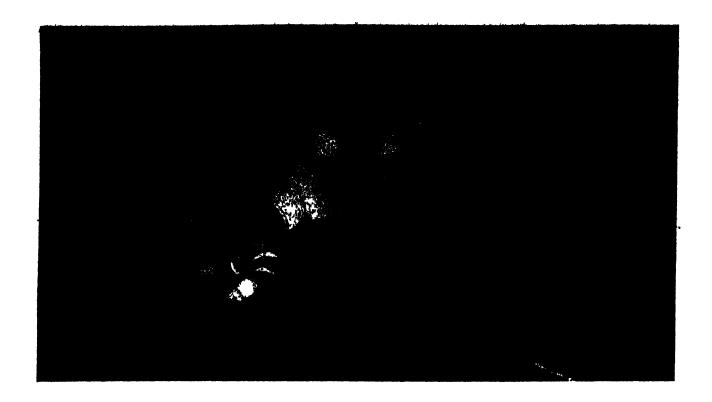
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Determining Exposure for Night Football Games

By Harris B. Tuttle, Hon. PSA. FPSA* and Donald F. Lyman**

Many football games are now placed at night by attificial light. In cases where it is desirable to make motion pictures of such games, methods of determining the correct exposure become quite important if the best pictures are to be obtained. Schools that have not started filming night games need information about the selection of equipment that will enable them to make satisfactory pictures. It is the purpose of this article to provide helpful information on both problems. First, let us consider cameras, lenses, and films.

There are two sizes of amateur movie film, 16mm and 8mm. The 16mm film is recommended for this purpose because 8mm film is intended for home use only and has several limitations if an attempt is made to use it for serious professional or semiprofessional purposes.

For example, the light used to illuminate sports areas at night is adequate for visual observation of football games and other sports, for in such cases the human eye can readily adapt itself to reasonably low levels of illumination, which permits the observer to see comfortably. But the photographic film used for night filming is less sensitive than the human eye and, therefore, things that can be seen very clearly cannot always be photographed as easily as one might suppose. The fastest movie film available is 16mm Cine-Kodak Super-XX Panchromatic Film, while the

fastest film available for 8mm cameras is Cine-Kodak Super-X Panchromatic. Super-XX Film is two and one-half times as fast as Super-X Panchromatic Film. This means that 16mm Super-XX Film requires only 40 percent of the light that would be needed for 8mm Super-X Panchromatic Film. In addition, the picture made on 8mm film is about ¼ the size of the picture made on 16mm film. Thus, when the picture is viewed, 16mm film can be enlarged to about four times the area or twice the screen width of 8mm pictures, if the same brightness and definition are to be obtained.

Another prime requirement for good football movies at night is a fast lens. A lens having an aperture of from f/1.4 to f/1.9 or f/2.0 is essential.

Then there is the question of the proper camera speed. For silent motion pictures the normal camera speed is 16 frames per second. When such pictures are projected at the same rate, the movement on the screen appears normal. But since football is a fast-moving game, pictures made for purposes of study are more revealing if the action is slowed down slightly. This is accomplished if the camera speed is faster than the projection speed. Most schools shoot their games at 24 or 32 frames per second. Then, if the film is projected at the silent speed of 16 frames per second, the speed of the players will be slowed to two-thirds speed for 24 frames per second and one-half speed for 32 frames per second.

From these notes it is now apparent that, in order to PSA JOURNAL

"Sales Service, Division, Esstman Kodak Company, Rochester, New York enDevelopment, Department, Esstman Kodak Company, Rochester, New York

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make pictures at 24 or 32 frames per second, one must use 16mm Super-XX Film. It is also clear that the illumination on the field would make objects effectively 40 percent as bright to 8mm Super-X Panchromatic as it would to 16mm Super-XX Film. If the brightness of the field was satisfactory for normal motion at 16 frames per second, it would be only half bright enough for 32 frames per second.

Thus, the slower speed and the limitations in the projection of 8mm film practically rule out its use for sports photography by artificial light.

Although a few schools using 8mm Super-X Panchromatic Film at f/1.9 and 16 frames per second find the results acceptable for their particular purpose, this combination is not recommended if the best possible results are wanted.

Light requirements

For filming at night, there must be a certain minimum amount of illumination on the playing field. Cine-Kodak Super-XX Film requires at least 30 foot-candles of incident light for 16 frames per second at a lens setting of f 1.9 or f/2.0. Since this amount of light may produce slight underexposure in the case of dark subjects, it is generally felt that 45 foot-candles should be the basic value. This provides a safety factor slightly in excess of $\frac{1}{2}$ stop.

Since most football films are exposed at 24 or 32 frames per second, the amount of light needed would be 50 to 100 percent more than for 16 frames per second, or 65 foot-candles at 21 frames per second, and 90 foot-candles at 32 frames per second. For other f values and camera speeds, see Table I.

The exact amount of illumination required and the f value employed depends a great deal upon the reversal development given to the film when it is processed. The values given above are for Cine-Kodak Reversal Film when processed by one of the Kodak processing laboratories. When films are developed by other laboratories, the recommended exposure may vary considerably one way or the other.

Black-and-white motion-picture films, such as Cine-Kodak Super-X Panchromatic (ASA 32 in tungsten) and Super-XX Films (ASA 80 in tungsten), manufactured by the Eastman Kodak Company, are available in two types. In one case, the processing of the film is included in its purchase price; in the other, the price of the film does not include a charge for processing. The former type is designated Cine-Kodak Film. The latter type includes Kodak Blue Base Super-X and Super-XX Films. The Cine-Kodak Films can be sent to any Kodak processing laboratory and will be processed and returned free of charge. The Blue Base Reversal Films must be processed by the customer or by any commercial laboratory. There are many commercial laboratories equipped to do this work.*

This introduces another very important factor in the exposure problem. The results obtained by the various commercial laboratories can and often do vary from one to two stops in exposure. If Blue Base Super-X or Super-XX Film is used and sent to a commercial laboratory, it should always be sent to the same laboratory because their results will be uniform throughout the season.

Unexposed as well as exposed film can, of course, be affected by heat and humidity. Film left over from the previous year, for example, will probably be slower and will produce results which will appear different from those

*While Kodak processing laboratories remain open on Saturdays and Sundays during the football season, there are many cities that have commercial laboratories. Some colleges can obtain a little faster service by using Blue Base Film and having the processing done locally by such laboratories.

†Each commercial laboratory has its own processing methods. The solutions used and development times may change the effective exposure.

obtained on fresh film. Therefore, film should not be held over from one season to the next unless it can be emposed within the period designated by the expiration date printed on the film carton.

Furthermore, in order to be realistic about the exposite of motion-picture film by artificial light, we must recognize the many variable factors which are always present when the film is exposed and developed.

These variables are shown below, grouped under several headings.

Brightness of the Subject

- 1. Illumination on the subject
 - a. Initial output of the lamps (Important if exposure tests are made with new lamps)
 - b. Distribution of the light on the playing field.
 - c. Superimposition of light from the various sources
 - d. Blackening of the lamps with age
 - e. Blackening of the reflectors caused by moths, insects, and corrosion, or deposits of tungsten on the inside of the lamp
 - f. Variations in the line voltage
 - g. Contrast ratio of the lighting
 - h. The effect of side or back lighting
- 2. Reflectance of the subject
 - a. Reflectance of the principal part of the subject.
 (In football photography, this is usually the color of the uniforms, helmets, and ball.)
 - b. The over-all brightness ratio
 - c. Extreme changes in reflectance, such as from a white uniform to a dark-colored uniform. These effects may be partly real, caused by differences in the way the light is reflected to other parts of the subject, and partly psychological effects obtained during the process of viewing the pictures.
 - d. The effect of the background, whether it is light or dark in the final picture.

Speed of the lens used

- 1. Accuracy of the calibrated scale on the diaphragm
- Transmission of the lens, which is affected by the transparency of the glass, the number of elements, and the lens coating

Time of exposure

- The taking speed or the number of frames per second at which the camera is actually operating under working conditions
- 2. Size of the opening in the camera shutter
- The resulting exposure time expressed as a fraction of a second

Exposure index

- The speed and contrast of the emulsion used when it is developed by regular processing
- 2. Variations in speed and contrast encountered in regular processing
- The effects of other types of processing, which vary among independent laboratories

It might be well to point out briefly the significance of some of the factors just listed. Under "Illumination on the subject," the initial output of new lamps is slightly higher than that of lamps which have been burned for several hours. The amount of the drop depends on the type of lamp. Some lamps drop only 25 to 30 percent before they burn out, while others drop 50 percent or more. Those used in football stadiums, however, will usually be of the first type.

The distribution of the light on the field is quite im-

portant for photography, much more so than it is for pristial observation. When the illumination from the lamps is not distributed uniformly over the field, there may be dark spots to which the eye readily accommodates but which may become quite noticeable in the finished pictures.

If the lamps are placed on high stands and close to the playing field, much of the light may be from the top and will be less effective photographically than lights placed at a lower angle in such a position that they provide frontal

illumination on the players.

As a matter of fact, the placing of lights around the entire gridiron helps provide fairly uniform illumination on the field. However, from a photographic standpoint, this method of lighting has some disadvantages. If the camera is placed, let us say, in the grandstand or bleachers on one side of the field in such a position that it is shooting across the field and slightly downward along the 50yard line, only the lights that are on the same side of the field as the camera are contributing materially to the total exposure of the picture. The light from the other side of the field is falling on the other side of the players and is being reflected back in the opposite direction so that it never reaches the camera lens. However, some that strikes the ground and is reflected toward the camera may help considerably in the exposure of such areas. Nevertheless, the light that is actually doing the most to illuminate the players from the camera's point of view are the lights that are on the same side of the field as the camera. Lamps at the ends or on the opposite side of the playing field merely furnish side or back-lighting.

The reflectance of the subject is quite important, and it may vary considerably during a game. We have seen pictures made at night in which both teams had light-colored uniforms and white helmets, and a white ball was used. During the first ten minutes or so of play, these light-colored subjects reflected sufficient light to produce a good exposure. However, because the field was muddy, it was not long before the uniforms, helmets, and the football were darkened with mud.. This, of course, cut down the reflectance of these objects and made their brightness possibly a third or a quarter of its original value. Rolls of film exposed later in the game appeared underexposed even though all other photographic conditions had remained constant.

Effect of background

The effect of the background on the appearance of the subject is quite important. For instance, if the pictures are shot downward from a slight elevation, the grass will provide a background for many of the players, and if they are in light uniforms, the grass will appear much darker and will provide fairly good contrast so that the movements of the ball and the players can be followed easily.

If the camera is low, the lights on the opposite side of the field usually show in the picture. The excessive flare light which results reduces the contrast, causing an overall flattening of the picture quality and making it more difficult to follow the movements of the players.

Under "Time of exposure," the camera taking speed, of course, is important, and the actual speed at which the camera is operating should be checked from time to time in the following manner: Make a two-foot length of unexposed film into a loop by splicing its two ends together. Load this loop into the camera in the usual way, leaving the camera door open. Wind the camera spring fully. Using a second-timer or the second hand on a watch, and with the splice as reference point, time the interval required for the loop to pass through the camera. At 16 frames per

second, the two-foot loop should make one transit in five seconds, or two in ten seconds, etc.; at 24 frames per second, it should pass through once in 3-1/3 seconds, or three times in ten seconds; and at 32 frames per second, it should pass once in 2½ seconds, or four times in ten seconds. If the camera is not operating at speeds that correspond with the settings indicated, have it adjusted at the factory.

Shutter ratings

Motion-picture camera shutters are usually rated in the number of degrees that the shutter is open for exposure. These vary from 204 degrees for some 16mm cameras to 120 degrees for some 8mm cameras. A large percentage of both 16 and 8mm cameras operate at about 165 degrees. Thus, the exposure time at 16 frames per second is approximately 1/35 second; at 24 frames per second, 1/52 second; and at 32 frames per second, 1/70 second.

Exposures indicated by most exposure meters, tables, and guides are based on an exposure time of 1/35 second, or a 165-degree shutter opening and a camera-operating speed of 16 frames per second. If the camera has a 120-degree or 204-degree shutter opening, slight variations in lens opening will be necessary in order to obtain constant exposures when two or more cameras made by different manufacturers are used to photograph the same game.

Large differences in exposures are usually not caused by any one factor, but rather by an accumulation of several factors tending in one direction. For example, a certain basic exposure might be recommended for a camera equipped with a 165-degree shutter opening and a camera-operating speed of 16 frames per second. If, instead, a person had a camera that had a 204-degree shutter opening, making the exposure time 1/28 second instead of 1/35, and if the camera was running slightly slow, say at 13 or 14 frames per second instead of 16, the accumulation of exposure might add up to the equivalent of a half a diaphragm stop. There have been cases where this has actually occurred. A cameraman photographing games regularly every week on the same field, from the same position, with the same light, etc., obtained satisfactory exposure one week. The following week he used a camera, made by a different manufacturer, which was running slower and had a larger shutter opening. These pictures appeared to have at least one stop more exposure than pictures taken the previous week under similar circumstances. On the other hand, a camera equipped with a 120-degree shutter, and running 18 to 20 frames per second, would produce underexposure. Therefore, it is well to be aware of the variations that can occur in exposure merely due to the mechanical performance

Of course, another important factor along this same line is the proper use of an exposure meter, and we will say more about that in a later parageaph.

Under "Exposure index," each type of motion-picture film is assigned an exposure index number by the manufacturer. The exposure index is based upon exhaustive tests in which the light used for photography can be measured accurately and the general conditions of exposure and processing are held normal. All Cine-Kodak Reversal Films are developed in Kodak processing laboratories under normal processing conditions. On the basis of exhaustive tests, an exposure index of 80 has been assigned to both Cine-Kodak Super-XX and Blue Base Super-XX Films.

Kodak processing has been carefully worked out to produce the most satisfactory projection positives of all types of average subjects. In the assignment of an exposure index to film, a safety factor is allowed so that the exposure recommended is never the absolute minimum exposure that will just yield a good picture on the film. Black-and-white re-

versal film has moderate latitude in exposure when processed with controlled second exposure. Pictures given a half-stop, one stop, or even two stops more exposure than is recommended will be usable. This is due to the automatic printing given to all black-and-white reversal films processed in Kodak laboratories.

It is possible to use different formulas for the first developer, and it is also possible to develop for a longer period of time. Some of the commercial laboratories do use formulas they have devised themselves, and they may in some cases give a longer first development than is given by the Kodak processing laboratories. The result is that the finished picture appears to have had more exposure; that is, appears lighter on the screen. The differences that can occur among commercial laboratories in processing Kodak Blue Base Reversal Films can result in speeds as much as one to two stops above that normally recommended for the Cine-Kodak Films developed by the Kodak laboratories. Therefore, you can see why it is important that when test exposures are developed, they be made on the same kind of film and developed by the same laboratory that will be developing all subsequent films. Exposures for future pictures can then be safely based on information obtained from the test rolls.

In the beginning of this article, we pointed out that for f/1.9 and 16 frames per second both Cine-Kodak and Blue Base Super-XX Film require 45 foot-candles—a recommendation which includes a safety factor. It might be possible to so process Blue Base Film that the same photographic results would be obtained if the illumination were only 15 to 20 foot-candles.

You can thus see how difficult it is to give any specific exposure instructions for a film unless the film is exposed and processed under conditions similar to those recommended by the manufacturer.

Determining exposure

We also mentioned the importance of properly measuring the light falling on the field. This can be done in a number of ways with exposure meters. If the photographer can gain access to the field for preliminary measurements, a meter that reads incident light may be found preferable to one that reads reflected light.

The incident-light meter is held so that it points toward the light sources that illuminate the side of the subject to be photographed. Actually, this type of meter should be held in such a position that if it were a mirror instead of a meter, it would reflect rays of light from the light source directly into the camera lens. In other words, if an incident-light meter without any diffusing medium in front of the cell is pointed directly toward the light source, it reads, of course. the illumination on a plane perpendicular to the direction of the lamp. But the camera lens is recording objects in planes perpendicular to its axis, and the illumination from the sources is lower on these planes. That is why a meter should be held so that it will reflect the light toward the camera. Most meters, however, have diffusing hemispheres or cones that make them less sensitive in this respect. The Weston and General Electric meters can be adapted so that they can be used as incident-light meters, while the Norwood meter was designed specifically for measuring incident light. We suggest that if a meter is going to be used, it be carefully checked and calibrated, either by the manufacturer or some competent laboratory, to make sure that it is measuring light properly.

When a reliable value of illumination has been obtained by use of a suitable incident-light meter, it is not difficult to determine by calculation or by reference to a table what the lens diaphragm opening should be for a certain camera speed, film speed number, and exposure time. It is essential, however, that the illumination be corrected by integrating devices, such



as the diffusing cone or hemisphere, so that it indicates approximately the amount of light falling on surfaces facing the camera, for they are the surfaces that are of chief interest in pictures of this type.

American Standard for General Purpose Photographic Meters (Photoelectric Type) Z38.2.6-1948 gives the following formula:

$$T = \frac{C A^2}{I S}$$

where T is the exposure time in seconds, A is the relative aperture (f-value), S is the exposure index, I is the illumination incident on the exposure meter expressed in foot-candles, and C is a constant for which limits of 15 and 30 are specified. If C is assigned a value of 25, which is now considered best for films used for football pictures, the formula can be rearranged as follows:

$$1 = CA^2 = 25A^2.$$

$$TS \qquad TS$$

The following table was derived from this formula:

TABLE I

Foot-Candles Required for Various f-values and Camera Speeds for Cine-Kodak and Blue Base Reversal Super-XX Film (Exposure Index 80) and a Shutter Opening of 165 Degrees.

	Frames per Second			
<i>f</i> -value	16	24	32	
1.4 1.9 or 2 2.8 4	20 45 85 175	30 65 130 260	45 90 170 350	

It is clear from the table that there will seldom be enough light for high camera speeds or small lens openings.

Another method of making readings on the field is to hold a reflection-type meter within a foot or so of a gray card having a reflectance value of 18 percent, such as the Kodak Neutral Test Card. Readings should be taken at various parts of the field, with the card always held perpendicular to a line between its center and the camera.

Still another way of determining exposure is to use the regular reflection type of meter pointed toward the subject. This method is best when the photographer cannot take readings on the field.

In the case of reading light reflected from a gridiron, it is difficult to obtain accurate results if the lights on the far side of the field are shining on the meter, for it will then be reading light that does not effectively illuminate the subject. Therefore, when a reflection-type meter is used, it is important to shield the meter from the light coming directly across the field.

All these methods involving meters introduce so many variable factors that it is really difficult to say which is best or to guarantee that any one of them will work satisfactorily. If the photographer has an opportunity to photograph some previous practice session or previous game, he should make the final determination by photographic test.

Before making the test, he should make sure that all the lamps illuminating the field are turned on and functioning in the prescribed manuer. Then he should arrange to have some football players on the field in the kind of uniforms they will wear during play. He should load the camera that is to be used all season, making sure that the film is fresh and not a year or so old just because it seems uneconomical to throw it away.

As soon as he has established that all of the conditions are fairly normal and represent an average of conditions to be encountered throughout the season, he should proceed to make a series of exposures as follows:

Scene No.	Camera Speed	<i>f</i> -Value
1	8	1.4
2	16	1.4
3	16	2.0
4	16	2.8
5	16	4.0
6	16	5.6

and beyond if there seems to be plenty of light. Furthermore, if there seems to be enough light to properly expose the Super-X type of film, he should run the same type of test on it Then the films should be sent to be processed by the method to be used for future games. It is then a simple matter to select the best exposure from the full-stop steps or to pick some intermediate value. From this value, he can easily calculate the f-values required for other camera speeds, such as 24 or 32 frames per second.

The advantage of this method is that the lighting would be checked with the camera, film, processing, etc., to be used later for the final exposures. If the voltage across the lamps varies, the results will be affected somewhat, and the reflectance of the uniforms will be another variable. But all the main factors have been covered in such a way that the exposure should be nearly correct.

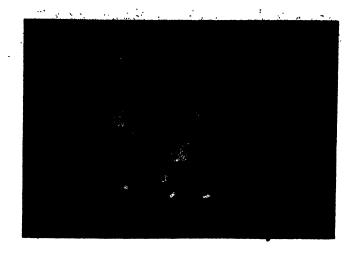
In making the tests, the photographer should place his hand over the lens between each change in exposure and press the exposure lever long enough to expose several frames of film. This will produce a black flash on the screen and thus help him to separate and identify the exposures.

When the film is shipped for processing, it is a good idea for the photographer to write to the laboratory, stating that the film is a test and that he wants it processed under the average conditions that will exist later when he sends in his football films.

After the film has been returned from the processing laboratory, it should be projected under recommended conditions.

When the projector is set up to run the test film, it should be equipped with a lamp of the recommended wattage, and the picture should be of the recommended size for the type of screen used. It may lead to serious errors if a 750-watt lamp is used in the projector and a picture about 8 x 10 inches in size is shown on a white paper fastened to the wall at the end of a desk.

This is an important test to determine exposure, and it



should be viewed under normal, recommended projection conditions. A 500-watt projection lamp should be used o project a picture about 36 x 50 inches for a beaded screen or 30 x 40 inches for a matte-surface screen. As the tests are run through the projector, an exposure made at f/2.0, for example, may be picked arbitrarily as the most suitable one. However, if the film is run backward so that the darkest scene comes first and the scenes become progressively lighter, an exposure made at f/2.8 may be chosen as best. Thus, it is important to allow for the psychological effect introduced by a change in the order in which the pictures are projected.

It is better to have two or three other observers present, and after the above effect has been demonstrated, they should agree on the best exposure, which may lie between two steps,

The fine grain and high contrast of the Super-X type of film will improve the quality of the pictures if there is enough light. The results of these actual photographic tests will always be on hand for future reference, and from them it is possible to tell what the exposure conditions are during actual play. These tests will also serve as a means of checking the efficiency of the lights from time to time.

It is, of course, a good idea to take meter readings when the photographic test is made and to keep a record of these values. Then, when the photographic test has indicated that the f/2 or f/2.8 opening produces the best exposure, there will be some correlation to aid in making pictures on other gridirons or under other circumstances.

It would be wise for any school to invest in a roll or two of film for such tests each fall because operating conditions change from year to year. Blackening of the lamps or changes in the load on the line that supplies your playing field could cause a drop in illumination, and other factors discussed here may affect the results when they have not caused any great trouble previously. An actual exposure test processed by the laboratory that is going to do your processing is the best guarantee you have of getting good results.

It can be seen from the information given here that it is often difficult to determine in advance whether or not pictures with your lighting setup are possible. A meter reading taken improperly may indicate that there is not enough light, and a photographic test may reveal that there is. On the other hand, a meter used improperly may indicate that there is enough light, and if you proceed on that basis and expose ten or 12 rolls of film, you may be disappointed to find them badly underexposed. Thus, investment in one roll of film for an actual photographic test may be repaid many times in the course of the football season.

Wear your PSA insignia
It identifies you

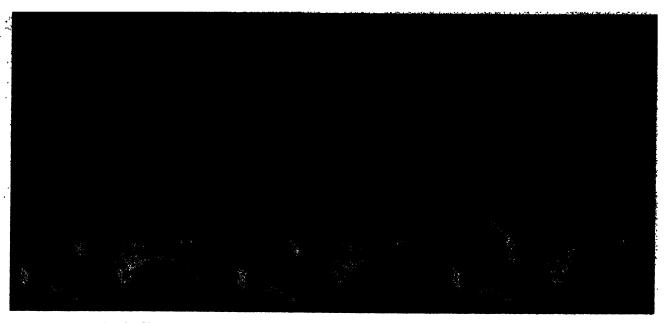


Fig. 1.—This series shows the action of the new reducer on a negative which has been grossly overdeveloped. Kodak Super-XX Film was given normal exposure and development as seen on the left . . . then normal exposure and double normal development time as seen in the center . . . then normal exposure, double normal development time, and reduction in the new hypo reducer as shown on the right.

REDUCE WITH HYPO

As anyone who has done much photographic processing knows, you can't leave a print or negative in the fixing bath for too long, especially if the bath contains ammonium hypo. If you do, the image will soon be attacked by the solution and will begin to reduce and disappear.

This action is particularly noticeable in the case of prints. Many photographers have had the experience of seeing prints that have been left for an excessive period in the fixing bath greatly reduced in density. The technique has not, however, been generally employed as a reducer for either films or prints because the action is so slow. It has long been felt, however, that if some method could be warked out to speed up this operation, some very worthwhile results might be obtained. Toward that end, work has been done recently with solutions which take advantage of the reducing action of the thiosulfates as used in rapid liquid fixing baths. These experiments have led to the conclusion that some very useful reducers can be compounded from these preparations.

The new reducers have the following characteristics. They will (1) selectively dissolve the finely dispersed dichroic silver characteristic of many stains, and (2) then slowly and proportionately reduce the image. This gives a uniform reduction in the contrast of the print or negative without loss of shadow detail. Furthermore, and more important, the re-

ducers will not appreciably change the color of the image except in the case of strong reduction. This is particularly important in the case of prints.

The secret of these new reducing formulas lies in increasing the acidity of the thiosulfate bath. This speeds up the action of the solution just as raising the temperature of the solution would also speed up the action, but without the undesirable results that come from raising the temperature.

The formulas given in Table 1 represent acid hardening ammonium thiosulfate fixing baths in which the acidity has been increased by the addition of citric acid. In these baths, the ammonium thiosulfate is the active reducing agent, while the other ingredients produce the correct degree of acidity without causing sulfurization of the hypo. These baths also allow hardening to continue so that supplementary hardening is not required as with so many other reducers. Another advantage of these baths is that the materials for preparing the bath may already be in the photographer's possession.

The speed with which these fixing baths operate is determined largely by the concentration of citric acid in the solution. Table II shows how speed of reduction to the same relative density is tremendously increased by adding more acid. The faster speeds are such that the use of this new method of reducing prints and negatives becomes very practical indeed.

Most reducers operate in a general over-all manner. In other words, the usual "cutting" reducer used to reduce a negative by one-tenth of its density will take the same amount out of the highlight areas as out of the shadow areas. This

A popular abridgement of a practical research paper describing a new method of reducing negatives and prints. Originally published in PSA Journal (Phot. Sci. and Tech.) 17B: 110-118, November, 1951. Article entitled "An Ammonium Hypo Reducer" by R. W. Henn, J. I. Crabtree, and H. D. Russell, Kodak Research Laboratories, Eastman Rodak Company, Rochester, New York.

TABLE I REDUCER FORMULAS

Basic Solutions	Per Liter of D Stock Hypo	iluted Reducer Hardener	r Citric Acid	рН
1. Kodafix Solution	330 сс.	*******	(a) 15 grams (b) 30 grams	4.10 3.55
2. Kodak Rapid Liquid Fixer with Hardener	250 сс.	30 cc.	(a) 15 grams (b) 30 grams	3.66 3.2
3. Ammonium Thiosulfate Kodak F-5a Stock Hard		200 сс.	(a) 15 grams(b) 30 grams	3.4 3.1

may result in the complete elimination of shadow detail while bringing the highlights down to printable quality. The contrast of the negative or print is not changed by such reducers. The use of the reducer merely results in a somewhat thinner negative which may be used in printing. This means that less time may be required to print the picture, but the same paper contrast will be needed for the reduced negative as was called for before.

Proportional Reduction of Negatives

The proportional action of the hypo reducers described here is, however, much more pronounced. This is because these reducers act on a percentage basis. While reducing highlight density 10 per cent, they also reduce shadow density 10 per cent. This might at first seem to be the same as reducing over-all density by a fixed amount with a cutting reducer, but actually it is quite different. That's because the removal of 10 per cent of the silver in the highlight area represents far more silver removal than is the case when shadow areas are reduced by 10 per cent.

As a result of this proportional reduction, the contrast of the negative or print is changed. Consequently, a negative that heretofore required printing on a No. 1 grade paper may be printed successfully on No. 2 or possibly a No. 3 grade paper.

The way this works out in practice is well illustrated by Figure 1 and by the characteristic curves shown in Figure 2. These characteristic curves represent strips of Kodak Plus-X 35mm Film which have been subjected to a series of reducing times. Since these curves look very much like a time-of-development series, it can be seen from them that they show very small loss of shadow detail.

Similar results have been obtained in experimental work with other films also. The times of reduction will vary, of course, depending upon the emulsion, but an idea of the magnitude of the variations with several different films can be obtained from Table III. Loss of shadow detail or toe on the characteristic curves is found, however, only with the

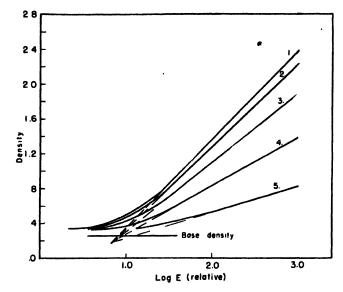


Fig. 2.—Characteristic curves obtained by a series of increasing times of reduction. The reducer variation 2 (b), containing 30 grams of citric acid per liter, was employed for 0, 4, 8, 16, and 32 minutes at 68F. Note the resemblance to the usual time-of-development series. Kodak Plus-X 35mm Film, developed in Kodak DK-60a for 7 minutes at 68F.

the contrast of negatives, this new reducer is capable of compensating, when necessary, for a very great degree of over-development. For example, similarly exposed rolls of Plus-X Film were developed (a) in Kodak D-76, and (b) in Kodak D-11 for 15 minutes. In the latter case, the resulting negatives were so dense that the image was visible only when viewed with intense illumination. Yet, following prolonged reduction,

As a result of this ability of the hypo reducer to change finest grain materials after particularly strong reduction.

	TABLE II	•	
	RATE OF REDUCT	ION	
	(Kodak Super-XX Sheet	Film)	Time for Reduction of
		Citric Acid	20% in Density
Reducer No.	Basis	(Grams per Liter)	(Min.)
1	Kodafix Solution	0	50
1 (a)	Kodafix Solution	15	22
1 (b)	Kodafix Solution	30	13
2	Kodak Rapid Liquid Fixer	0	40
2 (a)	Kodak Rapid Liquid Fixer	15	17
2 (b)	Kodak Rapid Liquid Fixer	30	12
3	Ammonium thiosulfate + Kodak F-5s	ı 0	38 `
3 (a)	Ammonium thiosulfate + Kodak F-5		15
3 (b)	Ammonium thiosulfate + Kodak F-5		10







Fig. 3.—This shows the type of results that may be expected from similarly exposed films with different degrees of development. The top picture was made on Kodak Super-XX Roll Film developed in Kodak D-76 for the normal time. The middle picture was made on the same film but developed for 15 minutes in Kodak D-11 The bottom picture shows a print from a D-11 developed negative after reduction in the new hypo reducer

this roll was printed on the same grade of paper and with approximately the same times as the properly developed roll See Figure 3.

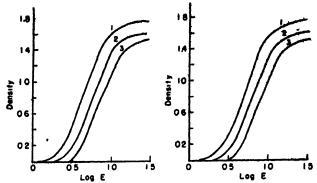


Fig. 4.—Characteristic curves of paper emulsions reduced in the ammonium hypo reducer. Figure IVa is for Kodak Royal Bremide Paper, Grade F-3, unreduced (1) and treated for 4 minutes (2) and 8 minutes (3) at 68F. Figure IVb is for Kodak Velox Paper, Grade F-3, reduced for 0, 2, and 4 minutes. Reducer variation (2) (a), containing 15 grams of citric acid per liter.

Reduction of Prints

Perhaps the greatest usefulness of these new reducers lies, however, in their use with photographic papers. This is true because such reduction may well serve to "save" a badly over-exposed and overdeveloped print on a fine, expensive paper. If vou're technically minded, you can see what happens as represented by characteristic curves for paper as shown in Figure 4 which shows the action of one of these hypo reducers on a high speed bromide paper such as Kodak Royal Bromide Paper and a "contact speed" chloride paper, such as Kodak Velox Paper after reduction for various times. A more graphic illustration of exactly what may be accomplished in reducing overexposed and overdeveloped prints can be seen in Figure 5 (a, b, and c).

With papers the effect of these reducers is (1) to reduce the density so as to compensate for overexposure or overdevelopment, and (2) to increase contrast somewhat (a not undesirable feature in most instances) and, (3) on prolonged reduction there is a tendency to cause a shift in the image tone with some papers.

In the reduction of papers and prints, however, one point should be remembered: Although the action of this reducer can be easily followed in full light, reduction should not be judged entirely on what apparently occurs while the print is in the reducer solution. This is because the print or negative, after immersion in the wash water, will tend to reduce still further. Therefore, reduction in both cases should be carried out on a rather tentative basis and halted from time to time to permit some washing to judge the final reduction in density attained.

Removal of Silver and Silver Sulfide Stains

Usefulness of these new reducers is not confined, however, to reducing merely negatives and prints. The reducers are equally practical for the removal of silver and silver sulfide stains which occur very frequently in photography. These

RED	UCING	TABLE RATE VE		ULSION		
	Ro	ducer Vari	ation 2b			
	Unre	duced		• Red	uced	%
Emulsion G	amma	Density	(Min.)	Camma	Density	Reduction
Kodak Tri-X Aero Film	1.8	2.0	16 32	1.5 1.2	1.6 1.0	18 40
«Kodak Plus-X 35mm Film	1.05	1.6	8 16	0.8 0.58	1.3 0.96	25 45
Kodak High Resolving Power Plates, Type 548-6	3.2 H	2.0	2	2.4	1.4	30



tig. 6a. Print made from negative showing extreme dichroic stain.



Fig. 6b. Print from negative from which stain has been removed completely by ammonium hypo reducer.

stains may form in the developer when it is contaminated with hypo or sulfide and in the fixer if rinsing, acidity, or agitation are insufficient. They may be yellow, brown, metallic, or a hazy gray by reflected light, and are yellow, red, purple, or gray to transmitted light.

What these stains do to a picture can readily be observed from Figure 6a and 6b. This set of pictures shows a print from a badly stained negative, and a print after the stains on the negative had been removed completely.

To remove silver and silver sulfide stains the variation of the hypo reducer best suited to this purpose is the one containing 15 grams of citric acid per liter. The film or print is immersed in this bath and the stained area swabbed with cotton. Action is often complete in two minutes but may occasionally require five minutes or more.

One advantage of the use of this hypo reducer in the elimination of such stains is that it quite rapidly removes the stain from negative materials and causes no detectable loss of image density or shadow detail. In practical use, this reducer and technique has already proved extremely valuable in the trade. In one instance, a machine load of roll filth which had been badly spotted with silver sulfide fixing bath stain was recovered fully and entirely normal prints were produced.

Silver and silver sulfide stains are quite often produced on clothing when silver-laden hypo baths are spilled. This is particularly true with ammonium thiosulfate baths. These

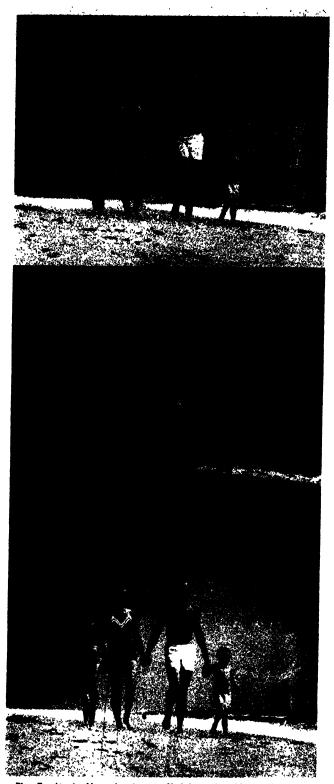


Fig. 5a (top). Normal print on Kodabromide #2. 5b (center) over-exposed print on same paper. 5c (bottom) Over-exposed print after reduction with one of the new hypo reducers.

stains can be removed from white garments by the use of the hypo reducers. The weaker variation (a) is usually suitable. Light stains, investigation has shown, can be removed by sponging, but dense stains may require soaking overnight. The garment is then rinsed in cold water, after which it may be given a regular laundering procedure. The bath may bleach some dyes, however, so it is not recommended for colored garments.

Another application of these new hypo reducers is the re-

moval of the intense yellow-orange stain which usually results when color films are inadvertently given black-and-white development. For this purpose, the variation (h) of the typo reducer with the higher citric acid content is best. This may require from five to as much as twenty minutes to remove the stain, depending upon the intensity. It is best to leave the last traces of the stain, however, provided it is uniform, or loss of shadow detail may occur.

As far as the keeping properties of these new hypo reducers are concerned, the addition of the citric acid to the fixing bath slowly causes sulfurization of the hypo. The time of this sulfurization varies with the quantity of the citric acid employed and with the temperature. As a result, the safe keeping time may vary from as little as two days with active variations to four weeks or more. Reducers compounded from Kodafix Solution, however, have the greatest stability and have not precipitated in storage periods of eight weeks.

The action of these hypo reducers is very straightforward and few precautions are required. Reduction may be carried out in daylight and he followed readily since the solutions are not colored. Strong agitation is not particularly important, except as it affects the time required.

As far as the use of the reducers is concerned, the only appreciable inconvenience is the odor of the sulfur dioxide evolved particularly in the case of the most acid variations. Sulfur dioxide is evolved from all acid fixing baths, but in this case the quantities are unusually intense. The gas is unpleasant, and toxic in high concentration, but the penetrating quality of the odor makes the breathing of large quantities improbable. Sulfur dioxide can also affect sensitized materials. Reduction should, therefore, be carried out in a well-ventilated room and away from sensitized materials. Deep vessels, such as tanks, beakers, and cylinders will give off less gas than shallow layers in trays. This reducer will, like other fixing haths, attack ordinary stainless steel (Types 302 or 304) on prolonged contact, particularly in the vapor phase.

Practical Recommendations

While any of the alternative baths shown in Table I are suitable, preference is given to Formula No. 1 employing Kodafix Solution, because of the simplicity of mixing and the stability of the resulting reducers.

(a) NORMAL REDUCER

(For use in removing silver stains and dichroic fog and for reduction of papers and fine-grain films.)

	Avoirdupois	
	U.S. Liquid	Metric
Kodafix Solution (stock)	10 fl. oz.	300 cc.
Water	20 fl. oz.	600 cc.
Kodak Citric Acid	$\frac{1}{2}$ oz.	15 grams
(b)	STRONG REDUCER	
(For reduction of n	egative materials.)	
	Avoirdupois	
	U.S. Liquid	Metric
Kodafix Solution (stock)	10 fl. oz.	300 cc.
Water	20 fl. oz.	600 grams

The following general procedures are recommended and should be followed for the best results:

1 oz.

30 grams

.

Work in a well-ventilated room away from sensitized materials. Clean the negative or print, freeing it from grease with Kodak Film Cleaner if it has received much handling. The film may be pre-wet (for example, in Kodak Photo-Flo Solution, diluted 1:200) to ensure uniformity, or, if the reducing action is to be slow, the film is immersed directly in the reducer.

Removal of Silver Stains and Dichroic Fog. or print in the tray and swah locally with absorber cotton to hasten removal of surface scum. The action is usually complete in 2 to 5 minutes. Remove the film or print from the tray immediately, if any reduction of shadow detail is noted. Wash thoroughly and dry.

(2) Reduction of Negatives.

Use variation (b), especially if considerable reduction is required. Agitate occasionally, observing the progress of reduction. A guide as to the degree of reduction is given in Table IV for several materials. A reduction of 20 percent will correspond to a change of about 1 grade of printing paper. Wash well following reduction.

(3) Reduction of Prints and Fine-Grain Negative Materials. This reducer is particularly useful for slight overexposures or overdevelopment but strong reduction may result in loss of image quality, particularly with prints. Use variation (a), pre-wet, and remove from the reducer after 1 to 5 minutes. Wash well.

Don't Be A Sphinx, Sell PSA!

By Alfred C. Schwartz, Chairman, N. Y. Convention Membership Committee.

After 5000 years the Sphinx still stands as one of the original Seven Great Wonders, a monument to the fact that creations wellconceived are half-sold. A week behind the Membership Desk at the recent convention convinces one that PSA, like the Sphinx is well-conceived and half-sold. The other half of the selling job is still to be done.

PSA JOURNAL and a small proportion of PSA'ers have carried the load as the task force which has created PSA and constructed a membership of which we may well be proud. However, much of their gospel reaches PSA members. We have not completed the job of piercing the line of ennui and disinterest surrounding that great mass of camerists who are not yet enjoying PSA.

This is an operation that can be successful if all PSA'ers join the attack. To await requests for information on PSA membership is to wage a defensive action. We must go forth and aggressively beard non-members wherever we encounter them and preach PSA. We must be prepared to answer the inevitable question: What do I get out of PSA? We must not stop after telling them about our JOURNAL. We must convey the scope and activities of our organization; our portfolios, contests, criticism services, lecturers, conventions, regional meetings, etc.

We must communicate to all camera enthusiasts the impact and dynamism of our seven great divisions. We must eschew the traditional silence of the Sphinx, As an individual you can talk PSA to camerists and photographic assemblies. You can hand your outdated copies of the Journal to prospective members.

Here is the nub and substance of a plan which has great potentialities. Practically every photographic judge and lecturer is a member of PSA. They represent the finest PSA selling force possible. Let them be armed with literature, application blanks and information, and have them devote only five minutes of each appearance before a camera group, to a discussion of PSA. Thus, repeatedly, camera organizations will hear the story of PSA from reputable and respected people of our world. This is a powerful approach built around the fact that no other means of communication has ever exceeded the personal one.

We of the Convention Membership Committee have tried it, and we believe in its atomic force. Among our pre-convention activities was an arrangement with 20 of the popular judges and lecturers operating in our community, who talked up the PSA Convention and membership before clubs in Connecticut, New Jersey and New York.

It required no special visits. We asked only that they talk PSA for a few minutes whenever they had any occasion to visit a camera group or class. It is simple, costs nothing, and is effective. We need the cooperation of these photographic leaders, who are in the main, loyal PSA'ers.

Let's not be Sphinxes; but let us join the crusade to carry the joys of PSA to every camera club and enthusiast we can reach. If membership is valuable to you, it must be valuable to your brother photographers.

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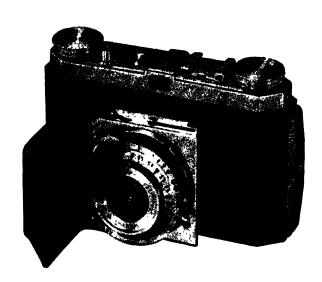
You'll like the fact that the settings are easy to see and adjust . . . controls handily grouped. Good camera for sports

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Kodak Retina IIa Camera. A top-quality precision miniature. Beautiful, too. It gives you a fast Schneider Retina Xenon f/2.0 Lens that doubles your color picture opportunities. It gives you fast action in color or lets you work easily in subdued light.

It gives you a film advance lever for fast action, for sequence shots, or to take advantage of fleeting picture opportunities. A flick of the thumb advances the film and positions it, re-sets the exposure counter, cocks the shutter and the synchronizer, leaves you ready for the next shot.

It gives you a combined range finder and

view finder for greater picture-taking convenience.

It gives you a new 1/500 Synchro-Compur shutter, providing nine speeds from 1 to 1/500 second and with built-in flash synchronization for Class M or F lamps or for electronic flash equipment.

As rugged as they come, the Retina IIa is built of die-cast aluminum alloy with pin-grain leather covering. Closes when not in use so that cover protects lens and shutter. Takes Kodak 135 film—black-and-white or Kodachrome—20-or 36-exposure. Price. \$164.10.



Kodak Signet 35 Camera. Why should camera connoisseurs be so amazed at the Signet's unexcelled performance—the sharpness, brilliance, and quality it delivers? After all, that's what you expect from a Kodak Ektar f/3.5 Lumenized Lens, in a truly superb shutter, on the best focusing mount ever designed.

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chronization for all Class M lamps up to 1/300 second.

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You'll like the simplicity of its modern design, matched by its simplicity of operation.

You'll like the sharp, clear pictures—blackand-white or color—provided by the Kodak Anaston f/4.5 Lumenized Lens. You'll also like the Kodak Flash 200 Shutter with built-in synchronization, the body shutter release, simplified exposure settings marked in red, and automatic film stop and counter. Takes Kodak 135 Film, black-and-white or Kodachrome—20-or 36-exposure. Price, \$35.75. Kodak Pony 828 Camera is similar in design; takes 8-exposure Kodak 828 Film, black-and-white, Kodachrome, and Kodacolor. Price, \$31.15.

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The Kodak Ektalux Flasholder is a high-energy, battery-condenser unit. One tiny battery, 22½ volts, powers one to three lamps; two batteries, tucked away in that firm "saw-grip" handle, will kick off seven lamps, spread out over 120 feet of extension cable. Batteries last over a year—thousands of flashes—and the dependable Ektalux condenser circuit assures accurate timing right up to the limit of battery life.





The Kodak Ektalux Flasholder works directly with any shutter that has built-in flash contacts; with Standard Bracket and 15-inch payonet-connector cord, it is \$29.75. Kodak Ektalux Extension Units (at left), complete with 20-foot cord, \$12.40. For non-flash shutters, Kodak Ektalux Solenoid, \$15.40, and Kodak Ektalux Synchro-Switch, \$6.20.

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Here is dependable flash for any internally synchronized camera at a new low price.

NEW design—Sturdy plastic battery case is designed for holding; shaped to provide a secure comfortable grip, to add a note of smartness. **NEW** bracket of the U-beam type is unusually

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Kodak B-C Flashpack converts the Kodak Standard Flasholder—or any flasholder which takes two standard "C" cells—to a modern, high-energy battery-condenser outfit. Peak energy is delivered every time throughout battery life; no gradual weakening, no lagging of ignition

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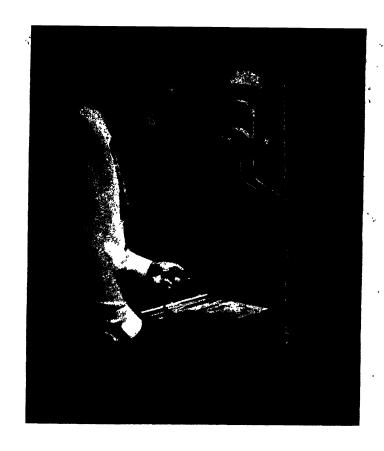
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Convenience and speed of operation are enhanced by the two velvet-smooth hand controls which permit simultaneous elevation and focusing.

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Price, with one Kodak Glassless Negative Carrier, lamp, and 2-inch filter holder, without lens or lens board, \$99.50.

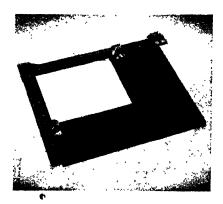


To complete your enlarger set-up you will want an enlarging lens and a masking easel. Kodak offers you a wide choice of Kodak

Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses. Matched to your enlarger and to your exact requirements, they are available in 2-inch, 3-inch, and 4-inch focal lengths, priced from \$14.00 to \$49.90. For the very finest work, both in color and in blackand-white, and to bring out the full capabilities of your Flurolite enlarger, you will want the Ektar lenses, the finest ob-

tainable anywhere. Both Ektar and Ektanon lenses are Lumenized.

When you start working with your enlarger, you will want a Kodak Masking Easel, 11 x 14, to hold the paper in position. Actually, the Kodak Masking



Easel does far more than that. For use with any vertical enlarger, it handles papers up to 11 x 14 inches and can be adjusted for from ¼- to ¾-inch margins. Paper insertion is casy, sure, and quick because of the specially designed back guide which holds the paper down while it is positioned against the side guide. Masking arms have wide base with spring clamp handles, giving rapid, sure adjustment; they keep things completely on the square. A stand arm holds the mask off the board while paper is being inserted. Warp-proof base with non-slipping felt bottom. Price, \$9.60.





Light to work by is most conveniently provided by the new Kodak Two-Way Safelight Lamp. Here is a safelight as versatile as they come. Triangular in shape, it is

equipped with a filter on one side and a metal plate on the other. Both can be easily and quickly removed to change filters or to insert filters on both sides for more light. Connect it with an extension cord and set it on a table or bench handy to your work, or insert it directly in a socket in the conventional manner for wall or overhead lighting. An added advantage—the unit can be completely rotated in the socket, to aim the light exactly where you want it, in the concentration you want. Price, \$4.50—complete with one filter and 15-watt lamp.

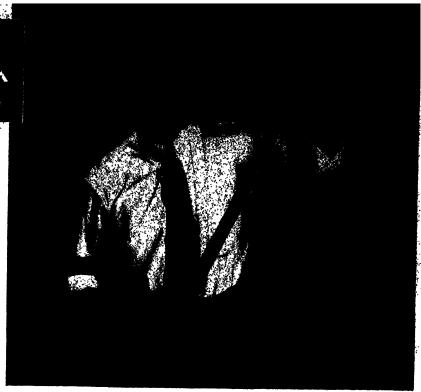


Beginner or professional, you will be interested in the new book, "Bigger and Better, the Book of Enlarging," by Don Nibbelink, FRPS, APSA. Here is an accurate, compre-

hensive, clear, concise, and up-to-date guide on enlarging, from simple print making to advanced control processes.

This book tells everything that goes into the final print—negatives, papers, solutions, the darkroom . . . and you. It helps you analyze your work from artistic and technical viewpoints. It gives detailed step-by-step instructions for making good pictures better. For the first time, it also describes the new control process, monochrome-dye printing. Eighteen chapters with more than 100 illustrations make this the complete book on enlarging. Price, \$2.95.

When planning and equipping your darkroom see your Kodak dealer.



MATCH PAPER AND NEGATIVE PERFECTLY.

with Kodak Medalist Paper

Kodak Medalist Paper is more than a fine exhibition medium. It is a new kind of photographic paper—a unique and winning combination of high speed, uniform speed in all contrast grades, fine tonal quality, broad adaptability to toning, and flexibility in contrast control.

Medalist's flexibility offers a new key to print quality. It enables you to match paper and negative so perfectly that print quality need never be compromised. All Medalist grades, I through 4, can be manipulated up or down the contrast scale to meet adjoining grades . . . giving you, in effect, an infinite series of grades.

Furthermore, merely by adjustment of the exposure-development ratio, you can choose freely between soft, normal, and brilliant prints from the same negative—without risking muddiness, fog, or shifts in image tone.

Medalist on direct development yields rich, clear, warm blacks—just a hint warmer than the true neutral blacks of Kodabromide Paper. In Kodak Brown Toner, Medalist tones to a beautiful warm brown. In Kodak Selenium Toner, it yields rich, deep browns. In Kodak Blue Toner, it acquires gray-blue tones.

Several popular surfaces — including glossy F, fine-grained lustre G, and sparkling high-lustre J—and printing grades Nos. 1 through 4.

And it's a high-speed paper, with the same effective printing speed for all four contrast grades.

In brief, it is the most remarkable photographic paper in many years. If you are seeking a finer medium for your work—if you have not yet discovered what Kodak Medalist Paper can do for you—your Kodak dealer is the man to see. See him today.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY Rochester 4, N. Y.





Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



VIEWS AND REVIEWS

BY THE DIGEST EDITOR

The Convention In Retrospect

The New York Convention is now history—and all who were there agreed that it made pleasant history. The exceptional programs developed for the Pictorial Division by Doris Martha Weber made all of us proud.

As I remember the outstanding parts of this New York Convention—the programs were fine—they always are. There is a stimulation and continued challenge to know a little more this year than you did last year about this fascinating subject of photography.

There were social get-togethers too. Look at the number of photographers who hauled their equipment aboard the boat which took us on that interesting and instructive trip around Manhattan Island. Shutters clicked and movie cameras buzzed all around us. Cameras were compared, flash bulbs put man-made sun in the darker corners. Cameras turned toward Manhattan's towers and chasms—and the lovely curves of the models aboard. And everyone had a good time.

Those attending had a chance to express themselves. A Members' Meeting and audience participation in all programs gave everyone a chance to have his say or to have the experts give him an opinion. And if attendance at some of the programs indicates interest in pictorialism—there is plenty. For several programs overflowed their rooms and the interested audience sat on the floor in the aisles.

And the climax to the meetings came at the annual banquet and presentation of the awards. Those of us who attended had the rare privilege of glimpsing briefly into the future of PSA and seeing revealed there the outline of a project which will permit us—as amateur photographers — to interpret America to the rest of the world.

PSA is on the threshold of becoming more than a group of photographers seeking only photographic knowledge...PSA is entering its maturity as an ambassador of a wider truth—as an interpreter of liberty and freedom—as a vital factor in world peace and understanding.

These may be just so many words to many of you—but remember them—they are a prophecy, for Captain Mackay's talk at the banquet was prophetic of the things that are to come.

And after two or three or four days of being together at our annual convention—there comes the hardest thing—that of bidding goodbye to friends. For the thing that makes our PSA Conventions worth attending isn't the programs nor the social events, although they play a large part. No, the central core, the heart of a PSA Convention is FRIENDSHIP.

For PSA friendship is a heady distillate



The newly elected P-D officers were introduced Friday night. They are, left to right, Ray Miess, APSA, Chairman, Norris Harkness, APSA, President of PSA, Stella Jenks, APSA, Secretary, and Loren Root, APSA, Vice-Chairman. Robert Lauer, Treasurer, was unable to attend.

of love and respect and mutual interests. Those who have tasted the friendship in PSA are forever lost—they must return again and again to drink of it—and the thirst grows stronger the longer they partake.

But it is not a selfish thirst—it reaches out and ennobles all with whom it comes in contact. Through the growing friendships, more and more people know the true delight of convention attendance—know how warm and enduring friendships started there can become.

Leave taking is poignant—among friends it always is. We have been together for several too-short days—and suddenly it is time again to go our separate ways. But the inspiration of the programs—the opportunity to know each other better during these few short days—the deepening of our bonds of friendship—these sustain us in our leave taking. For we know that if the Great Master of us all is willing another year will soon roll by and we can be together again.

Yes, the New York Convention is over and already preparations are being made for next year—and the by-words now are "see you in Los Angeles next year."

---Stella Jenks



C. "JERRY" DERBES, Director

The Salon Workshop is off to a terrific start. A number of groups have already been started, applications are coming in

strong and new groups are being formed right along.

Additional incentive has been provided by two of our Masters, Mr. Wellington Lee, APSA, and Mr. J. M. Endres, APSA. These well known exhibitors have offered their group winners more than the standard reward, that is the autographed Salon Print, for making the best print of their group. Mr. Lee has offered a medal as a first award and four honorable mention ribbons.

Mr. Endres has offered "The Endres Award", a very beautiful plaque made of hammered brass mounted on a mahogany base. He has, in the past, offered this award to members of his camera club who hung their first print in an International Salon. Now he has extended it to the person who makes the best print in his Salon Workshop group.

Participating in the salon workshop is fun for both the Master and the inexperienced worker. Groups of 15 persons each are formed containing people with about the same experience. In the first circuit box is a real salon negative made by a well known salon exhibitor. The box also contains a printed article titled "How to Make a Salon Print". This article, written by one of the foremost Salon Exhibitors of all times, is in itself well worth the service charge. Anyone willing to follow the clear cut rules given in this article should, with a little practice, be able to make prints from their own negatives which will hang in the International Salons.

To begin with you will receive a very fine salon negative from which you will be required to make an 11" x 14" print. You can crop the print in any way you care to. You can tone it or not, depending on how you think it would look better.

Also included in the negative box and the print box is a small notebook in which the Master of your group has given a full account of his photographic background and included a picture of himself. You in turn are to do likewise, giving any information about yourself you care to and each of you will be expected to also include a small picture of yourself. It's fun to meet your fellow members through the notebook.

Later, when the negative has completed the fire round, everyone will receive all of the fifteen prints made by each member of his group, plus a print of like size made by the Master. He will then be able to compare his print with that of the others and the Master's print. Five days time will be allowed each member to inspect these prints. There will be times when the prints will arrive near your camera club meeting date and you might want to take them down to show them to the gals and guys at your meeting. Do not, however, delay the circuit beyond your five days allotted time. Remember, the member next on your list is anxiously awaiting the arrival of the prints and the others down the line are doing likewise.

The cost of mailing both the negative box and the print box is very small since they will weigh very little. The Salon Workshop is operated on a yearly basis and each member will be able to work with at least two negatives from two different Masters in a year's time for the one dollar service charge.

The Salon Workshop is fun for the Master too. The well known Salon Exhibitor who is interested in helping the less experienced worker will derive great pleasure in seeing the results of his effort and how each member interprets his negative and prints from it. If you are a One Star Exhibitor or better and would like to become one of the Masters of a group we would like to hear from you.

Members of the Pictorial Division wishing to join one of the groups are urged to write the Director, whose name and address appears in the mast head, for application blank and detailed information.



A. LYNNE PASCHALL, Associate Editor

The Convention

Many of the directors were at the National Convention in August, and they all look hale and hearty. It is wonderful what a meeting like that can do to a man's morale.

One morning when I went down to the Coffee Shop, Jake Endres gave me the high sign and we had breakfast together. We had a pleasant little chat and one of the first things Jake asked about was a picture that I had laid aside a year or two ago. "It had the makings of a salon print," he said, "I hope you haven't given up on it yet."

I had little to say in self defense because I realized that I had been negligent, but I have often thought since: In what other organization could such an incident have happened? How many men as busy and important as Mr. Endres would have taken time out to pick up a lagging member and give him a push in the right direction?

Camera Club Judging Service

Fred Bauer, the director of this activity, gave me a friendly pat on the shoulder, one evening when we were going up in the elevator at the New Yorker, and I wished that he had been with me at some of the sessions where the judging problem was discussed by camera club officers. It is a subject that worries them all. There is nothing we can say here about PSA Service that would be more convincing than this message from a satisfied customer. We quote from a letter that Fred received recently from the Ashville Photographic Society:

'I would like to add that we feel this Camera Club Judging Service in itself is worth more than the cost of a membership.

"I have long recognized that I have personally been neglecting to take advantage of my membership, mostly for the lack of time; and I have also recognized that the Club has been neglecting its privileges and this proves it." How about you? Has your club been paying for something that you have failed to get for them?

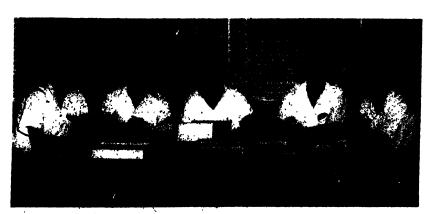
Mr. Bauer says: "We have added a new feature at some of our judging points. Where equipment is available our judges will make tape recordings of their comments on the prints sent in for judging. These records can be played back at the meetings when the prints are returned, and the clubs that have used this method report back most enthusiastically."

Recorded Lectures

A new recorded lecture has been added to the list. This talk is by J. Elwood Armstrong and is based on a hundred pictures selected from the PSA Permanent Print Collection. It will be No. 6 on our reper-

Some of the pictures are quite well known in photographic circles and are the work of people of world renown, such as: Ansel Adams, Cecil Atwater, E. C. Crossett, Adolph Fassbender, Frank Fraprie, Nicholas Haz, John R. Hogan, Yousef Karsh, P. H. Oelman, and Max Thorek, to name only a few.

This talk has been translated into Spanish for Latin American distribution, and in time some of the other talks may be translated, for there is an urgent demand for them.



Getting out applications and routing the first groups of the Salon Workshop are, left to right, PSAers C. L. Anderson, J. M. Endres, APSA, C. "Jerry" Derbes, Director, Walter J. Bone, Jr., and T. G. James, all of Jackson, Mississippi.

PICTORIAL DIVISION

Ray Mices, APSA, Cheire 1800 North Farwell Ave. n Root, APSA, *Vice-Chai*rman Sheridan Rood, Chicago **26**, III. Miss Stella Jenks, APSA, Socretary 1846 Kenny Roed, Columbus 12, Ohio

THE DICEST Stella Jenks, APSA, Editor 1846 Kenny Roed, Columbus 12, Ohio

AMBRICAN PORTFOLIOS Eldridge R. Christhilf, Hon. PSA, Direc Suite 406, 800 Davis St., Evansten, III.

INTERNATIONAL PORTFOLIOS Col. Charles J. Perry, Directo 7431 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS Frederic Calvert, Director 28 East Fourth Street, Chester, Penna.

AMERICAN EXHIBITS Fred Fiz., Jr., APSA, Director 5956 N. Shetidan Rd., Chicago 40, Illinois

INTERNATIONAL" EXHIBITS V. E. Shimanski, Director 404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS George J. Muns. Director 37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE Fred Bauer, Jr., Director 383 Monroe Ave., Memphie 3, Tennessee

INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Haist, Director 166 Valley Crest Rd., Rochester 16, N. Y.

PEN PALS Miss Frances A. Hajicok, Director 7107 South Bennett, Chicago 49, 111.

PERSONALIZED PRINT ANALYSIS J. Elwood Armstrong, FPSA, Director 17402 Monica, Detroit 21, Michigan

PORTFOLIAN CLUBS Stem T. Anderson, APSA, Directe 3247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 1712 Calie Cerro, Santa Barbara, Calif.

INSTRUCTION PRINT SETS Dr. John S. Anderson, Director let Nat'l, Bank Bidg., Grand Island, Nebr.

RECORDED LECTURES Philip B. Maples, Director 29 Spring Street, Brockport, New York

SALON WORKSHOP C. "Jerry" Derbes, Director 136 Rosslyn Street, Jackson, Miss.

AWARD OF MERIT Glema E. Dahlby, Director 419 South Taylor Ave., Oak Park, III.

SALON PRACTICES Ralph L. Mahon, APSA, Director 260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director 50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE Robert L. McFerran, APSA, Director 2422 Clinton Ave. S., Apt. E-14, Minucepolis

MEMBERSHIP Walter E. Parker, Director 6213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION John R. Hogan, Hon. PSA, YPSA. Direct 1528 Walaut Street, Philadelphia 2, Ponus. Some new lectures are also planned, but it is too early to announce any of them yet.

If your club has access to a tape recorder, write to Philip Maples, Brockport, N. Y. for particulars. Be sure to tell him what dates you have open, as well as the name of the recorded program in which you are interested.

The West Coast distributor is Mrs. Vella L. Finne, 1827 E. Fourth St., Long Beach 12. California.

The distributor for Canada is Mr. Frank L. Pogue, 810 Duplex Ave., Toronto, Ontario. Canada.

I may add that your letter to Phil will likely be answered by his charming wife, Jessie. She was the last person to whom I talked at the PSA Convention and my B & O Coach was called before I could finish the conversation. There wasn't even time to tell her that she misplaced a comma in a letter to me last winter.

American Exhibits

Two new shows are now ready for scheduling. One is an excellent pictorial exhibit from the Omaha Camera Club and the other is an equally fine set from the Syracuse Camera Club. In addition, the Standard Oil Company Documentary Exhibit is again open for scheduling and has some open dates during the fall months.

Other exhibits are pretty well booked up through December so that clubs desiring one or more of them for January or later should write to Fred Fix as soon as possible.

Portfolio of Portfolios

Under the able direction of James T. Johnson, this activity has been a very busy one during the past few months.

As you know, a Portfolio of Portfolios is a collection of prints that have traveled in international portfolios. The individual prints are not large (say 5" x 7" on the average) but the mounts are all of uniform salon size (16" x 20") and each one contains as many pictures as can be conveniently grouped on a card of this size. They make ideal pin-up displays for club meeting rooms.

Nine new sets have recently been added, giving a lot of new material, and the exhibits have all been travelling, some even to far-off Hawaii. More than nine hundred people have viewed them and expressed their satisfaction.

Among the places that have had sets may be listed the following:

Brooks Institute of Photography, Santa Barbara, Calif.
Santa Maria Camera Club, California
Batou Rouge Camera Club, Louisiana
Bayou County Camera Club, Louisiana
Tejon Camera Club, Bakersfield, Calif.
Standard Oil Co. Camera Club, Sant Francisco
Lake Charles Camera Club, Louisiana
Channel City Camera Club, Santa Barbara, Calif.
Oznard Camera Club, California
Kahuiut Camera Club, Hawaii
Seven Hilla Camera Club, California
San Luis Obispo Camera Club, California
San Luis Obispo Camera Club, California
Lahahuj Camera Club, California
Lahahuj Camera Club, Hawaii
Lincoln, Nebraska
Boise, Idabo.

Mr. Johnson will be pleased to hear from any PSA club that is interested. He has recently purchased a new home in Santa Barbara, so be sure to send your correspondence to the new address as shown in the masthead.

Portfolian Clubs

We were very sorry that Sten Anderson, the director of this activity, was unable to be at the New York Convention, but he has been very busy out at Lincoln, Nebraska, and tells us that the Portfolian idea is gaining right along.

Oklahoma reports: "The Bartlesville Portfolian Exhibit is over and our club feels it was a worthwhile project. There were over 45 prints displayed in a public place and they attracted a great deal of attention during the two-weeks period. At the close of the show we photographed each picture in order to have a record for our files. A poster was prepared and displayed along with the exhibit, giving the names of the contributors and where they were from." From Berkeley, California: "Things mov-

From Berkeley, California: "Things moving nicely in the 'Eager Beavers'. Boris Dobro (Sponsor) couldn't get up here for a week of cramming, so we organized a class on The Negative, by Minor White, which has just completed six weekly meetings, with projects or home work. Jim Johnson of Santa Barbara was up here and we had an informal gathering with him."

If you know four or more members of PSA and the Pictorial Division, and wish to form a Portfolian Club, write to Sten Anderson for his latest circular. No fee is charged.

Although Sten couldn't get to the Convention, some of his staunch Portfolian Club members did get there. When we started out from the New Yorker for the boat ride, it was Frank Heller of the Bartlesville, Oklahoma, Club who took charge and got four of us into a cab in short order. I can see why he is so well thought of around the Y. at Springfield, Ohio, where I also have many friends.

Camera Club Print Circuits

Our old stand-by for last minute scheduling is the Print Circuit. There is always a new one in the making.

The prints in these circuits are not made by nation-wide celebrities but are the work of average camera club members like you and me. Such shows are a great help and encouragement to beginners and are enjoyed by the most expert exhibitors. If your club wishes to know how it measures up with other clubs across the country, by all means join a Print Circuit.

Only three prints are required from your club, but there will be a total of twenty-four in the circuit.

After a number of years of faithful work, our old friend, William R. Hutchinson has found it necessary to give up this work, so now address your letters to George J. Munz, whose address appears in the masthead.

Instruction Print Sets

And now we have something for the small PSA clubs, especially those whose geographical location makes it difficult for the members to attend national conventions, to view leading salons, or be present at judgings.

The Instruction Print Sets are intended to bring the highest type of salon work to these clubs. The sets that are sent out are one-man shows and each is accompanied by a discussion such as a panel of judges might make.

. We have had collections of fine pictures before, but had to depend upon the criticicisms of the club's own members, who we all think are prejudiced in their views. With these prints, we have the comments of topranking salon judges. It is interesting to learn what the leading experts think of this picture and that, and such knowledge may enable us to see why our own work doesn't get recognition beyond the local club.

The director of this new activity is Dr. John S. Anderson, First National Bank Building, Grand Island, Nebraska, and we suggest that you write him for further information.

INTERNATIONAL CLUB PRINT COMPETITION

ROBERT J. LAUER, Associate Editor

October 20 is closing date for the first International Club Print Competition of the 1952-53 season. Baltimore CC will handle the judging. Judges for first round are A. Aubrey Bodine, FPSA, Mark Mooney, APSA and Edward L. Bafford, APSA.

Send your club's four top prints right away to Baltimore CC, 601 W. North Ave., Baltimore, Md. Entry blanks and information from Dr. Grant Haist, 166 Valley Crest Rd., Rochester 16, N. Y.

Introducing A New Director

Taking over as new director of the International Club Print Competition is Grant M. Haist of Kodak Camera Club, Rochester, New York. Grant is active in photography, both as a vocation and as a hobby. He finished his education at Michigan State College, receiving his Doctor's degree in Physical Chemistry in 1949. Since then he has been a member of the Photographic Chemistry Department of the Research Laboratories of Eastman Kodak Company.

Active in Club work, Grant has served on the pictorial committees of the Kodak and Rochester International Photographic Exhibitions, and has just completed one year as chairman of the Monochrome Section of the Kodak Camera Club.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Morit Winners)
PSA Nature Portfolios
PSA Photo-Journalium Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois. When asked to give a thumbnail sketch of his photographic background, Grant said that this was a little tough to do, but with a little probing here is what we were able to find out: As with many serious amateurs his "photographic life" dates from the time he won a 35mm camera in a newspaper contest. He maintains that the exclusive use of color film to take snapshots taught him to carefully consider each exposure before taking it. From there he worked up to a 4 x 5 Super D Graflex for serious black and white work.

Exhibition photography looked interesting and enough acceptances and honor prints in International Exhibitions spurred his efforts in nature, pictorial, and documentary fields. Color slide exhibiting in nature and pictorial round out his photographic efforts. This year the Buffalo Nature group selected Grant M. Haist as one of the color jury for their International Nature Exhibition. He also served as a judge for the PSA Nature print competition.

As a director of this PSA activity Grant will have a good background to take care of all the planning which is necessary for a smooth running operation. From there on out, with a little imagination and with the interest and help of PSA Camera Clubs, the International Club Print Competition, we predict, will continue to grow and prosper.



STANLEY D. SOHL, Associate Editor

International Portfolios

With the New York Convention of 1952 a matter of history and the Los Angeles Convention of 1953 a pleasant anticipation, the International Portfolios found new life and new hope during this summer.

The Portfolio room on the fourth floor of the Hotel New Yorker was not only a meeting ground for the internationalists, but it truly emphasized the friendliness and mutual feeling of warm cooperation that exists among us. Although all phases of the several portfolio activities of Pictorial Division were on display, it was at the International Table where one found Mexico and Canada with their arms around the shoulders of China, discussing the beautiful work presented by the pictorialists of New Zealand and France! Kipling's admonition that "East is East and West is West, and ne'er the two shall meet" again was kicked into a cocked hat—as it usually is when the members of the International Portfolios assemble to discuss their common hobby.

Plans for the betterment of the International Portfolios were discussed and those problems which in the past have been bothersome seemed to vanish into thin air. More and better activity is in store for all internationalists, and encouraging announcements will be released in the very near future.

Our days of stagnation and doldrums are gone—the future is bright! Stay in there punching and watch the interest and activity perk up, but fast!

See you all again in Los Angeles in 53?

Comments Into Spanish

Col. Charles J. Perry, Director of the International Portfolios, has been working hard getting materials together and ready for translation into Spanish for our South American and Mexican members. The latest translation is done by Juan Garcia from Elwood Armstrong's, F.P.S.A., commentary on the One Hundred Pictures of the PSA Permanent Collection. This translation is then recorded on tape to be used by local clubs for their programs. It is now already in use in Mexico. This new service is good publicity for our International program and the PSA. In the near future Philip B. Maples will have some new English originals ready for translation.

Miess In Mexico

Ray Miess, APSA, the newly elected Chairman of the Pictorial Division, spent a week in Mexico City this spring. Actually a delegate to the Rotary International meetings, he was privileged to visit the beautiful Club Fotografico de Mexico as well as many places in the photogenic city.

In preparation for his trip, Ray had studied the Spanish language for over a year, and had succeeded in gaining a vocabulary approximately equal to that of a fourteen year old boy.

He was greeted at the airport by a delegation headed by Francisco Sobrino. In the group was the president of the Club Fotografico de Mexico, Sr. Jose Turu. ex-president, Manuel Ampudio, Arturo Vives, and Mario Sabate. Later he was honored by the Society and he responded with a short talk. During his stay in the capital he attended a number of meetings of various sections of the club.

He left Mexico with Turu and Sabate and he promised to aid the club with forms and circulars, relative to the approaching Salon International de Art Fotografico.

This information came from the "June lssue Bulletin" published by the Club Fotografico de Mexico.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

Were YOU at the PSA Convention, just finished, in New York?, I hope so for it was a grand one.

It was my great privilege and honor to spend quite a bit of time in the Portfolio Room, and there meet with a great many Portfolioists that I had not met before and to renew acquaintances with those I had. Of course, that isn't to mention the tremendous

thrill gotten out of talking with these who were quite new to the activity and convincing them that they really were missing semething BIG by not joining in this great organization of ours and becoming a part of italicant is the semething at least I hope I was sufficiently convincing, because if you haven't yet been "bitten" by the Portfolio bug, you just aren't quite in the swing of things.

Overheard conversations covered everything from the various merits and advantages of print finishes, such as varnish vs. wax, etc.; how to apply it and what the results should be to give the very best possible quality-the advantages and disadvantages of Portfolios that used a maximum of 11 x 14 prints—and the same controversy on the ones using exclusively 8 x 10 prints, and the comparison of one against the other in size. Discussions on the different papers, developers, toners, etc. Doesn't that sound familiar? Of course it does! isn't that the usual trend of the notebook entries in the Portfolios themselves? It was only natural, because after all, they were simply carrying on where they had left off in their own particular circles.

During the course of the conversations the following question was put to me, and I wonder now if perhaps there might not be others who have the same problem. "I'd like very much to belong to a Portfolio, but I've always felt that it was impossible because my address is constantly changing—it is one locale in the winter and another in the summer. Would there be any way I could join a Portfolio?"

Of COURSE you may join a Portfolio! Just keep your Portfolio Secretary informed at all times, giving him or her the address to which the Portfolio must be mailed at that particular point in its circuit, allowing ample time for the setting up of the schedule so that you will receive it promptly and at the proper address. There really isn't much of a trick to it, and certainly very little extra work involved. It does work, and works beautifully. I belong to one that works just exactly that way, and so far as I know, from the schedules, that Portfolio has yet to bog down a single time due to a delay on the part of the person who carries a different address in the summer than he does in the winter. If it is held up, it is due to some other reason, you can always place a very sure bet on that.

One point which was brought up in the Portfolio Members' Meeting that I think it might be well to discuss with your fellow Portfolio members was this. It was agreed that it would be an excellent idea to add to the Portfolios a section just for remade prints. The rest of it would remain the same. What do you think of the idea of carefully noting the comments on your print, and then doing it over according to those comments and putting it into the Portfolio again in this particular section, chiefly as a check for those that advised the changes, to see if you DID understand what help they had tried to give you. It's something that might well be discussed with your fellow Portfolio members, and if you agree that it would be good, then I'm sure that just that sort of thing can and will be put into use.

It is my sincere wish that more of you could attend those meetings in the Portfolio Room—truly, they are unbelievably wonderful. I was privileged to introduce

several members of Portfolios that had not met before, and then sit back and watch them. It was but a matter of a couple of minutes until they were chattering away as though they had known each other all their lives. It was nothing unusual to see them from then on at various programs together, either in twos, or even a larger group, if that particular Portfolio happened to have better than average representation present. That those particular Portfolios will really hum from now on would be my guess from experience.

Several met their Commentators for the first time. That is an experience beyond description. Will it suffice if I simply say, "Both wore grins from ear to ear"? And that is actually the story. It never failed to happen that in no time at all the Portfolio members were asking the Commentator's advice and help; and the Commentator would give it without hesitation and no matter how long and detailed an explanation it took. The loyalty to THEIR own particular Portfolio is tremendous, too, because before the conversation was ended the Portfolioist had been urged, and more than urged, to enter the Print of the Month Contest that John Hogan is so ably guiding, with the reminder that THEIR Portfolio just had to win the most points!

Yea, a visit to the Portfolio Room at a PSA Convention is a truly unforgettable event and one that I hope you may all experience soon. You'll find a warm hearty welcome there!

Tape Recorded Portfolios

By ELDRIDGE R. CHRISTHILF, Hon. PSA Director—PSA American Portfolios

The fact that a number of PSA members have tape recorders has brought a suggestion from Sam Levy, Harristown, Illinois, which we feel has considerable merit—Tape Recorded Pictorial Portfolios.

Briefly, and subject to change, the mechanics will be the same as those under which the PSA Pictorial Portfolios are operated, with the exception that all comments, criticisms, etc. will be via tape recordings instead of by writing. Each member will supply his own 5" roll of tape along with his prints, and all comments and criticisms on that particular print will be made on the member's tape, along with his technical data and any other information that he may wish to give about that print. As the Portfolio will contain no writing it will be able to travel by parcel post instead of Railway Express.

Do not send in your enrollments now—but if you do have a tape recorder, and wish to participate in such a Portofolio please let us know at once. Whether we inaugurate such a Portfolio will depend entirely upon the response that we receive to this initial announcement. It is hoped that the response will be sufficient to enable us to start several Circles in the near future.

Address all commounications in reference to this to:

E. R. Christhilf, Director PSA American Portfolios, Rooft 406-800 Davis Street, Evanston, Illininois

Meet Another Portfolio Member

The following was picked up by the alert secretary of Pictorial Portfolio #64, Miss

Susan Sherman, and I wonder just how many of us feel the same way. Let's see if you aren't in agreement. Grant Reed tells us of the three phases through which he passed since starting photography as follows:

"1st: A great awe, bordering on reverence of anyone or anything connected with a darkroom—and a fear that any step I might do wrong would absolutely ruin my whole picture. This I call my 'wonder phase'. Wonder why I ever got out of it?

"2nd: This phase I call my 'hot shot' phase. After a few rolls of film I began to notice that a little more or less, a little hotter or colder, a little lighter or darker, etc. etc. etc., didn't seem to make much difference—I still got an image. Nothing to this photography. Look, I'm a photographer—I make Pitchers!! Well, this phase persisted for quite some time. Then I began to compare my prints to others: 'Boy, what's the matter with you?' I says to myself, 'Why are these shots of yours not so good?' And that word 'why' has helped me no end. Which brings me to:

"3rd: The Renaissance: I 'awoke' to several facts:

- a. Exposure must be right.
- b. Film development must be right (including fixing, washing and drying).
- c. Print development must be right. (Don't stretch development or pull the print too soon.)
- d. Print finishing must be right. Drying, flattening, spotting, varnishing. etc.

"And if you don't believe real care and attention to details will improve the final result, just fill out the attached coupon, and I will send postpaid some prints made a short two years ago—you'll be convinced!"

"STAR DUST"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y Star Exhibitor Portfolios

This month's column is devoted to a letter from another member in Star Three who sets a high standard for his group with the following summary which he entitles CRITICISM.

"I intend this criticism to be constructive, but frankly, I was disappointed in Star Exhibitors Number Three. In fact, I might say that I was even disgusted with the general complexion of the prints in round one. In my opinion, only three prints out of the fifteen submitted are salon material. A fourth one is barely possible.

"On the basis of the 1950 Annual of Photography, I was correct in assuming that completed, technically correct salon prints was what one should expect from this group as that issue of the Annual shows an impressive salon record of twelve members in the last three years, namely an aggregate of 1.696 prints accepted and hung in various recognized salons. If the prints in round one are a sample of what was accepted and hung in those salons I certainly have little respect for the judgment of those juries. Some of these prints possibly can be made into real salon prints, but generally I feel that you will each have to agree that this is a very poor showing for fellows who have had the number of prints accepted and hung that you have. I know you have had prints rejected, as each of us have, and in my opinion this Star Exhibitors Portfolio should show only our best work.

"Most of you have no doubt attended the judging of several salons. You know how the three judges react to 2,000 or 3,000 prints that pass before them in the light box at the rate of one a minute and they vote in, hold or out. If sufficient 'Ins' are voted, your print hangs. If it is held it gets up for a second review, and it may hang or it may be ultimately out. None of us knows what the reaction of the judges will be to our print. We only know the actual result which was either 'In' or 'Out'.

"For this Portfolio I believe that we fifteen comprise a jury. Our vote is not in or out but in the notes on each print we will give our opinion as to why it is in or why it is out and what may be done about the print to make it one that other juries will vote in.

"This portfolio should be one that we can show to and discuss with our friends and before our clubs as an example of what is the best that can be produced. Technically it should be perfect. I showed this first round of fifteen prints to a small club here at the Federal Reserve Bank. The comments on quality and technique on most of these prints was something that I do not care to repeat, and honestly, these kids were right, for as a whole, these prints smell as compared to what should have been submitted in this first round.

"I know you fellows don't like this and would like to tell me where I get off, but what I am aiming at is this: Let's make this Portfolio what it is supposed to be-a reviewing clinic made up of salon exhibitors who know salon prints and who can be helpful to each other in making real constructive suggestions for improvements. Technically, we should all be tops. Our ideas as to what is a pictorial or salon picture may differ. That is to be expected; but, frankly, let's have Star Exhibitor Portfolio number Three made up of prints that sing and that will establish a reputation for this group that will be the envy of the members of the other portfolios."

F. L. PURRINGTON, Wheaton, Illinois

Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

It is with regret, that I announce the resignation of Maurice H. Louis as Assistant Director of Portrait Portfolios. In his place, William H. Turner of Wallingford, Pa. will assume the duties as Assistant Director.

The 1952 Convention was well represented by many Portrait Portfolio members. Those who signed the registration book were: William H. Turner, Wallingford, Pa., Henry C. Radon, New York, Henry C. Sollman, Cobleskill, New York, Edna V. Tucker, Utica, New York, Arnold W. Wise, Albany, New York, Caryl R. Firth, Trappe, Md., Lyle M. Wilson, Roanoke Rapids, N. C., Henry O. Forrest West Englewood, N. J., J. G. Whetson, Youngstown, Ohio, H. L. Garrison, Westfield, N. J., Susan Sherman,

N. Y. C., Carl C. Shutt, Warren, Ohio, Belle McMullin, Lansing, Mich., Rietta Scofield, Waterbury 8, Conn., Stanley Vlattas, N. Y. C., Florence Jordy, Madison, N. J., C. Oliver Proctor, Washington, D. C., George Munz, Bergenfield, N. J., B. Kleban, Wilmington, Del., George Braun, Ridgefield, Conn., Louis Lehman, Trenton, N. J., Maurice H. Louis, N. Y. C., Herbert Jackson, Signal Mt., Tenn., Fernald S. Stickney. West Caldwell, N. J., W. F. Small, Newburgh, N. Y., Alfred Weber, Bridgeton, N. J., Gerald F. Greenridge, Brooklyn, N. Y., Catherine Dorr Whetson, Youngstown, Ohio.

Romance has blossomed in the Portfolios. Miss Catherine E. Dorr of Brooklyn, N. Y. met Mr. J. George Whetson of Youngstown, Ohio at the Baltimore Convention, became engaged at the Detroit Convention and were married in June of this year in time for the convention.



GEORGE GREEN, Associate Editor

I've come to the conclusion that it doesn't pay to plan too for in advance. I'm not diluting my "soup" with tears but I sure had planned on attending the Convention this year. But "Hypo" was ordered back to bed by the medics. So, instead of meeting all you grand PSAers and flapping the humid air with photographic chin-chin, I'm up to my elbows in suds and clothes which three active images can dirty quicker than you can dry a negative.

Although my skill with the skillet can in no manner equal "Hypo's" it nevertheless is nothing to be thrown to the dogs. Nevertheless the kids didn't eat as much nor with the zest that accompanies the better-half's platters. I had the technique but not the presentation! I tossed the food into the plate instead of making it attractive to their eyes so that their little atomachs would want to eat my cookery.

What has all this to do with Pictorialism? Well, like the proof of the cooking is in the cating, the test of the photographer is in the presentation.

Presentation requires technique. Technique calls for knowledge of both the tools and the subject matter.

Knowledge is divided into two categories: book (theory) and practical (working). Although it is best to acquire them in the above order it doesn't matter too greatly UNLESS you have taken on bad habits while attempting to do it first and read about it afterwards. Good, solid knowledge is based upon reading and learning first and then going out to put it to use.

Once you know what you're doing you must go one step further. You must learn how to apply this technique. You must begin to see what impressed you and then you must strive to capture that impression. After you've done that you have to create this impression all over again in order that

those who view your print will in turn see what caught your eye and warranted your taking and making the picture.

Like ham goes with eggs, knowledge goes with technique. You can have one without the other and do alright but it takes the combination of both plus the seasoning of impressions to bring acclaim.

We can't hold the camera for you or help in your darkroom processes but we can be of aid. P. D. is here to serve you. Tell us your problem and show us your prints and we'll carry the development from there,

Award of Merit

The following changes have been made in Star Exhibitor ratings since the last list was published:

New One Star Exhibitors

Nils Lindstrom, Ljungby, Sweden Alice Ingersheimer, Brookline, Mass. Dr. S. N. Sarkar, Calcutta, India Stanley D. Sohl, Lincoln, Nebr. C. Bronson Weed, Hamden, Conn. George J. Munz. Bergenfield, N. J. Claude Vivier, Roubaix, France Emile Descamps, Roubaix, France R. W. Beede, M.D., Youngstown, Ohio

New Two Star Exhibitors

W. Arthur Young, Webster, N. Y. John O. Hay, Cleveland, Ohio

Advanced from One to Two Star
A. E. Woolley, Baton Rouge, La.
Lawrence W. Spaven, Rochester, N. Y.
Howard A. Hartman, Chicago, 111.
Walter F. Wood, Montreal, Canada

New Three Star Exhibitor

Mrs. Ann-Marie Gripman, Gothenburg, Sweden

Advanced from Two to Three Star J. Wallace Galloway, Edmonton, Canada Glenn E. Dahlby, Oak Park, III. Charles N. Chambers, Calcutta, India John F. Barnes, San Jose, Calif. John I. Fish, Rochester, N. Y. Martin W. Lentz, Wichita, Kan. Blanche M. Lentz, Wichita, Kan. P. N. Mehra, Allahabad, India

Advanced from Three to Four Star Harry L. Waddle, APSA, Port Dover, Canada C. F. Luce, Jr., Atlanta, Ga. Newell Green, FPSA, Hartford, Conn.

If you feel you are eligible for the Star Exhibitor ratings, write to Glenn E. Dahlby, Director, for full information about the requirements for the various ratings.

Report of the Personalized Print Analysis Service

J. ELWOOD ARMSTRONG, FPSA Director

The Personalized Print Analysis Service has truly been such to the P.D. members of the P.S.A. Without discussing the fact that it is rendered free to members of the Pictorial Division it evidently is and has been of some value because during the past two years more than 500 prints have been individually analyzed, and a personal letter written by the director to each member sub-

mitting prints with helpful suggestions for the PSAer's guidance. Reproductions from Salon Catalogues have been returned with the analyzed prints to help members see how good photographs could be made with the same material.

A review of this prodigious number of analyzed prints brings two compelling needs to the fore; 1) a better understanding of picturization and composition and 2) a more definite approach to print quality.

Both of these shall be given treatment in the P.D. section of the Journal from time to time. Suffice it to state that the first four ratings of the Analysis are: Subject interest, originality and impact, emphasis on center of interest, and compositional design. Just look at some of your prints and see for yourself whether you have a picture, a print, or a snapshot. How can you tell? Just use the above as your guide. And we'll meet in the Journal sometime soon to see whether you see eye to eye with us.

Evidently, everyone is interested in making good and/or better photographs. How do we know? Hecause out of the vast number of prints received for analysis every state in the Union and distant parts of the world were represented.

Space prohibits publishing all of the letters of appreciation the Service has received. Perhaps this one will enable you to understand why we feel so proud of the work Mr. Armstrong has done and is doing.

W. C. Streib, 94 South St., Somerville, N. J., writes: "Your helpful criticisms of the prints forwarded to you last February were so valuable that one of our members, Mr. Lee Hedges, was able to win "best in show" with a revised print of one which he had submitted to you. Needless to say, both Hedges and I were delighted with the services you so ably and conscientiously gave. Your comments were fair and just and they were accepted with the full understanding that we have a lot to learn."

How about you? Do you have a lot to learn? If you do we offer the free service of the Personalized Print Analysis by J. Elwood Armstrong.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo alides, L-monochrome alides, A-architectural prints, S-acleutific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Piotorial Division approval. Check salon list of appropriate division for recognition of other sections. TOKYO (M, T) Exhibited during October and November at Tokyo and Osaka. Data: Katsuo Takakuwa, 1948 Kichijoji, Near Tokyo, Japan.

NEW ZEALAND (M, T) Exhibited beginning Oct. 4 at Art Gallery. Data: H. A. Larnsen, Salon Secy., P. O. Box 324, Hemilton, New Zealand.

IRISH (M) Exhibited Oct. 20 to Nov. 1 at Dawson Hall. Data: Geo. McLean, Exhib. Secy., 11 Hume St., Dublin, Iveland.

HOUSTON (M) Exhibited Oct. 12,26 at Museum of Fine Arts. Data: Katherine Wray, Museum of Fine Arts, Houston 5, Texas.

GHENT (M) Exhibited Oct. 21 to Nov. 9 at club.
Data: Julien Tack, Secy., Nieuwland 37, Ghent,
Belgium.

MISS. VALLEY (M) Exhibited Stix-Baer & Fuller, Oct 5-19. Data: E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

CHICAGO (M) Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSaile St. Room 1382, Chicago 4, III.

DOMINICAN REPUBLIC (M, C, T) Closes Oct. 12.

Exhibited Oct. 24-31 at Art Gallery, Data: Juan U. Garcia, Rosa Duarte 29, altos, Ciudad Trujillo, Dominican Republic.

MEXICAN (M, T) Closes Oct. 15, Exhibited Nov. 15 to Dec. 15 at club. Data: Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis. or Club Fotografice de Mexico, San Juan de Latran 80, Mexico 1, D. F., Mexico.

SANTA BARBARA (M. T) Closes Oct. 18. Exhibited Nov. 1-10. Data: Wm. A. McBride, 12221/2 State St., Santa Barbara, California.

HONG KONG (M. C) Closes Oct. 18. Entry form and fee waived. Exhibited Dec. 1-6. Data: Se-Leuk Keen, e/o Hang Shing Co. Ltd., 52 Bonham Strand East, Hong Kong, China.

VICTORIA (M. T) Closes Oct. 18. Entry fee \$1.50 for prints. Exhibited Nov. 16-23 at Empress Hotel. Data: Jas. A. McVic, 2171 Bartlett Ave., Victoria, B. C., Canada.

ARIZONA STATE FAIR (M. T) Closes Oct. 24. Entry fee \$1.50 for prints. Exhibited Nov. 7-16. Data: Miss Agnes Holst, Supt. of Photography, Arizona State Fair, Phoenia, Arix.

SAYTIAGO (M, T) Closes Nov. 4. Exhibited Nov. 20 to Dec. 20. Data: C. A. Yarrington, 50 Church St., N. Y. 7, N. Y. or Foto Club de Chile, Calle Huerfanos 1223, Santiago, Chile.

CUBAN (M. T) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotografico de Cuba, O'Reilly 306, altos, Havana, Cuba.

SPRINGFIELD (M, T) M closes Dec. 3; T Dec. 10. \$2 entry fee for prints. Exhibited Jen. 4-25 at Smith Art Museum. Data: J. E. Phelps. G. W. V. Smith Art Museum, Springfield 5, Mass.

MINNEAPOLIS (M, C) Closes Jan. 13. Entry fee 82.00. Exhibited Feb. 5-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minnespolis, Minn.

ROCHESTER (M. C. T. S. ST, SS) Closes Feb. 12. Exhibited March 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkside Road, Rochester 16, N. Y.

SYRACUSE (M. C. T. S. ST) Clores Apr. 20. Print fee \$1.00 and return postage. Data: Allen Ruch, 1421 Butternut St., Syracuse, N. Y.

Other Salons

ROYAL (M. C. T. S. SS. A. MP) Exhibited at Leeds and Bristol Oct. 25 to Dec. 31. Data: Secy. Royal Photographic Society, 16 Princes Gate, London SW 7. England.

STOCKHOLM (M) Exhibited in October, Data: Swedish Master Competition, Box 3221, Stockholm 3, Sweden.

LJUBLIANA (M) Exhibited Nov. 29 to Doc. 20. Data: Foto in Kino-amaterska Zveza, Lepi Pot 6, Ljubljana, Jugoslavia.

ZARAGOZA (M) Exhibited Oct. 5-28. Data: Secretary, Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Hajos, Zaragoza, Spain.

BATH (M. T, C, L, S, Record) Exhibited Oct. 4-25. Data: J. R. H. Cade. 25 Upper Horo Walls, Bath, Somerset, England.

RHODESIAN (M. A. S. C. T) Exhibited during Octuber. Data: Max B. Kew, The Mashonsland Photographic Society. P. O. Box 2038, Salisbury, Southern Rhodesia, So. Africa.

SOUTHAMPTON (M, T) Closes Oct. 7. Exhibited Oct. 25 to Nov. 22. Data: Southampton Camera Club, 36 Carlton Crescent, Southampton, England.

PETROPOLIS (M. C., M Press, T) Closes Oct. 30, 1952. No fee. Exhibited in December at Hotel Quintandinha. Data: L. A. Pimental, Sociedade Fluminense de Fotografia, Gaixa Pustal 118, Niterol, State of Rio de Janeiro, Brazil.

LINCOLN (M. A. S. I., T) Closes Nov. 8. Exhibited Dec. 6 to Jan. 4 at club. Data: A. J. Hawkins, Branston, Lincoln, England.

SAN SEBASTIAN (M) Closes Nov. 10. Exhibited Dec. 1952. Data: Club Vasco de Camping, San Marcial 19. San Sebastian, Spain.

JAPAN (M. T) Closes Nov. 15. Exhibited Jan. 15-22 at Galleries of Mitsukosht, Tokyo; later at other Japanese cities. Data: Goro Ueso, The Asahi Shim. bun Bldg., Yurakucho, Tokyo, Japan.

LUCKNOW (M, C, T) Closes Dec. 15. Enhibited Feb. & Mar. Data: S., H. H. Razair, 63 Yahlapur, Allahebad 3, India.

BENGAL (M) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data: B. K. Muckerjee, 24B Hindusthan Park, Calcutta 29, India.

CHARLEROI (M) Closes Feb. 15. Data: R. Populaire, 18 Rue Destree, Charleroi, Belgium.

PSA COLOR DIVISION

Forestry Building, State College, Penna.



The C.D. Hospital Project In Action In the U. S. Army Hospital in Tokyo Japan, American Red Cross Gray Lady Mrs. Edward X Blaschka of Seattle, Washington brings happy memories of the New England countryside to PFC. Daniel Hamel (right) of Brownville, Maine even though Cpl. Andrew J. Barry (left) of Klamath Falls, Oregon seems somewhat skeptical. Color slides donated by PSA members and others, either hand viewed by individuals or projected to larger groups bring great pleasure to thousands of Korean War casualties and other patients in more than 50 U. S. Army, Navy and Veterans Hospitals in the United States, Japan and Korea. Please identify your spares and rejects as to subject matter and/or geographical location and send them to the PSA Hospital Project, 353-31st Ave., San Francisco. Official ARC photo by Mori.

Nine Years of Progress

(Editorial note For a complete report on Color Division work during 1951-1952. See Page 571.)

In the November 1944 annual issue of the PSA JOURNAL, Mr. John S. Rowan, FPSA, in the President's report said, "The Color Division has sprung to life under Mr. H. J. Johnson and put on a bang-up International Color Slide Salon. This Division is now showing results which include many color slide interchanges and the encouragement of several additional color salons throughout the country, including the present one in connection with the PSA Exhibition. Recognizing that color photography is in for a big advance, many interesting plans are being laid so that due consideration and encouragement will be given to all phases of color, I feel that this is going to prove one of the most active Divisions in the Society,"

Mr. Rowan unfortunately did not live long enough to see that his prediction was an understatement of Color Division's potentialities.

In the years prior to 1943, Color Division existed in a state of inactivity. There was no treasury to finance its activities. Yet, without asking anything from PSA, it began to develop an extensive SERVICE program for color photographers. Most of the activities, by efficient organization and by

keeping expenses within receipts, from the very beginning were able to carry their own weight. C. D.'s philosophy always has been that dues should be spent for the benefit of those who pay them, at the same rate they are paid in, subject only to the statistical margin necessary for safety. And so today, your \$1 a year dues entitles you to participate in all of the division's activities without any further charge and to compete for the sterling silver medals and ribbons which are awarded in the various competitions.

A profound tribute to the success of its activities and services is found in the growth of its membership. From only a few hundred in 1943, the division now boasts a membership of almost 3,000. This represents a little over 40% of PSA's total enrollment.

Interest and participation in the various activities has kept pace with the increase in membership. From the very beginning, color exhibitions have been enthusiastically supported by color photographers. A little over 300 persons submitted entries to the first exhibit held in Chicago in December 1943. Just 8 years later, 1,111 persons entered Chicago's 1951 exhibition—the largest all color show ever to be field anywhere in the world.

: Who's Who in Color, which first appeared in the September 1944 issue of the JOURNAL listed the names of 217 persons who were successful in two or more color shows. The

1952 Who's Who contains almost 31/2 times that number (732). In addition, there were a few less than 1,000 persons who were successful in only one exhibition. One of the most important factors in the development of this activity is C.D.'s master mailing list which was used by 29 exhibitions this past year. This list of names and addresses of contributors is made available to each color show which promises to follow the Division's standards and agrees to reciprocate with the names and addresses of its contributors so that the list can be kept up to date. In the past year, five exhibitions were accorded special recognition for efficiency and exceptional service to their entrants.

A glance through the Color Division report for 1951-52, will reveal many new records for service. The bi-monthly slide competition for clubs with 138 clubs catered, is the largest activities of its kind in the world. In addition, 66 clubs enrolled in slide circuits. The exhibition slide set distribution service throughout North America and the International Exchange sets provide world-wide review of the work of our Color photographers. Interest in slide competitions for individuals has expanded so that two classes will be required this year to take care of the demand. The slide study groups, one of the newer services, has grown steadily during the past four years and now over 100 persons are enrolled with special groups for the larger size transparencies.

The slide circuits for individuals which were among the original activities of the Color Division continue in popularity with the 24th circuit completed last June. Since the inception of the Slides-for-Veterans program, approximately 250,000 slides have been distributed to hospitals in the United States, Japan and Korea, Several new services were introduced during the year just ended, including foreign slide circuits, a star-rating plan for Color photography, and a club Color Slide Directory which lists slide sets available for loan to other clubs.

The very first circuits and competitions for stereo workers were conducted under the direction of Color Division. In the January 2002 2004 of the PSA JOURSAL, President Norris Harkness, APSA, who will be highest compliments and commendations to the officers and members of Color Division for a most praiseworthy accomplishment.

"They saw the possibilities in stereo photography as a potent area of photographic interest. With finest forethought, they went to work at a time when few others had any great faith in the rebirth of this old kind of camera work. They laid out a program for both immediate activity and long-range value, and they implemented that program efficiently and well. Today the infant they found on the doorstep and took in as a beloved foundling has reached the point where it can stand alone. Its training, health and its basic and vital strength are firm: thanks to CD it can now begin to make its own way in a world that seems to demand a good start for its new citizens. Accordingly, the Board of Directors have voted to establish a new Stereo Division. . . . When you join Stereo Division . . . Keep in mind . . . all that every PSA member owes to Color for what they have done for photography and PSA in giving our youngest division such a grand start."

As in the past, Color Division will continue to serve its membership by inaugurating new activities, services and benefits which will create further participation in and enjoyment of our hobby—color photography.

The accomplishments of the past nine years are not the results of the efforts of just one individual but those of many persons. To H. J. Johnson, FPSA, who gave Color Division its firm foundation-to those chairmen who succeeded him-wand to all the committee members and volunteer workers whose unselfish devotion to the work of Color Division and PSA has been invaluable, are extended our sincere thanks. The list includes H. J. Johnson, FPSA; George W. Blaha, APSA; Rev. Herman Bielenberg, APSA; Karl A. Baumgaertel, APSA; George F. Johnson, APSA; Frank B. Bayless; Mildred Blaha; Walter Carter; Donald Eaton; Merle S. Ewell, APSA; Vella L.

Charles Greene; Donald B. Grim; Harry Haimes, APSA; R. B. Horner, APSA; Charles Kinsley, APSA; A. C. Klein, APSA; Blanche Kolarik, APSA; Charles B. McKee, APSA; H. G. Mitchell; John Moddejonge, APSA; John Mulder, FPSA; Dennis W. Pett; L. F. Plummer; Frank Proctor.

Finne.

W. K. Raxworthy, APSA; Fred Richter; W. H. Savary, APSA; Harrison S. Sayre; Fenwick G. Small; Emmett E. Smith; Eric Sorensen; Sam Vogan, APSA; and Paul J. Wolf, APSA.

- - MILDRED C. BLAHA

Korean Communication

From the 25th Evacuation Hospital somewhere in Korea comes the following note of thanks for the slides donated through the C. D. Hospital Project.

"We should like to thank all for the assortment of Color Slides which we received this week. We have sorted all of them by States and when we have a slide social in the wards, the servicemen are delighted to see their State projected on the screen. We have the hand viewers that can be checked out to the bed patients and that helps fill the long hours of the day. At every showing there are interested "Shutter Bugs" who comparent on the composition, exposures, and so forth. The patients here at the 25th Evacuation Hospital are most grateful to you for your interest in them. The Staff wishes to thank you also."

Donations of slides received are still running a thousand or more a month short of the quantity needed. Please send any slides you can spare with a simple identification as to subject matter if possible to Karl A. Baumgaertel, 353-31st Avenue, San Francisco, California.

First International Circuit

The first International Slide Circuit has been established by the Color Division. This Circuit is made up of two slides each from 10 American slide makers and will circulate in The Netherlands. A similar collection of slides from that country is now circulating among the circuit members in this country. Each circuit includes hiographies and photographs of the participants, and complete technical data on the slides.

The ten American participants in this new Color Division Service are: Helen Merkel, Philadelphia; Ken Barton, Cornell, Il-

Coming Color Exhibitions

CHIC.4GO, Nov. 5-16, deadline Oct. 18. Four slides (all sizes), 21. Forms: Arthur Papks, 4106 Gilbert Av., Western Springs, Ill.

ARIZONA, Nov. 7-16, deadline Oct. 24. Four stides (up to 4x5), \$1. Forms: Agnos Holst, 1902 E, Willetta, Phoenix, Aris.

SANTA BARBARA Nature (slide section), Nov. 1-10, deadline Oct. 18. Four slides, \$1. Forms W. A. McBride, 12221/2 State St., Santa Barbara, Calif.

VICTORIA, Nov. 16-23, deadline Oct. 18. Four alides, \$1. Forms: Irvine Dawson, 680 Victoria Av., Victoria, B. C., Canada.

MISSISSIPPI VALLEY, Nov. 5-8, deadline Oct. 22, Four slides, \$1. Forms: F. A. Tucker, 3625 Carter Av., St. Louis 7, Mu.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, \$1. Forms; Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

linois; Arthur Papke, Western Springs, Illinois; Egon Berka, Chicago, Illinois; Lloyd M. Southwick, Edinburg, Tex.; George Clemens, McConnelsville, Ohio; R. B. Porter. Fanwood, N. J.; Hoyt L. Roush, Charlotte, N. C.; Art Opal, Waukegan, Ill.; John C. Moddejonge, Cleveland, Ohio.

These International Circuits are under the

These International Circuits are under the supervision of John C. Moddejonge, 7414 Manhattan Avenue, Cleveland, Ohio.

Star-Rating Plan

Many inquiries are being received about the new Color Division project called the "Star-rating plan."

This plan has been set up by the Division to give a rating for exhibition slide acceptances. A rating certificate will be issued from one to four stars depending upon number of different slides and total acceptances. Applicants send in a list of titles of accepted slides in recognized color exhibitions, listing the names of the exhibitions and the year accepted. For full information, write: Lloyd Robinson, Jr., 1616 West 109th Street, Los Angeles 47, California.

Color at the Convention

Members of the Color Division again gathered in full force for the annual Convention of the PSA in New York to renew old friendships and to enjoy the thrill of becoming personally acquainted with those faces which had heretofore been names only. The intermittent dampness of the weather at no time dampened the enthusiasm of the CD clan for the get-together and the enjoyment of the many excellent programs scheduled for their entertainment. Much credit is due Paul J. Wolf, APSA, for the magnificent ground-work which he as local Chair-man of the CD Program Committee had performed prior to his unexpected departure for the West coast. His duties were graciously assumed by Mrs. Amy Mintel Walker, APSA, who in addition to her responsibilities as Chairman of the International Color Slide Exhibition, handled her job in a highly efficient manner.

The International Color Slide Exhibition had its first showing at the Manhattan Center, adjacent to the New Yorker Hotel, on Wednesday evening. Aug. 13th before an audience of some 2000 people. A total of 1800 slides were submitted by 456 entrants from 33 States, the District of Columbia, the Canal Zone, Hawaii and 12 foreign countries from which the jury accepted 402 slides for exhibition. The slides, shown in

categories, with credits to the makers, and a background of music furnished by Mr. Mannie Lovich, made a show of great beauty which was received by the audience with great enthusiasm. This was the biggest Color Slide show in the history of PSA conventions and a second viewing was equally enjoyed in the Crand Ballroom of the New Yorker on Saturday morning, Aug. 16th.

In the color print section of the exhibition, entries were received from 14 States and 2 foreign countries. The Clerk Maxwell Trophy for the hest color print in the show was awarded to H. Lou Gibson, FPSA, of Rochester, N. Y. The presentation was made by Warren H. Savary, APSA, at the honors banquet.

A program of most unusual interest and excitement was presented by William A. Price on Thursday morning, Aug. 14th. The title of Mr. Price's program was "Native Activities in Japan" and "The Eruption of Mt. Mihara." Mr. Price had spent three years in Japan where his job required extensive travel throughout every section of the country. Since he worked directly with the Japanese he learned a great deal more about Japan than most people are privileged to learn.

"When we can picture what we really see--the poetry or music, the power or tranquility of nature, the struggle or satisfaction of people, the grandeur or minuteness of our subject, we are arriving in color pictorialism," were Helen Manzer's, APSA, opening thoughts in presenting "The Ins and Outs of the Color Shows." Mrs. Manzer further suggested simple compositions with a single interest set in a simple symmetrical arrangement of major and minor elements. Clouds, for instance, can add rhythm and music to a picture or throw disharmony or confusion into it. One gets more "ins" with color shows when we practice framing the principle subject so surrounding material emphasizes the importance of the subject and keeps our interest upon it.

On Thursday evening, Jay T. Fox, APSA. presented a program titled "Nature's Highlights," a 16 mm, full color 1600 foot movie, depicting his specialized technique in close-ups and ultra close-ups. The film, in four sections, covers Botany, Insects, Exotic Fish, and Gemology. The portion on Botany covers flowers in all seasons, and fascinating time-lapse sequences of flowers opening. The gemology portion of the film is a pictorial study of the famous Morgan Gem Collection at the Museum of Natural History in New York City.

Friday morning, Aug. 15th, brought us a program titled "Swordfishing out of Gloucester," presented by Dr. Richard B. Pomeroy, APSA, and which in a matter of minutes depicted what takes place on an eight day trip on a Diesel-engined two-masted, 67-foot schooner which is manned by nine stalwart Portuguese fishermen from Gloucester.

Another Friday morning program was a non-technical discussion on the use of filters for color photography, both indoors and outdoors, by Charles A. Kinsley, APSA. Emphasis was placed upon the need for only a few filters to cover practically all situations. The moze than 100 slides used for illustrations were made expressly for this talk, and showed both outdoor situa-

tions of people, distant scenics, high altitude shots, objects surrounded by water, snow scenes, and sunrises and sunsets. Situations covering artificial light sources, including photofloods, 3200 K lamps, various types of flash lamps and general tungsten illumination were also discussed.

Then came the annual Color Division luncheon which has become a tradition in in PSA convention programs. The luncheon was attended by 125 CD members and their guests in the Grand Ballroom of the New Yorker and was presided over by Bob Goldman, who with his wife, Edna, were hosts for the occasion.

A very unique program was given Friday afternoon by Amy and John Walker as one of the CD's featured programs. The program was in two parts: The first covered the history of modern painting, illustrated by color slides of paintings which were significant in the development of Modern Art. The second part consisted of a showing of slides made by the Walkers in the modern trend which have been successful in International Exhibitions. Other experimental slides were also shown.

The 1952 Color Slide Clinic was conducted on Friday afternoon, again under the supervision of A. C. Klein, APSA. Those serving on the panel which discussed the slides presented for criticism were: Rev. H. Bielenberg, APSA, Robert J. Goldman, Charles Kinsley, APSA, Dr. Frank E. Rice, APSA, Warren Savary, APSA, Mrs. Alice Stark, Mrs. Sandra Thaw, and Leonard A. Thurston. The panel discussed the merits and shortcomings of 100 slides which were selected for criticism out of the rejected slides from the recent judging of the 1952 PSA International Color Slide Exhibition.

"Improving Your Kodachromes" was the title of the program presented Saturday morning, August 16th, by Louis J. Parker, APSA, a discussion of exposure determin-

ing devices with appropriate illustrating slides. The technique of fill-in flash, lowering the lightness scale by means of bounce board reflection, and the camera angle for the purpose of composition comprised the first part of Mr. Parker's program. Close-up techniques and the correct method of computing exposure were discussed together with a demonstration of simple masking procedures for best results in duplication.

Saturday afternoon John W. Doscher, FPSA. FRPS, gave a fascinating demonstration in the technique of making dye transfers. His talk covered the transition from black and white to color printing, the equipment required, the breakdown of transparencies, the use of, market for, and future possibilities of color prints.

The curtain call for the Convention was the Honors Banquet which was held in the Grand Ballroom of the Hotel New Yorker on Saturday night, Aug. 16th. Among those receiving honors, the following are members of the Color Division: Fellowships--II. Clyde Carlton, Dorothy M. Eidlitz, John A. Norling, Orlando E. Romig, Allen G. Stimson and Doris Martha Weber. Associates-Ruth Sage, Richard B. Pomeroy, W. J. Schubert, Merril W. Seymour, Amy Mintel Walker, Jack Breed, George Ehrenfried, Caryl Firth, Louise Agnew, R. B. Horner. Robert L. McIntyre, Walter E. Parker, Pearl Schwartz Rice, Charles A. Howe, Rolland H. Rahe, W. K. Raxworthy, Thomas Limborg, Hailand P. Nasvik, John A. Maurer, Stella Jenks, James P. Thompson, Lynn Fayman and Sam J. Vogan.

The 1952 PSA Convention is over; unlike the political conventions that we all recently had an opportunity to sit in on, we are all loyal to the same initials—P. S. A. For those who missed it, it's too bad—IT WAS GOOD.

ROBERT J. GOLDMAN

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

And A Good Time Was Had By All Another National Convention of the Photographic Society of America has gone into the history of the society and as usual another milestone of progress in photography has been recorded for posterity. What I'm trying to say is that the 1952 National Convention was another of those big successes that we have come to look forward to. The national and the local convention committees are to be congratulated on a real fine job.

Howard E. Foote, APSA was the Nature Division's representative on the local exhibition committee of the convention and certainly did a man-size job in arranging for the judging and exhibition of the nature section of the show. The Nature Division would like to tender him a vote of thanks for his efforts. Warren H. Savary, APSA was the Nature Division's representative for the program and all of you folks who were present know what a wonderful job he came up with. Mr. Savary was probably one

of the busiest men during the convention which was apparent to those of you who attended but what was not apparent were the months of tedious work that he put into the preparation of the program. For his time and effort Mr. Savary has the thanks of the executive committee and the memberbody of the Nature Division.

The Division wishes to express its thanks to those who contributed of their time, effort, and their knowledge to present the marvelous program for N.D. members in attendance. To Mr. J. Donald Sutherland and Mr. Ralph E. Lawrence for their presentation of "Birds of Washington". To Life Magazine, for their "Darkroom Tour". To Dr. B. J. K. Kaston for his "Photography of Spiders", a milestone in nature photography. To Helen C. Manzer, APSA for her "Ins and Outs of the Color Shows". To Jay T. Fox, APSA, for his "Nature's Highlights". To Bruce Force for his "Photography of Miuerals". To Dr. Roman Vishniac, for his "Discovery of Nature". To C. B.

Schaughency, for his Color Motion Picture "New Jersey Birds". To Professor John Starr, for his "Adventures in Underwater Filming". To Ruth F. Sage, APSA, for her very informative how-to-do-it program, "What Makes a Nature Picture" in which she was assisted by H. Lou Gibson, FPSA, Chester Wheeler, Hon. PSA, and Lowell Miller, APSA, with an assist from Eastman Kodak who supplied some of her props. Our thanks also to all the other New York N.D. members who collaborated in making the nature section of the 1952 convention something to remember.

The Nature Division luncheon again was a big success on Saturday noon, about one hundred members of the division breaking bread together. Naturally the Honors Banquet on Saturday night was the big event of the convention with the Nature Division being well represented among the recipients of bonors.

A Follow Up Report

In the last issue of this column the writer held forth a promise of a dozen sanctioned nature exhibitions in 1953. He mentioned the possibility of a nature section to the 1953 Syracuse Salon of Photography, I spoke of a meeting of the salon committee which I intended to attend. Ruth Sage, N.D. secretary and the writer were present at this meeting and were able to be of assistance in the preparatory work for their salon; we also did a job of selling, the success of which is recorded in a letter from the Syracuse salon secretary which the writer received this day, just in time for the inclusion of this report in the column.

I quote from this letter: "We were very glad to meet you last Wednesday night in Rochester. We want to thank you for coming, and for all the helpful advice you gave use. We will definitely have a Nature Section in our salon; your interest and encouragement gave us the necessary incentive to do it".

Information regarding the Tenth Syracuse International Salon is:

Mention was also made in this column last month of a possible nature section in the Cleveland International Exhibition for 1953. The 1952 exhibition in Cleveland was judged last Saturday, August 23, the writer being privileged to serve on the color jury of this exhibition. He was assured that there would be a nature section included in the 1953 show. This means that eleven of the promised dozen nature shows are to be a reality, and we hope soon to have the twelfth accounted for.

It is hoped that this column will be able early in the coming year to publish a calendar of nature shows for the entire year.

Star Ratinas for Nature Workers

Better get out your file of nature catalogues and carefully scan your print and slide files, yes it might be a good idea to start a journal recording your acceptances and rejections in the recognized nature exhibitions. Why? you say. Well, the division is about to launch a Star rating system similar in aspect to that of the Pictorial

Division.

The details have not been worked out as yet (at this writing) by the executive committee of the division but they are being ironed out. Naturally the number of presently recognized nature exhibitions is far below the number of pictorial exhibitions and therefore a fair and equitable division of prints and slides and their acceptances will have to be determined giving consideration to the number of approved exhibitions. As soon as a schedule of rules and regulations governing the number of pictures and the number of acceptances are determined, announcement of same will be made and the rating system will be instituted.

Nature Division Services

About a year and a half ago the Nature Division adopted a criticism service for both prints and slides, available to all members of the division. Our experience since that time reveals that this service has proven very popular with the newer members to the division and to the non-exhibitors but that the older members of the division and the exhibitors do not take advantage of this service. The writer has taken note of this fact and given it some thought. Probably some of the more advanced workers would get a surprise if they were to try it just once.

The prints and slides submitted for criticism are evaluated by some of the top nature workers in the country and an effort is made to distribute the material to different critics so that a person who makes regular use of this service will find that they have the benefit of a variety of opinions and evaluations on their various enorts. So I say the service can be of value to both advanced workers and newer nature enthusiasts.

While speaking of N.D. services this might be a good time to make mention of some of the services that are in the making at this time. Two different tape recordings are in the making now and should be ready for distribution about the first of the year. We are at this time recruiting circle secretaries to handle two new nature portfolios. It might be well to get your names to Ruth Sage, N.D. Sec'y., at once if you care to enroll in one of these. Another feature in its formative stage is a nature color slide circuit for member camera clubs, This should prove popular with the clubs who have N.D. affiliations. Naturally, this activity will have to be confined to about ten clubs to the circuit in order to have it make the rounds in a reasonable time. If, however, we find that sufficient clubs care to participate, a second circuit will be organized.

Too Late To Classify

Comes word from Wan Tho Loke of Singapore, that the Singapore Art Society has definitely decided to include a Nature Section in its Fourth International Exhibition of Photography to be held in the British Council Hall, Stamford Road, Singapore from February 7, through the 15th. The deadline for receiving prints being January 9. This exhibition will be restricted to prints.

The exhibition will be conducted to conform to PSA standards and will therefore be recognized by the society as an approved

show. The judges will be: Viscount Hanworth, FRPS, Dr. C. A. Gibson-Hill ARPS, and Wan The Loke. Medals (Silver and Bronze) and certificates of commendation will be awarded.

Entry forms for this exhibition will be mailed to American Exhibitors. Mr. Loke however advises that for any of us who may not receive these forms instructions are to forward our prints to him personally, without entry forms and they will be entered by him. Mr. Wan Tho Loke, Cathay Building, Singapore.

PHOTO-JOURNALISM

. WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

If you did not attend the convention during August at the Hotel New Yorker, read on and see what you missed. If you did attend, read on and receive some pleasant memories, and plan for next year.

First, as National Convention Chairman of the PJ Division and in behalf of my coworkers Dave Eisendrath and Bob Garland, I must begin this with apologies to those people who were required to stand at many of our presentations and to others who were turned away after standing room had also become filled. We knew that we had an outstanding program but we underestimated the popular acceptance which developed from the very first presentation. Again, we're mighty sorry but we will be ready for you next year.

Next, I want through this column to thank many, many people who helped and cooperated with us in making the P J program such a success. There is always so much pick and shovel work to be done for as much as six months in advance and to all of these people, committee chairmen, their committee members, volunteers and everyone, my heartfelt gratitude and thanks. You folks made this convention possible.

Thanks too, to you many fine-spirited people throughout the country who wrote to me and offered to help in any way that you could. Many of you we didn't call upon but it felt so good to know that you were there if we needed you and your moral support made the job easier.

How can I say thanks to those wonderful people who actually put on our programs, who actually were our programs? I hope that they felt our thanks and shared our pride when they saw every seat filled, all standing room taken, hour after hour and day after day. What more can I say?

Now for some highlights of the P J program. We presented fourteen separate sections in our four day program. The total attendance at our programs was 1715 people. Seventy seven new members joined up with the P J Division and there were promises of many more when PSA renewals become duc.

We displayed 75 prints in the exhibition and many of these had been judged as among the best news photos of 1952. There was always a large crowd around this exhibit.

Through the courtesy of Life Magazine, we ran a tour through their new, ultra-modern darkroom on Wednesday afternoon.

It was just another workday for Life so they had to limit us to 100 people, 10 each half hour. Even so, we did disrupt their operations to some extent and we appreciate their fine cooperation in putting up with us. Because so many people wanted to make this tour, we had to limit it to P J members only, and again we apologize to those who applied too late to get in the first 100.

Knowing that a great many of you readers did not attend our convention this year by reason of distance, expense, time, or whatever, let me outline what you missed in the P J programs and perhaps it will encourage you to prepare for the convention next year at Los Angeles.

We started off with a round table discussion on "Everyone is a Photo Journalist". This was presented by David B. Eisendrath, APSA, Robin Garland, APSA, and myself. I won't get it in this issue, but I hope to write a feature on this subject soon because it drew considerable interest at the convention. We signed up several new members as a result of this discussion alone.

We next presented Dante O. Tranquille, Chief Photographer of the Utica Observer Dispatch, who told us about "The Versatile Small Town Newspaper Photographer" And has he had experiences!

The next day Fred Maroon who has produced All American yearhooks, told about "Producing Prize Winning School Annuals." Fred knows how, he produced the country's best in 1950.

This was followed by Morris Gordon of the Western Electric Company and Hal Power of the Shell Oil Company who gave us their knowledge of "Industrial Publications and Industrial Photography". They are among the best in the business.

A feature to a packed house was "Photography Serves in Security and Crime Prevention". Who could better put on a show than Donald J. Parsons of the F.B.1?

Again to a packed house we presented Don Mohler of the General Electric Company in "Light is not Artificial, it's How you use it". Don is called the clown prince of lighting and they are still talking about his program.

The following day Wyatt Brummit of the Eastman Kodak Company presented "How Live is Your Morgue?" which is just what a lot of us needed to know about how to organize our print and negative files.

Harold Blumenfeld of United Press Acme Newspictures next tried to answer this one "Where is the Cash in Press Photography?" We found out where it is all right, and now it's up to us to get it out. We got a lot of good ideas on how to try.

We next found out what happens between the darkroom and the newsstand. Peggy Sargent, negative editor at Life, gave us a very fine talk on the life of a negative from time of receipt until it is published if luck is with you. We never knew that there were so many pitfalls for a negative.

Dave Eisendrath, APSA, and a very successful free lancer, told us the next day about "The Rights and Privileges of the Photographer". Again a lot of pitfalls and Dave knows all the answers. Can you take certain pictures and have you the right to publish them? Dave told us.

This was followed by a talk on "Picture Agencies How they work and how they can work with you". Kurt Safranski of Black Star Pictures and Arthur Brachman of the Free Lance Photographers Guild explained their respective operations which drew a multitude of questions from the audience to the enlightenment of all of us.

Alfred Eisendrath of Life next told us about what it takes and gives to be a magazine photographer. Has he been around And we found out that most of his stuff is 35 mm, even to 1/8 second hand held at times. No

wonder he is good.

We thought that we had our program in bed by this time but by popular demand we held another roundtable similar to our opening presentation. This was not advertised but we still had a full house. Lots of questions and answers in this one.

Now you have an idea of the extent of the PJ program this year and also why we had such a successful convention. If you missed this one, don't miss next year.

PSA STEREO DIVISION

FRANK E. RICE, APSA ...

228 N. LaSalle St., Chicago 1

Stereo Startles Conventioneers

At the 1952 PSA Convention stereo photographers, most of them with their cameras, showed up in large numbers. As to the acceptance of the stereo programs, we will quote the New York Times of August 17, in its report on the convention:

"The new Stereo Division's debut as the society's seventh group was unusually successful, attracting overflow attendance at almost all of its meetings."

There were so many interesting events on the stereo program that no one of them can be called the "highlight." There were discussions to satisfy the most technically-minded as for instance—Samuel Kitrosser on Simplified Calculation of Stereo Interocular Distance, presented in conjunction with the Technical Division, which was anything but "simplified" to stereo photographers who are mainly interested in taking pictures.

Member Paul J. Wolfe's travelogues on "Mexico" and "The Colorful West" were perfectly organized. The slides were tops in pictorial interest.

Dr. Kenneth S. Tydings, author of The Stereo Realist Guide, instructor in photography at Long Beach (N. Y.) People's College, addressed the Section on "Simplified Stereo."

Equipment Clinics

Two periods were devoted to clinics---one on Slide Mounting and the other on Stereo Materials and Equipment, Participants were representatives from Brumberger, David White, Eastman, Holson, Loucks and Norling studios, Morgenthaler and Stereo Graphic Studio. Questions were shot at the panel from the audience about such things as the Realist focusing knob turning too easily, location of the flash gun holders, and how to shoot close-ups. We are advised that for extreme close-ups, it is best to take two shots,-one for hand viewing and one for projection. More distortion is observed in projection; and here it may be especially necessary to narrow the interocular in

Bob Hall demonstrated the new SILVR-SCREEN—metal on plastic base stretched tight. The Holson Binders representative, Mr. Holtzman, corrected the impression that seems to be about:—The plastic used in their binders to cover the transparencies do not disturb the direction of polarized light:

they can be used for projection exactly as slides bound in glass.

Member Victor Ellis, who offers custom built photographic equipment, urged that more attention be given to stereogram transparencies in sizes other than 35mm. Other sizes have advantages,—16mm especially for hand viewing and for economy; and the larger sizes for more obvious stereo at the greater distances. The larger sizes also produce more dramatic effect.

Clinic for Sick Slides

Bart Brooks and Jack Norling two of the judges that selected the show slides, together with Henry Cordes, substituting for Paul Wolf, the third judge, discussed slides as thrown on the screen. For the most part these were stereograms that had been rejected in the show. The judges expressed their views as to wherein the slides were not up to par. Following are some of the points made (not all of which were agreed to by the audience).

"Frozen" water is more objectionable in stereo than in planar. Use slow enough exposure so that a little movement is obvious. The same holds for jumping horses and other fast moving objects.

Pattern is OK for planar but not for stereo unless it is something very unusual.

Avoid strong contrasts, white against dark, as it causes "ghost" in projection. This objection does not hold for hand viewing of course.

Distortion is especially fatal where people and animals are concerned. It is best not to try portaints unless you have a stereo camera built with long focal length lenses and shoot from a distance. (The audience did not agree entirely with this one.)

These judges do not like silhouettes—look like black cardboard cut-outs, they say;—no good for stereo, OK for planar.

One picture of a pile of broken timbers, brought forth the comment that the stereo photographer "cannot glamorize junk" as can often be done in the dark room by the black and white photographer.

Subject Distance and Interocular

In a number of the discussions during the week reference was made to the formula that subject to lens distance should really not be less than 50 times the interocular spread of the lenses on the camera used. This is especially true where the stereograms are to be projected. It was stated that 15 times interocular is not too bad for hand viewing.

When taking closer-up pictures by stereo, the interocular should be narrowed—by the use of a slide board or in some other way. Floyd A. Ramsdell illustrated the use of two cameras and a mirror in front of one, as a means of varying the interocular.

Motion Pictures in Stereo

There were several programs in which the Motion Picture Division joined with the Stereo Division.

The stereo attachments for the Bolex camera and projector were demonstrated by a representative who predicted that in 5 years all movies will be in stereo. He could see no solution to the problem of the audience wearing glasses.

Douglas Winnek, a photographic engineer, who was scheduled to speak on Saturday afternoon on "Stereo Without Viewers or Glasses" was ill and did not show up. So, if he had the solution, we did not hear it. it.

Floyd A. Ramsdell lectured on "Stereo Movies the Professional Way". (See also above). He demonstrated the importance of generally keeping the images back of the screen in projection. At the screen plane, homologous points coincide. In the case of distant images, the points must not be more than 2½ inches apart.

There were some interesting demonstrations of runners coming toward the screen —homologous points coming closer and closer together until they coincide.

Among the important uses for stereo motion pictures mentioned were student teaching, sports technique (golf swing, tennis stroke) and employe training.

Showing of Accepted Slides

One hundred slides, accepted by the judges, entered by 41 photogs, were shown to a large audience. Almost every kind of a picture from landscape to non-objectives were represented. However, there were few, if any, portraits, the judges being "allergic" for the reason above stated.

For the show, as well as in all the projections of stereo slides throughout the week the projector was furnished by David White as was also the projectionist. Most of the time it was Jim Calder himself. The screen also furnished by David White was the new SILVRSCREEN. See above. (We are assured that the entry fee hereafter will not be \$2. Those who entered this time may get \$1 back—that is if the Convention Committee ends up with a surplus.)

Stereo Shooting All Over the Place

In the meetings, at the dinners, in the lobbies and on the sight seeing boat ride arranged by the Convention Committee, stereo cameras were much in evidence. We hope to have a set of slides which can be loaned to clubs, picturing the principal events at the convention.

Great credit goes to Norman Rothschild who was the activator in New York in charge of the stereo grogram, and to some good helpers he had, including Henry Aldrich, Russell Darby, Harry Fisher, Phillip Sternberg and others.

Next year the convention will be in Los

Angeles, early in August. Calling all stereophotogs in that area!— Are you going to give us a good program in keeping with the reputation of the great Golden State? We can help you from here. But mostly it is up to you. Let us hear from you and soon.

Stereo Dinner

Thirty avid stereoists showed up at the rather impromptu dinner, following which there was a lively round table discussion of many and various things. The formation of stereo clubs and the problems involved were well covered.

The question was raised as to whether our Stereo Division is not giving a disproportionate amount of attention to projection and its problems. Are we neglecting those who are perfectly satisfied with hand viewing? What say you, SD members?

David White Award

Making the David White Award "For Important Contributions to the Art of Stereoscopic Photography" to H. C. McKay was a special event on the PSA banquet program. This is to be an annual award made to a person chosen by the Stereo Division. Besides a handsome engraved plaque, struck off by the David White Company, Mr. McKay received a large camera case containing a Realist camera with flash, viewer and all the other trimmings. Do we hear nominations for next year?

Heard at the PSA Convention

LeJaren Hiller, long time professional photographer, in his talk said that from the time of his early photographic career he has concentrated his attention "in front of the camera." His only interest in camera mechanisms is in choosing a camera that will permit him to take pictures without having to divert his mind to its operation

For each 1 inch separation of homologous points on the screen one may figure roughly a 1 mm difference in the slide, -an indication of the precision required in slide mounting for projection.

It is suggested that the term "interpupilary" be used in connection with the eyes;—"interocular" in relation to the camera. There are a couple of other terms sometimes used in these connections—"interaxial" and "stereoscopic spacing." A task committee of the Technical Division is now working on nomenclature.

Whether anyone can see stereo in objects beyond 150 feet was questioned.

The Stereoscopic Society

Affiliated with the Royal Photographic Society of London is the Stereoscopic Society with members in Britain, New Zealand and Australia as well as the U.S.A. The SS was founded in 1893, the American Branch in 1917. Print and transparency folios are circulated among the members. Large sizes as well as 35 mm are included. Each member of the folio circuit adds his comments about all the pictures in the folio as it comes to him. Information about membership may be obtained from the American Branch Secretary, R. W Strong. 450 Russ Building, San Francisco 4. Calif.

On The Way -

Short notes about new developments in photography and related arts.

Kodak unveiled two new ones recently that will have a big impact in business and in the printing field. One is a new paper which reverses itself in the developer to a positive image. To be marketed first, we understand, through Photostat Corp., for business use, it is ideal for the many times a photostatic positive is required and the negative is just surplus. The developer is special.

The other development, of great importance to small magazines is a color printing process for offset lithography. Based on 35mm and Bantam originals, it provides a simplified routine for producing three separations and the three printing plates. Samples we have seen indicate that the fourth or black plate will not be needed. Process based on use of Kromekote paper, an extremely white, high-gloss paper that heretofore has been available coated on one side only, but now can be furnished coated both sides. Since the other side of singlecoated Kromekote was a dingy, matte color, like newsprint, it meant that alternate pages of a publication would have to be type. With the new paper, that last barrier has been removed.

Almost a year ago your Editor posed for a snap outside the research laboratories of Remington Rand. That isn't news, but what followed the shutter click is. We took the holder into the darkroom and with the white ceiling lights burning at full intensity, Bob Wark, the lab director pulled the slide, took out a sheet of paper and handed it to me. "Put it in that tray of D-72", he said. "What, and get a fogged picture?" "Do it". and we did, and up came the picture, positive and without a trace of fog! The new emulsion seems to have the faculty of responding only to the first exposure. Lloyd Varden described it completely in his paper on light-sensitive materials presented as the Brehm Lecture at Rochester this spring. According to Wark, there is no limit to the speed or color sensitivity of the new emulsion. At first it will be available only for office copy use, eliminating the need for a darkroom. Later, who knows?

DARKROOM HINTS

By Francis Ashley Faught, M. D., PSA.

Aids to Making Chemical Solutions

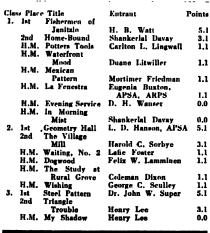
Some salts, such as potassium bichromate, potassium ferri-cyanide, and others, dissolve with difficulty, one may use heat where permissible, but it may not be advisable, or convenient to effect solution by this means. Prompt solution may be accomplished with a mortar (approximately 3" in diameter) and pestle. In this crystals may be rubbed up in a small amount of water until solution is effected; this concentrate may then be diluted as directed in the formula. This is not only a definite time saving procedure, but it also assures complete solution. Hypo may be dissolved quickly by putting it in a funnel with cheesecloth liner, then pouring hot water through. A quart of hot water will dissolve two pounds of hypo rapidly.

PICTURE OF THE MONTH, JULY



Fishermen of Janitzio

H B. Watt





Negative and Clips V Wellington Lee

	H.M.	Farm Visiting	Dan F. Leung	1.1
	H.M.	Apple Blossom	R. Eisenhauer	1.1
4.	let	Pia	Erma R. DeWitt	5.1
	2nd	Ancient Mariner	D. H. Wanser	3.1
	н. м.	Chief Wolf		
		Robe	W. L. Middleton, Jr.	1.1
	H.M.	Peggy	Rietta Scofield	1.1
5.	let	Billie Ray	Dr. John W. Super	0.0
б.	lst	Dinner Time	George J. Munz	5.1
	2nd	Say, These	.	
		Birds Know	Edward Hutchinson,	
		How to Live!	ARPS.	3.1
	H.M.	Necessity	Marion W. Tibbitts	1.1
	H.M.	Silky Trio	Walter E. Coburn	1.1
	H.M.	Passion Flower	Clifford B. Paul	1.1
	H.M.	Joshua Tree	M. G. Smith	1.1
	H.M.	Few Worries	Max Trainer	1.1
	H.M.	Freckles	W. L. Middleton, Jr.	0.0
3.	let	Negative and		
-		Clips	Wellington Lee	5.1
	2nd	Thru the Fury	Eugene R. McLaughlin	3.1
	H.M.	Weston Beach	John Tellaisha	1.1
	H.M.	Spring	Felix W. Lamminen	0.0

CUMULATIVE	SCORES	THROUGH	JULY,	1952

Super	31.7	Leung	11.3	Middleton	8.3
Buxton	20.7	Hutchiuson	10.7	Ensenberger	8.2
Fondiller	20.5	Scofield	10.6	Dietze	7.7
Lamminen	18.7	Munz	9.7	Ellie	7.6
DeWitt	15.7	Davay.	9.6	Wy	6.6
Friedman	14.7	Fore	9.6	Hall	6.5
H. Lee	13.5	Wanser	9.3	Eisenhauer	6.4
Tibbitte	13.5	Brown	8.4	Watt	6.2
W. Leo	11.5	Lane	8.3	Herzog	5.4
Royky	11.4	McLaughlin	8.3	Sorbye	5.4

LEADING	G STATE	
THE WINDS		ı

	110311000110		
New York	93.6	Iowa	14.6
Michigan	56.0	Minnesota	13.6
Connecticut	3.63	New Jersey	11.3
California	37.1	Florida	10.4
Massachusetts	33.0	Wisconsin	8.9
D. C.	21.4	Pennsylvania	8.7
Illinois	21.2	Oklahoma	8 3
Tennessee	20.7		

LEADING PICTORIAL PORTFOLIOS

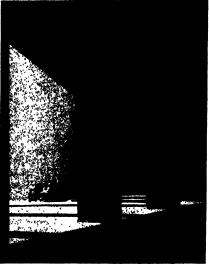
4130.1	3516.0	1011.0	38 7.8	57 6.3
726.0	1313.7	4410.0	39 7 7	16 5.1
5518.7	3111.3	20 9.7	27 7.0	40 5 1
1917.2	4911.3	36 9.4	52 6.8	65 4 6
216.8	2511.1	3 8.3	8 6.5	29 4.5

LEADING PORTRAIT PORTFOLIOS

1....19.2: 2.... 5.7 14.... 5.2 8....11.5 16.... 5.7 5.... 4.9



Steel Pattern Dr. John W. Super



L. D. Hanson, APSA. Geometry Hall



Ceorge J. Munz Dinner Time

PIA, by Erma R. DeWitt is the cover picture this month It won First Place in Class 4.

Barbarz Standish, APSA. L. Whitney Standish, FPSA Nethan H. Pulling Dr. I. W. Schmidt, APSA. Mass. Mass. k City Maurice H. Louia, APSA. Ruth F. Sage Frank E. Fuller, APSA. H. Joseph Ensemberger, APSA. Buffalo, N. Y. Bloomington, Ill.

REMARKS REMARKS

The first six books of the Picture of the Month were exhibited at the Convention. I hope those of you who saw how valuable this Library is becoming for exhibition purposes will get into the game and send prints, and I do mean the Fellows and Associates of the P.S.A. who so far have been conspinuous for their absence! We are getting some very fine nictures. but we need even more and even fine pirtures, but we need even more and even better. Why let the others have all the fun when maybe you can make pictures as good as theirs? R. HOCAN,

Clerc ---- from page 581

tographic scientifique et appliquee". Paris, 1935; and editor of the Fifth and Sixth.

Translator of the following books: Le teleobjectif et la telephotographie by T. R. Dallmeyer. Paris. 1904

La photographie des objets colores by C. E. K. Mees. Paris. 1910

La principes de la photographie, by C. E. K. Mees, Paris, 1923.

La negatif parfait: comment l'obtenir by B. T. J. Glover, Paris, 1925 La perfection de l'epreuve photographie by B. T. J.

Glover. Paris. 1926 La formation de l'image photographique by E. Gold-

berg. Paris. 1926 Editor of Le Procédé and Science et Industries photo-

graphiques. He has published extensively in the photographic periodicals over a long period of years.

Ever Try Glycerine?

Most photographers make the acquaintance of glycerine in their own darkrooms. One of the first "tricks of the trade" that every photographer learns is that a little glycerine in the final rinse water provides prints that dry without curling. In addition, by overcoming the tendency of the gelatine layer to harden and crack, glycerine helps to render the prints pliable and easy to handle. If prints are to be ferrotyped, the glycerine treatment improves gloss, combats the tendency to stick to the ferrotype tin and reduces the possibility of pits, dull spots and "oyster shell" markings.

October 1952



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baths varies somewhat with different authorities. The War Department's manual on basic photography had advised that a suitable solution is made by adding one part of glycerine to 10 parts of water. Immediately after the prints have been washed, they are placed in the glycerine bath and allowed to stay there for at least five minutes. If the softening action is not sufficient, the amount of glycerine may be increased or the solu-

90° F. Prints are not rinsed after the glycerine treatment, but are placed immediately on blotters, drying stretchers, or ferrotype plates. A suitable print "flattener" can also be made by adding 4 ounces of glycerine (U.S.P. grade) to one quart of water. This solution may be used on rough or matte prints as well as on glossy prints to be ferrotyped.

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609

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Wanted---March Journals

Headquarters finds itself completely out of stock of the March, 1952 PSA Journal. Copies are needed to fill special requests. If you no longer have need for your copy, send it to Headquarters. For each copy received by November 1 in good condition, HQ will send a set of three PSA Decals, worth

Two New Handbooks

Two new handbooks in the familiar format have been announced by the Eastman Kodak Co. One is for the industrial photographer, the other for the professional.

The Industrial Handbook contains Data Books on Microfilming, Photography Through the Microscope, Service Pictures and Kodagraph Reproduction Materials. Price is \$4.

The Professional Handbook includes Data Books on Camera Technique, Negative Making, Maintenance and Repair of Professional Equipment and Professional Printing. Price is \$4.

The separate Data Books will be avail-able at 50 cents each.

Membership Directory

Work starts soon on the annual Membership Directory. The last one was printed with the January issue of the PSA JOURNAL. Look at that issue and see if your name is listed properly, that all your Division affiliations are shown, and, if you have honors or are on a committee, that you are properly listed.

If you find an error in your listing or that of a friend, won't you drop a line to "Directory, PSA Headquarters, 2005 Walnut St., Phila. 3, Pa."?

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July, 1952

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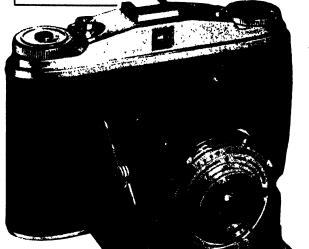
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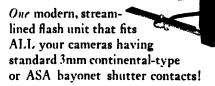
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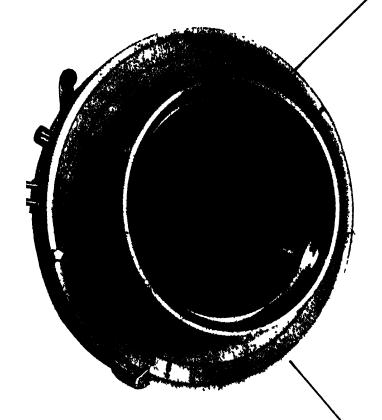
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THE PRESENT STATUS OF THE DIRECT NEGATIVE-POSITIVE COLOR PROCESSES IN EUROPE

H. Gordon*

The development of direct color printing methods cannot yet by any means be considered finished. It may be assumed that the technical details of the advances in this field in America up to the present time are familiar to all readers of this publication. It may be of some interest, therefore, to discuss the four different processes which have been developed in Europe during the last about fifteen years.

A certain relationship in image structure exists between the American processes of Kodacolor and Plenacolor on one hand and the following European processes on the other:

Agfacolor Gevacolor Ferraniacolor Telcolor

With any of these processes it is possible to obtain results of high quality if all conditions essential for a satisfactory balance between negative and positive have been fulfilled.

All methods to be described have the following in common: As the first step a color negative is generated in the camera in an integral tripack material. Its colors are essentially complementary to those of the subject. After the negative material has undergone a special development, any number of colored paper pictures of the same subject can be made on a positive material of similar layer structure by a suitable printing and color development procedure.

With regard to the historical development, the following data appear to have been established:

- (1) Already in 1933 the technical possibilities in theory and experiment existed, and these investigations were carried out largely in the plants of Agia.
- (2) The colored paper picture of today has evolved from the procedure for producing motion picture color films, printed from color negatives, with suitably modified details.
- (3) Due to the particular conditions of the war and afterwar years these Agfa methods have been taken over and further developed by other manufacturers.

Prior to the development of the processes described here it was necessary for the making of a colored paper print to start with black-and-white separation negatives and combine the separation positives (derived from them in the three primary colors) during the printing process by special methods so that a paper picture in natural colors

*Swedish Colorphoto Corporation, Stockholm 1, Sweden. Received 9 July 1952. Translated from the original German by G. A. Wiesehahn.

could be obtained as the final result. The best known techniques, still much used today, are:

Carbro Dye-transfer Duzochrome

and their modifications. All these processes are—due to inherent causes of defects—expensive to carry out and therefore suitable for certain special purposes only. There had been therefore much demand for direct methods for the preparation of pictures in natural colors. The methods employing color transparencies and a following color reversal procedure, such as Ansco Printon, offered a certain possibility in this direction. However, there was no corresponding process available in Europe.

The method using a negative in complementary colors has become today the starting point for a generally applicable procedure. Although the American production figures can hardly be attained in Europe, the four makes mentioned above have obtained overall results which are qualitatively as well as quantitatively very favorable. It is our task in the following to discuss the operation of the four processes with respect to both their physical and chemical characteristics and their phototechnical execution.

The negative films which are used as starting material for the paper print processes to be described all have a layer structure which is very similar to that of the tripack reversal films. However, in order to obtain satisfactory print results there must be differences in the gradation as compared with the reversal film. The conventional arrangement is followed in all cases. The uppermost layer is sensitive for blue only. Then follows a yellow filter layer. The second emulsion layer is green sensitive. The third one is sensitive to red.

These three layers contain the corresponding color-forming components. To the blue-sensitive layer there is therefore added a coupler which produces a yellow dye during color development. In the second layer there is the color former for a magenta dye, and in the third one for cyan. The three layers are treated with a common color developer. Whereas in the Kodacolor process the couplers are distributed by physical binding in the form of fine colloidal particles through the emulsion, increase of molecular size by the chemical attachment of long chains has been chosen in all European products to inhibit the diffusion of the couplers in the chromogenic development process. Typical representatives of the many patented color formers for the basic colors yellow, magenta, and cyan (FIAT Final Report #721) are the following:

III. cyan (Agfa F 546)

The developing agent N,N-diethyl p-phenylenediamine, which is also known as p-aminodiethylaniline, is used in most cases. This compound.

$$H_1N \longrightarrow N \xrightarrow{C_1H_1} K_1$$

stains and irritates the skin. For this reason many attempts have been made to achieve improvements by the introduction of substituents. Success has been achieved, among others, by the introduction of a hydroxyl group into one of the ethyl groups of the molecule:

We shall discuss below other components which are present in a typical color negative developer.

The products formed in the negative films during development consist of dyes and it is possible to obtain in this manner, in the printing process, a generally satisfactory color reproduction. Nevertheless in two of the negative processes dealt with here (Ferraniacolor and Telcolor) it has been preferred, in order to improve the quality of the color reproduction and of the gradation, to convert part of the image silver, after completion of the color development and bleaching of the aimularter completion of the color development and bleaching of the simulations of the silver mask. In the other process (Agfacolor and Gevacolor) the image silver formed during the development reaction is completely removed by bleaching and fixation. This should be emphasized because in one of the American can negative processes (Kodacolor) a colored mask is generated during the processing.

Agfacolor Negative Film

The Agfacolor Negative film is commefcially available with a daylight and an artificial light emulsion. The daylight emulsion is sensitized for an average color temperature of 5,800K, the artificial light film for 3,200K. Assuming a normal development, the sensitivity of the daylight film is equivalent to an ASA Exposure Index of 16. The sensitivity of the artificial light film is about ASA 25. It is possible,

sensitivity of the artificial light slim is about ASA 25. It is possible, by prolonging the developing time, to increase the sensitivity considerably at the expense of the gradation. However, an increase of the developer temperature dannot be recommended because of the risk of reticulation at elevated temperatures.

The Agracolor magniful is sold in various sizes: 35mm magazines, foriginally in the length of 36 frames, now with 20 only; Karat magazines for 16 exposures; Roll film sizes 120 and 630. Besides there exists roll film 4.5cm wide. Sheet films are available in all sizes from 2½/4 × 30 cm). $3^{1}/_{4} = 10 \times 12$ inches (24 × 30 cm).

considerable queterities of the seam film type, in the being made in the original film factory called Roscopienka under Russian control. On the different emulsion types was one year aled blowever, it was recently increased to two year lin this consection it may be mentioned the latent image is not very long; so the de film should be carried out within at most of pourse. Otherwise there may be shifts in it three layers which can no longer be consistent. three layers which can no longer be compensated process. That the films should be secret cool as process. That the films should be stored cool and go the effect of chemically active gases is as valid here a reversal films. The keeping quality under tropical condition certain.

Gevacolor Negative Film

The Gevacolor Negative film is available only as daylight simulaion for the 2½, × 3½ inch size on 120 spools. An emulsion for emagnism light has not appeared so far nor a 35mm emulsion in daylight tooling magazines. So far the 35mm film exists only as artificial light emulsion and in lengths required for the taking of motion picture negatives whose popularity is constantly increasing in Europe. The manufacture of sheet films in different sizes is being prepared at the present in the Gevaert plant in Mornel near Antwerp. The development of improvements of these materials is carried out there constantly and intensively rensively

Ferraniacolor Negative Film

The Ferraniacolor film, originating in Turin, Italy, is available so far in the 35mm size for 20 exposures. The $2^1/4 \times 3^1/4$ inch size film is also available. Both sizes are furnished only with daylight sensitization. Nothing is known up to now of sheet films.

Telcolor Negative Film

The firm of Tellko in Fribourg, Switzerland, sells the Telcolor film. This is sensitized as a universal film which permits the taking of exposures on the same material in daylight as well as artificial light. The 35mm films are available in magazines for 20 exposures, the $2^1/4 \times 3^1/4$ inch film in the 120 size for 8 exposures. Sheet film is also available.

The practical speed of Gevacolor daylight film is given as 24° Scheiner corresponding to ASA Exposure Index 16 with standard development. It too can be increased by prolonging the development time. Thus the speed of both Agracolor and Gevacolor negative is higher by one half to one full stop than that of the corresponding color reversal films. The sensitivity of Ferraniacolor and Telcolor, however, is the very same as the usual speed of color reversal films, which are not being produced by these two manufacturers. This somewhat lower speed is related to the mask development of the two film types.

Use of Optical Filters

The use of filters during the exposure is to be avoided with all negative film types, because the resulting color shifts cannot be compensated during the printing process. Only haze filters are permissible. On the basis of the color temperature for the sensitization only blue-colored flashlamps of the same type as for color reversal films are suitable as

flashlamps for daylight type negative film.

Considering the developing procedure proper of the four negative films, and disregarding the necessary rinses shown in Table I, all ma-

terials described above have four steps in common:

- 1. Developer
- Stop bath Bleach bath
- Fixing bath.

The film makes described here can be divided into two groups; those in which the process is carried out as above, and those in which an additional black-ind-white mask is introduced by an additional black-and-white development after the bleach. Agfa and Gevaert films form the first, Perranja and Tellico films the second group.

It is remarkable that the classical processes of this technique even today, still operate without masks, whereas those which arrived later

Table I.

NEGATIVE PROCESSING TIME TABLE

Step	Agfa	Gevaçolor	Ferrania	Telcolor
1. Development 2. Hardening 3. Rinse 4. Stop Bath 5. Rinse 6. Bleach 7. Rinse 8. Fixing 9. Rinse 10. Stabilization 11. Rinse * End of darkroom	6' 18C 2' 10' 3'4 3' 20' 	10' 20C 10" 5' 30' 5' 30' 5' 5' 5' 5' 5'	7' 18C 20' 5'* 10' 5' 20'	6' 18C 15' 5'* 10' 5' 20'

obtain even better color separation by the masking principle. Tellko, for example, leaves the alternative of operating without mask in its directions and gives as the reason that the development of the silver mask is not without certain technical difficulties. A critical second exposure is required which, with the use of the prescribed mask developer, should produce a density of exactly 0.4 measured on the unexposed image edge.

Practical experiments have shown that the color separation in this manner is undoubtedly improved; but it is questionable, whether this improvement is worth the considerably greater amount of work re-

quired.

Processing Agfacolor Film

The following formulas for the development of the Agfacolor films are typical of formulas for color negative films. The formulas have not been published by the manufacturer because of the restrictive policies of this firm.

Developer	
p-aminodiethylaniline hydrochloride	2.1 g
Hydroxylamine hydrochloride Potassium carbonate	1.2 g 75.0 g
Sodium sulfite, anhydrous	2.0 g
Potassium bromide Sodium hexametaphosphate	2.5 g 1.0 g
Water to make	1.01
Hardening Bath	
Magnesium sulfate Water to make	20 g 1 l
Bleach	
Potassium ferricyanide Potassium bromide	40 g
Potassium bromide Water to make	40 g 30 g
Fixing Hath	
Sodium thiosulfare	300 g
Borax Water to make	5 8
MART IN MUNIC	1 1

The normal developing time of 7 minutes at 18C can be varied between 6 and 9 minutes if known over- or underexposures have to be compensated for. However, underdeveloped color negatives always produce poorer print results than those which are somewhat over-exposed or overdeveloped. With still longer developing times the results become too hard. This is obvious not only in unpleasant image contrast but also in the fact that halation may appear in the paper tripit.

paper print.

The remperature of 18C is very critical for the Agfacolor developer and must not be exceeded by more than 1° without running into the danger of loosening of the layers or of reticulation of the gelatin. The other makes mentioned are less sensitive in this respect. Consequently they do not require a special hardening bath. The density curves are influenced by increasing the temperature as well as by increasing the time in color development the same as in black-and-white development. For uniform results the 18C temperature should be

Table II.

MASK PROCESSING TIME TABLE

	Steps Following the Blesch	Ferraniacolor	Telcolor
1.	Ringe Exposure with 10 lux of white light	10' (from base vide)	10' (from emulsion side)
3.	Exposure with 10 lux of white light Mask development (density of the silver mask 0.4)	3'	3.5'
4.	Rinse .	5'	5'
5.	Fixing Final ringe	5'	š′
6.	Final ringe	20'	20′

maintained =1°. For this type of color developers the rise occurs rather rapidly. This is due to two causes:

1. the high alkali content of the developer

2. the content of hydroxylamine.

The last mentioned substance has proven itself as a development acceler ator as well as antifoggant in all color negative and color paper processes. It may be recalled in this connection that it also is being used in the color developer for Ansco Printon material. The dosage of the hydroxylamine as well as that of the potassium bromide is extremely critical. The following hardening bath—the only one of all the processing baths whose composition has been published by Agfa—is recommended only for soft water but has proven very important in all cases in order to avoid reticulation.

The duration of the following rinse as well as its temperature is of great importance; for the action of the color developer is not immediately stopped in the recommended processing. Instead the film, saturated with solution, continues to develop during the washing. Simultaneously the residual developing agent diffuses out of the layer. The slow diffusion produces a softer result in the negative development which is important for the later printing process in the use of the Agfacolor film. Furthermore the full speed of the film is made use of only

with this washing.

The rinsing must last for at least 10 minutes. With a shorter wash a disturbing color reaction occurs afterward in the bleach bath which stains the negative films making them unsuitable for the production of a neutral color balance in printing. This magenta dye occurs as the oxidation product of the color developing agents with the potassium ferricyanide of the bleach bath and stains the gelatin substantively. It cannot be washed out or destroyed by a chemical aftertreatment. The formation of this fog dye is about proportional to the duration of the intermediate rinse, and after 10 minutes has reached a point where the color fog is practically on a nonmeasurable level.

where the color fog is practically on a nonmeasurable level.

In the following bleach bath the silver, which has been formed during development besides the dye, is converted to silver ferrocyanide and silver bromide. Both are substances which readily dissolve in the subsequent final fixing bath. The duration of the washing following the bleach is only of importance insofar as a somewhat prolonged rinse can extend the use of the fixing baths before renewal becomes necessary. The composition of the bleach bath for films of this type is not very critical, but impurities in the potassium ferricyanide supply may cause variations in the pH value which in such a case should be maintained at 6.0 to 6.3 by a disodium phosphate-sodium bisulfate

The results of the negative development with Agfacolor as well as with the other negative films reveal considerable deviations in the color balance from the theoretical so that the basal character of the emulsion appears sometimes brownish, sometimes greenish, reddish, but only rarely neutral gray. This color tint is noticeable especially in the background fog but extends over all developed colors. The cause is the technical impossibility of manufacturing several emulsion coatings uniformly, conditions which are long familiar with color reversal film.

In the course of several years of manufacture some of the color formers have been replaced by better ones. However, the color tint of the negative emulsions is not of major importance because it always can be corrected by the use of filters in the printing process. One important reservation must be made: the emulsion to be developed must not have passed the date of expiration. If this is the case, the characteristic curves of the three color emulsions foll a developed gray wedge are shifted so that they no longer run parallely to each other. Then a satisfactory neutral reproduction can no longer be expected in the printing process.

printing process.

Besides the dreaded reticulation, due to insufficiently hardened emulsion, dry spots in the form of irregular lime deposits may be mentioned as a defect that may occur. They may be found when the

sodium hexametaphosphate recommended in the above developer formula is left out. In its place Califor can be used. Under no circumstances should chamois or sponges be used in the drying; the danger of scratching the layer is too great and resouching in the print

in many cases is impossible.

There is a considerable difference in the general behavior of the films originating in the Eastern zoile compared with those from the Western zone. In the former the background fog is usually much greater, and the film support is of a different type. It is thicker and consists of nitrate film in contrast to the acetate base of the others. Coating defects, i.e., irregularities in the emulsion, have been observed in both makes and are, in their rare cases of occurrence, obvious mostly as stripes or streaks parallel to the film length.

It may be mentioned that in the first year after the war considerable quantities of Agfacolor perforated 35mm negative motion picture film were put on the market, illegally, in the form of special magazines. The sales agencies offered them as reversal film. The fact is mentioned here to point out that the gradation of color negative films is completely unsuitable for use as reversal film. Only by special processing methods can a less than mediocre transparency result be obtained with

this negative material.

Processing Gevacolor Film

The processing of the Gevacolor Negative films, in principle, follows the formulae just given. Some deviations exist because, due to extra long rinses, the treatment requires more than twice the time. The color developer is very similar to the Agfa formula given above and differs mainly in its content of potassium bromide. The color developing agents can be changed. In any case it is possible to use paminodiethylaniline hydrochloride here too. It is important that the Gevacolor Negative film because of different gradation requires a longer developing time and a higher temperature than Agía film.

A special developing agent, "Gevaminol," produced by the Gevaert company at one time, did not prove itself for the negative process because of fog formation but was well suited for the Gevacolor print

paper. At the present time conversion to a new specially substituted compound, "Gevadiamin," is being carried out.

The hydroxylamine hydrochloride plays an important role in Gevaert's developer also. As alkali, sodium carbonate, is used in place of potassium carbonate. The long washing after the development in case of this negative material is substituted by a short rinse of 10 seconds. Then follows the stop bath which acts simultaneously as fixing and as hardening bath, contrary to the procedure of Agfa which works with a special hardening bath, but without stop bath. The long washing has been postponed to this point after the stop bath, and 30 minutes are considered necessary to avoid the color reaction with the bleach bath. This washing can be carried out in bright light. The bleach bath has a composition similar to the one above, but sodium acetate serves in this case as buffer.

The following rinse (10 minutes) is twice as long as in the Agfacolor Negative process. The subsequent fixing bath is alkaline and contains a small quantity of sodium sulfite which aids in stabilizing the formed dyes. After another rinse of 5 minutes, the stabilizing bath proper follows, which is not required for any of the other negative color film types. It consists of an alkaline formaldehyde solution. For Gevacolor the function of this bath is important. Only by the application of the solution mentioned can the decomposition of the yellow layer

of the film be avoided.

Processing Ferrania Film

The chemical composition of the color developing agent proper has not been defined by the manufacturer. This substance is furnished under the code name "S 41." The chemical properties indicate that it too is a derivative of p-aminodicthylaniline, possibly with a hydroxyl group as additional substituent. According to the exposure conditions of the film a liberal tolerance in the developing time is allowed. It is given as 7 minutes at 18C normally, but can be varied between 5 and 10

given as 7 minutes at 18C normally, but can be varied between 5 and 10 minutes, if tests prove adjustments to be necessary. These extreme variations are intended mainly for negatives on cine film, i.e., for the purposes of the motion accurate industry.

The developer is followed by a rinse of 20 minutes. The directions do not consider a stop or hardening bath. The temperature of all later baths should be at about 15C unless specified otherwise in order to avoid damyging the gelatin. The subsequent bleach bath has the usual composition, potassium ferricyanide and potassium bromide, in a somewhat greater concentration than usual. Afterwards there is another rinse for 10 minutes.

Development of the Silver Mask

Now follows the special process, which distinguishes ! and Telcolor from the two other makes; the development of the and-white mask. Because the silver has largely been conversiver bromide by the preceding bleach bath, it regains in this its, light-sensitivity. This fact can be used to generate a negative, silver image in the film by a controlled significant soft-working Metol developer serves for its developments. the film is exposed for about 5 minutes to a light identity of 100 foot-candles. Then the special Metol developer is entered to the special of the special o until a density of 0.4-0.45 has been produced on the meng edge. About 3 minutes developing time are required. The sition of a suitable Metol developer follows:

Metol Sodium sulfite, anh.	1 g 20 g
Disodium phosphate, cryst.	30 g
Potassium bromide	lg
Water to make	11

Thus only a part of the residual silver bromide is reduced with the mask developer, and it is important that the developed mask is seither too thin not too dense. If the mask is too thin, it is ineffective, if 950 dense, it increases the printing time, shifts the gradation, and leads to halation phenomena. In the final print there occur shifts in the color tone in the dark color areas, e.g., redbrown instead of black. After completion of the mask development there follows a rinse for 5 minutes and then fixation for 5 minutes, using a neutral fixing bath, prior to the final rinse.

Processing Telcolor Film

The negative processing procedure of the firm of Tellko is closely related to the method of Ferrania. It is true that no details as to the composition of the baths have become known, but because the packaged chemicals must be separated in their containers due to their reactivity, conclusions can be drawn as to the quantities of the components. The firm of Tellko also recommends the mask method as the best possible development, but its instruction literature also describes a mask-less standard development, according to the principle of Agfa and Gevaert, because the technical manipulation is simple and the resulting reproduction satisfactory in many cases.

Again the standard developing time amounts to 7 minutes at 18C A rihse of 15 minutes is provided, no hardening or stop bath, and a bleach time of 5 minutes. The composition of the bleach bath resembles that of Ferrania. Exposure for 5 minutes with a light intensity of 100 foot-candles follows and development of the black-and-white mask with a density of 0.4 in 3¹/s minutes. Five minutes rine, 5 minutes in the normal fixing bath, and the usual washing of 20 minutes complete the process. Table I shows the far-reaching parallelism of the various

procedures and their differences in the treatment times.

Some remarks should be made on the light conditions during the processing. The development itself-or in the case of the mask proc ess the first development—should suitably be carried out in complete darkness. If for one reason or another working without any illumination is not feasible, each manufacturer recommends a special darkroom filter. However, it has been established that a darkroom filter suitable for panchromatic materials of highest sensitivity may be used if the customary darkroom rules are observed. The same illumination is necessary for the following washing or all steps preceding the bleach bath. Only after the film has been created for 2 minutes in the bleach can it be exposed to normal room light without damage (but preferably not to daylight because solarization phenomena may occur then).

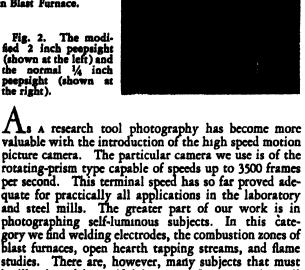
The results obtainable with the four film types reveal a close similarity in their general character if mask development has not been carried out. Bach emulsion type, regardless of the manufacturer, has its characteristic color tint, and it is not always possible to differentiate the various makes by a specific color tint, if they are submitted after development. However the spectral transparency of the formed dyes is very different in the individual makes so that an unfiltered test print during the printing technique (to be described later) reacts immedistely with a strong shift when two identically appearing negatives of different manufacture are examined. Nevertheless the various film types can be printed on color papers of different origin provided that the correct acquired printing filters have been selected.

NOTE. The second part of Dr. Gordon's paper, dealing with European color positive materials and processes for making color prints from color negatives, will be published in the next (December)

FURNACE

Fig. 1. Cut-away View of a Modern Blast Furnace.

Fig. 2. The modified 2 inch peepsight (shown at the left) and the normal ½ inch peepsight (shown at the right).



per second. This terminal speed has so far proved adequate for practically all applications in the laboratory and steel mills. The greater part of our work is in photographing self-luminous subjects. In this category we find welding electrodes, the combustion zones of blast furnaces, open hearth tapping streams, and flame studies. There are, however, many subjects that must be illuminated by artificial means. Impact testing, oil and water quenching, machining of steels, and piercing of seamless tubing are but a few that may be mentioned. One of the most fruitful applications of the high speed camera in the steel industry, however, has been its use in studying the blast furnace. The blast furnace is the most fundamental unit in a steel plant because it is responsible for the reduction of iron ore to metallic iron.

The Blast Furnace

Although the blast furnace has been in use for many hundreds of years, surprisingly little is known of the processes taking place inside the unit. This is largely due to the nature of the furnace and its mode of operation. A modern furnace (see Figure 1) consists essentially of a suitably shaped, steel encased, brick tower about 80' to 100' high with an inside diameter of about 25' at the bottom. Into this tower some 2500 tons of iron ore, 1200 tons of coke and 500 tons of limestone are charged daily and from the bottom liquid iron is withdrawn

PHOTOGRAPHY IN STEEL RESEARCH

R. A. Buchanan*

about every 5 to 6 hours with a total yield of 1000 to 1500 tons per day. The temperature varies from about 300 F at the top to some 3400 F at the bottom. This: latter temperature corresponds to such a bright white heat that the human eye can distinguish little in the furnace without the aid of colored glasses.

In order to withstand these exacting conditions the walls are made of special brick and are up to 3' thick with many metal water coolers built in to increase the life of critical areas.

It is not surprising, therefore, that there have been few attempts to study the inside of the furnace during normal operation, since it is obviously difficult to insert probes and withdraw samples under these conditions. The air required to burn the coke is blown in, under a pressure of 15 to 20 pounds per square inch, near the bottom of the furnace through some 15 to 18 blow pipes or tuyeres which are steel tubes 8 feet long and 6 inches in diameter. It has been found useful to equip these tuyeres with a 1/4 inch sight-hole covered with a blue glass so that the furnace operators can see along the tuyere and into the bottom of the furnace (see Figure 2). In this way particles of coke can be seen moving at such high speed that the eye has difficulty following them. This rather limited vision has been of great aid to the furnace operator and it seemed that a program of study, based on the use of the high speed camera, might prove of value.

It is well known that the preheated air entering the furnace burns the coke which is essentially the only. solid material at this point in the furnace. The combustion results in very high temperatures; 3400 F has been reported.

Preparation for Photography

It was realized that the temperatures involved were high enough so that the subject would be self-luminous but that a special viewing arrangement or peepsight would have to be designed. This consisted essentially of enlarging the viewing window from the normal 1/4 inch to about a 2 inch diameter (see Figure 2). This opening was large enough to prevent interference with the camera lens. In the early design a pyrex glass was used and an arrangement made to cool it by blowing compressed air across the inner face since the temperature of the air in the tuyere itself may be as high as 1000, or even 1200 F. It was found, however, that the cooling air introduced halation effects and a 2 inch flat-ground disc of fused silica was successfully substituted. In this way a view could be obtained of the combustion zone of the furnace through a tube 6 inches it diameter and about 8 feet long (see Figure 3). This gath, an angle of vision of about 3½°. A four inch lens is back on the high speed camera so as to magnify the 6 inch diameter image as much as possible. Kodachsome Type A film is being used throughout the investigation,

Jessey. Presented at the PSA National Convention, New York, N. Y., 13 August 1952, as part of the Technical Division Symposium on Photography in Engineering and Science. Received 25 July 1952.

Light Intensity Fluctuations

In the early work a great percentage of the films were either over or underexposed. It was difficult to understand why the exposures should vary so much, particularly since the same film, camera speed and disphragm opening were used in each exposure. Assuming these factors to be constant, it became evident that the brightness was fluctuating considerable.

ness was fluctuating considerably.

In order to determine how much the light intensity varied a regular photographic exposure meter was used to record the illumination in terms of foot candles. The meter was held in place in front of the two-inch glass opening and a number of readings were made over a period of one hour. The readings ranged from 25 to 250 foot-candles. In one instance, the light intensity changed from 140 to 250 foot-candles in less than one minute.

This simple experiment indicated that an exposure meter of some sort would be required for all future blast furnace work. A standard brand photoelectric cell meter was purchased and calibrated for high speed work. Since this meter has been adopted, virtually all films have been correctly exposed.

Results

When considering the outcome of these photographs it must be stated that they have led to a large and rapidly expanding program of research. Therefore, any detailed discussion is difficult and would probably be of more interest to students of metallurgy than to those whose primary interest is in photographic techniques. However, it is probably of interest to summarize the main results so far obtained. More detail is given in a report by Elliott, Buchanan and Wagstaff. 1

Undoubtedly the most important results have been those obtained indirectly, that is, in answer to questions provided by the movies themselves. The observer looking at the pictures appears to be looking at particles



Fig. 3: "The high speed camers in place to photograph the nombustion zones of a blast furnace. The long red shows in the photograph is part of a water-cooled probe gled to determine the depth of the combustion apies.

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Fig. 4. A glass-sided model, representing a variful cross-section of a blast furnace, demonstrates the divculating zone before a tuyere.

moving away from the camera at high speed. That posed two questions: what were the particles, and why were they moving at high speed at the bottom of an 80

ft. tower filled with granular solids?

The answer to the first question was obtained by photographing a furnace under unusual conditions when it was known to contain nothing but coke. It was found that the particles observed at that time were similar to the majority of those normally observed. It was therefore concluded that the majority of the particles in the normal furnace were coke, but that occasionally agglomerates, which were later found to be mixtures of slag, coke, and partially reduced ore, fell into this tuyere zone of the furnace. The movement of the particles was more difficult to explain. It was estimated from the film speed that the particles moved at speeds ranging from 20 to 200 ft/sec and the direction of motion suggested that recirculation of some sort occurred. To explain this a glass-sided model was built to simulate a vertical cross-section of the furnace through the tuyere (see Figure 4).

It is admitted that the model does not precisely represent the combustion zone of a furnace because it is two dimensional rather than three. In addition there is no actual combustion such as takes place in a furnace. There is, however, a great deal of similarity between the high speed pictures taken through the tuyere of a blast furnace and those taken of the model. This similarity makes it appear that circulation of coke about a sizable void must occur before the tuyeres in a blast

furnace

In order to study the thickness of the raceway, smaller models were built. While these studies are still in progress, it can be said that under many conditions the raceways in a blast furnace are approximately spherical. The possible overlap of adjacent raceways has not yet been settled. The direct observation on furnaces is limited at the moment by the fact that the camera has to look along an 8 foot pipe and can only see through an angle of $3^{1}/3^{0}$.

Another and much more direct result of this photographic study was obtained by investigating the size of

the coke particles. It is well known that the operation of the furnace is influenced by the size of coke, but up to the present time investigations had to be limited to measurements on ingoing coke because the bottom of the furnace was at a temperature of 3400 F and some 20 lbs/sq. in. pressure. Withdrawing samples for measurement is unreliable because of the high probability that the lumps would break or burn.

However, having once photographed the lumps it is possible, in theory at least, to project the films on a suitable viewer and measure the lumps one by one. This technique is obviously tedious and in practice was also difficult. A suitable viewer was available with which, by good fortune, the projected image was about life size. Considerable difficulty was experienced because the majority of the particles were nearly at the same temperature and appeared almost identical in brightness and color. It was then difficult to distinguish the outline of any particle when viewing a particular frame. However, by moving the film backwards and forwards it is possible to estimate the size of the particles.

It is too early to give the results of this work, which is still proceeding, but it can be said at this early stage that size gradings can be obtained which are rather different from those expected. Further, the size gradings differ considerably from furnace to furnace.

While it has been stated that the blast furnace program has been the most fruitful application of the high speed camera in steel research there is another use that is worthy of mention here

In the study of welding electrode characteristics the camera was instrumental in answering a number of questions. The high speed films revealed the number of short circuits or arc extinctions per second. The number of extinctions varied according to the type of electrode being used. It was possible to determine



Fig. 5. The continuous flash unit is being used here as the source of artificial illumination in the study of the machineability of a steel specimen.

whether the metal transfer from electrode to plate was globular or spray, depending on what type of electrode was under study.

There is no problem of artificial illumination, the welding are supplying all that is necessary. Daylight type Kodachrome has been used throughout the investigation. A four inch lens plus two 3+ portra attachments are used to produce as large an image of the electrode as possible. With such an optical arrangement the lens-to-subject distance is about five to six inches. The lens is protected from liquid metal spatter by a suitable glass shield. The exposure is determined by making a number of experimental test shots and varying the stop opening. The best exposure, for our work, is 3500 frames per second at f/22.

Artificial Illumination

Lighting is the major problem that confronts the high speed camerman. Workers in this field have utilized everything from #2 Photoflood lamps to huge aircraft searchlights in their efforts to find a suitable source of illumination for their particular type of work.² We have found two sources of illumination which are ideal for the type of work we are called upon to do. The first is the 750 Watt spot which is manufactured for the express purpose of illuminating high speed subjects. A number of these lamps used in banks or as individual sources of light will meet the lighting requirements for a good percentage of our work. The second is the Henry Lester continuous flash unit which has been described more fully in the literature (see Figure These units flash thirty four #31 flashbulbs in one second of time, producing about 3,000,000 lumens of light. With such tremendous light output, small stop openings may be used producing high speed motion pictures with great depth of field. These flash units are particularly well suited for steel mill problems because they are easily portable and require only a 110 volt line for operation.

Today, high speed motion picture photography is an especially important factor in its innumerable applications to arrested-motion analysis in steel research. There has been a tremendous variety of applications for this medium and more are developing each day. The importance of such visual studies can by no means be over-estimated. Research engineers have need for the accurate knowledge of the time, space and force relationships which occur between parts that move too fast for visual observation. The high speed camera is adequately serving this need.

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PHOTOGRAPHY IN ROCKET RESEARCH

H. M. Cobb*

L HE WHITE SANDS Proving Ground in New Mexico was activated in 1945 as a base for testing the high altitude and long range missiles which were undergoing development under the auspices of the Department of Defense. The Ballistic Research Laboratories of the Ordnance Corps were assigned the responsibility for the design, development and operation of all instrumentation used to acquire flight data and such other experimental data as might be required by the missile development agencies. Because of the huge cost of the rocket development program and the many complexities of obtaining the required data, all available optical and electronic types of instruments were employed as a means of assuring the most complete and the most accurate information on each missile launched. The data obtained by optical and electronic instruments has been invaluable to the missile development engineers as well as to the flight test engineers.

During the early stages of missile development, detailed studies of flight performance during the launching phase was required. Ignition characteristics, booster performance, stability of the rocket at subsonic and at transonic speeds, effects of different types of launching mechanisms and the effects of meteorological conditions were among the many details studied. Photographic techniques were depended upon to a very large extent during that phase of the program. High speed motion pictures, spectrographic and photometric records showed minute changes in performance as the development engineers tested the missiles under constantly changing conditions.

Fixed motion picture cameras near the launcher were used to observe take-off or launching performance of the missiles. By means of triangulation from a set of two or more of these instruments appropriately placed with respect to the launcher, the position of the missile and the pitch and yaw angles at a given time could be determined with high accuracy. Spectrographs near the launcher produced data on combustion characteristics of various

fuel mixtures and photometric measurements of the jet formation gave an indication of the efficiency of the motor. These observations are still necessary for mis-

siles in the early stages of development.

Following the launching tests the flight performance observations were required, becoming more complicated as the final development stages were reached. Until late 1946 only trajectory data were available since the instruments in use up to that time were tracking theodolite cameras equipped with short focus optics. These instruments record on each frame the azimuth and elevation of the optical axis at the time of exposure as well as a small image of the missile. The position of the



Fig. 2. Photograph of A-4 missile, at a distance of 8 miles, taken with the 4.5 inch tracking telescope with 20 foot focal length. Portions of the 35mm trains not reproduced here contain azimuth, elevation and time records.

missile in the frame is measured to determine the tracking error. Thus the direction of the missile from the station may be determined. By synchronous observations from two or more stations the space position of the missile may be determined. Although theodolite camera observations do not give trajectory data with high accuracy they are capable of producing moderately accurate trajectory in a comparatively short time. Under normal atmospheric conditions observations may be obtained on a V2 missile to an altitude of approxi-

mately forty miles.

To meet the needs of more detailed observations at high altitude, Ballistic Research Laboratories initiated the development of long focus tracking instruments. The first instrument, built as an experimental model (Figure 1), consisted of a 4.5 inch refractor telescope of 60 inches focal length equipped with an amplifying lens near the prime focus to produce an effective focal length of approximately 20 feet. This optical system was mounted on an M45 machine gun turret which served as the tracking mechanism. A standard motion picture camera was used as the recording device. This instrument provided the first definite proof that the V2's were tumbling and spinning at high rates after burnout. This information led to improved flight control techniques by which considerably better missile performance was obtained. (Figure 2).

The successful performance of the 4.5 inch telescope dictated further development along this line. Two 10 inch Newtonian reflectors, a 16 inch Newtonian reflector (Figure 3) and a 10 inch Cassegrain reflector followed in order. Observations obtained by these instruments have given information regarding how missiles performed and often why they performed as they did. Functional failures, separation of booster rockets and ejection of experimental apparatus may be observed. Photometric and spectrographic studies of the jet flame at high altitudes and at high speeds have furnished information regarding fuel burning processes and heat distribution within the jet and have given an indication of aerodynamic flow patterns around the base of the missile. Origination of the missile axis and rate of spin may be

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determined from these photographic observations with

a high degree of accuracy.

To meet the requirements for positional measurements of high precision, the Ballistic Research Laboratories have performed studies in photogrammetric techniques utilizing instruments patterned after the so called Ballistic Cameras developed during the early 1940's for use in bomb table observations. Consisting of a set of stationary plate cameras which are calibrated by means of stellar photographs, this system, under good conditions, is capable of giving angular measurements to a precision of about one part in one hundred thousand. Although the cameras in use at the present time are not properly designed for the requirements of the guided missiles program, they have provided the research data necessary to design an adequate photogrammetric instrument system. Such a system is presently being built.

One of the more recent problems imposed by the guided missile program is that of determining the nearest approach of a missile to a moving target at high altitude. This problem has been partially solved by a specially designed tracking telescope with a field of view large enough to cover the space around the target within which a missile would be considered as having scored a hit. Actual positions of the target and missile are not required. Hence the distance of the target from the instrument need be determined only with sufficient percentage accuracy to determine the scale of the photograph with a required accuracy. The instruments track the target and if a hit is scored the missile will appear on the photograph with the target. If the scale of the photograph is known to an accuracy of 1% then the actual distance between the target and missile may be determined to an accuracy of 1%.



Fig. 3. 16 inch tracking telescope on modified 90mm mount, of effective focal length from 40 to 80 feet. The instrument is located 40 miles from the launching sits, at an elevation of 8000 feet.



Fig. 1. Twin 4.5 inch tracking telescope on modified M-45 machine gun mount, showing recording and tracking instruments. The effective focal length may be varied between 15 and 35 feet. Photographs on 35mm film are taken at rates up to 20 exposures per second.

To obtain these observations the Ballistic Research Laboratories designed and built a set of 16 inch reflectors of a modified Newtonian type. These telescopes are mounted on a modified 5 inch Navy Gun Mount and are equipped with cameras operating at 60 frames per second. Instruments are placed at stations at corners of a square so selected that the hit will occur over the approximate center of the square. Thus sufficient observational data is obtained to overcome any difficulties of

reduction due to perspective.

Photographic observations have furnished a great deal of information which could have been obtained by no other instrumentation method. Malfunctions often destroy electronic units which are missile borne causing the loss of telemetry records. In addition certain details of performance can often be studied much more readily by means of photographic records than by other types of observations. Reduction of photographic records are, in general, slow and laborious. Meteorological conditions often make photographic observations impossible and the many problems involved in missile illumination, synchronization of camera operation, anomolous refraction of light waves, tracking mechanisms and mechanical construction of optical instrument mounts provide a field for continuous research and development.

DETERMINING CORRECT EXPOSURES FOR UNUSUAL INDUSTRIAL PHOTOGRAPHS USING A BRIGHTNESS METER

Tom Knowles*

N 1941, Loyd A. Jones and H. R. Condit published a paper entitled, "The Brightness Scale of Exterior Scenes and the Computation of Correct Photographic Exposure." This paper gave a comprehensive treatment of the factors affecting the exposure of exterior scene photographs. The fundamental principles presented by Jones and Condit have been applied to other types of photography. The present author has applied his interpretation of these principles to commercial interior photography,

particularly in the industrial field.

Many an industrial photographic subject has a range of brightness that makes correct exposure determination difficult, if not impossible, using conventional photoelectric exposure mêters. Examples would be an inspection process in subdued light utilizing the fluorescence of materials under ultraviolet light or small, very bright detail of projected images In some cases the exposure must be determined by evaluating from a distance the brightness of important small scene elements. Examples of these may be photographs taken through an inspection window of a laboratory testing chamber or a display sign mounted ar an maccessible height. In the method to be presented an attempt has been made to predetermine the negative densities that will result from exposure to the brightnesses of accurately measured scene elements. By producing negatives with the desired densities, the quality of the final prints will be assured with a minimum of special printing treatment.

A technically correct negative may be considered as one in which the brightness scale of a scene is represented by equally proportional steps of density in the negative. However, flave light adds an over-all density to the negative which may tend to veil the shadow detail. The broken portion of the curve SM, Figure 1, indicates the region most affected by the flare light. For all practical purposes the highlight density can be considered unaffected by flare which, nevertheless, makes it impossible for the scene brightness pattern to be exactly represented by equally proportional steps of density in the negative.

Another unavoidable factor which affects the image illumination in a manner not present in the scene is the

reduced illumination off the lens axis. The writer found, normal angle lenses (56°) to produce negatives having 86 per cent density at the corner compared with 100 per cent density at the center of the negative. Also, the wider the angle of a lens, the less the value of the off-axis illumination. A 90° wide-angle lens produced a density

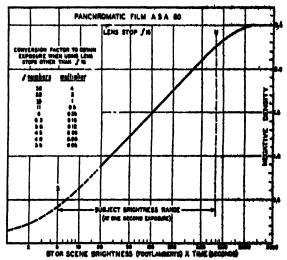


Fig. 1. Characteristic curve of Super XX film, statistically determined and plotted against time-intensity data for exposure determination. The lower scale B T represents scene-element brightness in foot-Lamberts multiplied by exposure time in seconds. B T is plotted against the resulting densities of a negative exposed in a camera at a lens stop of f/16 and developed to gamma 0.80. To obtain exposure time necessary to produce a desired density, divide the required B T by the brightness of the selected scene element. For lens stops other than f/16, use the conversion factor in table, Figure 1. Choosing exposures on the linear, S H, portlos of the curve is not essential but will permit some additional tolerance allowance for unforeseen variables.

only 50 per cent at the corner of the negative as compared with 100 per cent at the center. The technical aspects of flare light and off-axis illumination has been completely covered by Jones and Condit.²

Keeping in mind the following probable variations:.
(1) the disturbing effect of flare and scattered light; (2) the problem of off-axis illumination reduction; (3) the variations to be encountered between successive settings of the same and different shutters and lens stops;

[&]quot;General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. Presented at the PSA National Convention in Detroit, Michigan, 15 October 1931. Reteived 14 July 1932.



Fig. 2. Luckiesh-Taylor Brightness Meter.

(4) lens transmittance; (5) object to camera distances. Due to small variations in equipment, solutions and sensitive materials, it was decided that some factor of safety should be applied. The author choses to work with exposures as closely on the straight line portion of the D-log E curve as can conveniently be managed.

The method of exposure determination to be described is admittedly subject to some degree of error, due to the factors just described; nevertheless, it has much merit, particularly in the more difficult scenes. This method of exposure determination involves: (1) measuring the brightness of critical subject elements; (2) evaluating the characteristics of negative and printing materials; (3) correlating the range of brightness in the subject with the ranges of the negative and paper; (4) adjusting high brightness-contrasts in the scene, if possible, and; (5) computing the exposure for the desired rendition of the scene.

Measuring Subject Brightness Range

A Luckiesh-Taylor Brightness Meter (Figure 2) may be used for the measurement of subject brightnesses. This meter contains a battery-operated comparison lamp with a rheostat control. The optical system has a viewing angle of one degree. The important elements of the subject to be photographed can be viewed through the meter adjacent to a field illuminated by the comparison lamp. By rotating a continuous-density wedge, the selected scene brightnesses can be matched and measured. The primary range of the instrument is 2 to 50 foot-Lamberts, but this range is greatly extended by the built-in filters which can be inserted on either the scene or the comparison-lamp optical system. These filters extend the range from 0.002 to 50,000 foot-Lamberts. In practice, the brightness of white paper in full moonlight measures about 0.03 foot-Lambert; the brightness of fresh snow in direct sunlight measures from 5,000 to 10,000 foot-Lamberts.

The S.E.I. Exposure Meter (manufactured by the Salford Electrical Instruments Ltd., Manchester, England) serves substantially the same purpose.

Characteristics of Negative and Printing Materials

The film selected, to illustrate the principles discussed, was Super XX Panchromatic. This type of film has a relatively long straight-line portion in its characteristic curve, Figure 1. This curve was obtained statistically from the sensitometric data obtained by the author. Eleven lenses varying in focal length from

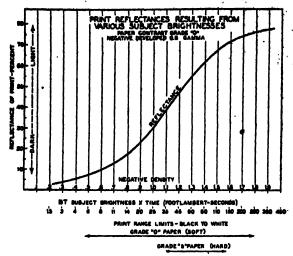


Fig. 3. Estimates of print values are read directly from "Subject-Brightness-Time" scale or the negative-density scale. The values and the relationship between the brightness-time and density are taken from Fig. 2. The curves are typical of those obtained from Azo F contrast grade O paper printed in contact with the negative. Printing exposure is 5 seconds at 70 foot-Lamberts printer brightness.

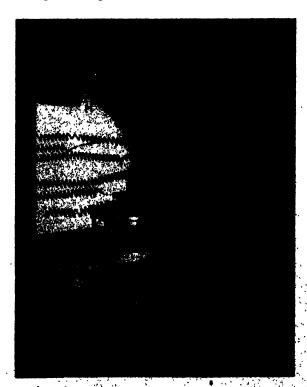


Fig. 5. The highlight area H measured about 10 foot-Lamberts. A floodlight was adjusted to retain some detail of the model, but did not illuminate the screen of the contour projector. The girl's hair was illuminated to 0.5 foot-Lambert or about 10 october heightness. The exposure given was 10 seconds at 115.

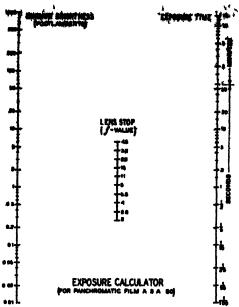


Fig. 4. This nomogram type of "Exposure Calculator" is based on the brightness of a selected shadow area of the scene. A straight line is passed from the minimum-brightness scale on the left through the selected lens-stop in the center scale. The exposure time can be read from the right-hand scale. The resulting shadow density should be about 0.4 when the negative is developed to a gamma of 0.8.

31/2 inches to 12 inches were used. The datum scene area was located 25 degrees off the axis of the lens in order to make some allowance for the reduced illumination at the corners of the negative. The camera lens was kept at a distance greater than fifteen times the focal length of the lens in order to avoid correcting for the bellows factor. The test surface was uniformly illuminated. The average scene may produce more flare light than the conditions under which these data were taken. This would tend to produce somewhat greater densities in the shadow area of the negative than is indicated by broken portion of the curve in Figure 1.

The printing paper used was Azo F glossy. The sensitometric response of this paper is presented in Figure 3.

Correlating Ranges of Scene, Negative and Paper

To determine the photographic exposure for a scene, brightness measurements must first be made of a few important subject elements. Portions of the scene that are to be rendered at the extremes of the print gray-scale, near-white, and near-black, are the critical areas. The measurements of brightness that are usually most essential are those of the critical areas to be reproduced as very dark gray or near-black in the final paper print. In some cases the highlight area is obviously the more important critical detail. Usually, the intermediate brightnesses will reproduce satisfactorily as gray tones.

brightnesses will reproduce satisfactorily as gray tones.

The lower scale, BT, Figure 1, represents the scene element brightness in foot-Lamberts multiplied by exposure time in seconds at a lens stop of f/16. For the sake of bravity the letters BT will represent brightness multiplied by exposure time. The curve SH, Figure 1, shows the relationship between the brightness of scene



Fig. 6. The diffusing white glass If over the lightest part of the picture and manuscript about 200 foot-Lamberts. The hair of the worker is was considered the darkest scene element to be rendered. It measured 6 foot-Lamberts and was relied to 10 by means of a small floodlight. The ratio of shadow to highlight brightnesses was 1 to 20. The exposure was ½ second at 1/16.

elements, exposure time, and negative densities. It is used as the basis of exposure calculation. A conversion-factor is used to obtain exposures for lens-stops other than f/16 (see Table, Figure 1). Assuming the exposure-time to be one second, then the scale reads directly in foot-Lamberts. Conversely, assuming the brightness to be one foot-Lambert, the scale would read in seconds.

For exposures other than unity (one second), divide the BT (foot-Lambert-seconds) required to produce a desired density by the foot-Lambert brightness of a selected portion of the scene. For close-up photographs, those made at a distance less than 10 times the focal length of the lens, some exposure correction must be made. A number of simple calculators are available that are based on the following formula:

Effective f-value = Distance from lens to film X rated f-value

Rated focal length

For practical purposes, we can assume that the reciprocity law is effective over the range of exposures usually encountered. Over this range the same negative density will result from any combination of subject-brightness multiplied by exposure-time, the product of which is constant. For example, I second at 100 foot-Lamberts, 10 seconds at 1 foot-Lamberts, produce approximately the same density.

^{*} Beyond these values correction must be made for reciprocity faithfree.

For the purpose of illustration; vacuing that the highlyese of the critical shadow area, 8, of a scene is 5 took Limberts and the critical highlight area, H, in 1800 foot-Lamberts. This shadow-highlight beightness strip of 5 to 800 is approaching the limit of the straight-line portion of the durve at the points S and H, respectively, Figure 1. The densities produced by 5 and 800 foot-Lambert-seconds at stop f/16 would be 0.4 and 2.24. respectively, Figure 1. Exposures appreciably below and above these values will not produce negative densities in proportion to the brightnesses of the corresponding scene elements. From a subjective viewpoint many fine photographs are made by utilizing the non-linear portions of the negative curve, particularly the toe. It is usually safer to place the exposure for the minimum scenebrightness on the straight-line portion of the curve at about the point S, Figure 1. Using modern emulsions of the type used in this presentation there is little danger of over exposure. This is due to the great scene-brightness range, about 500 or 1000 to one, that can be recorded by these negative materials.

The dark-to-light range of the negative is substantially greater than that which can be reproduced by even the

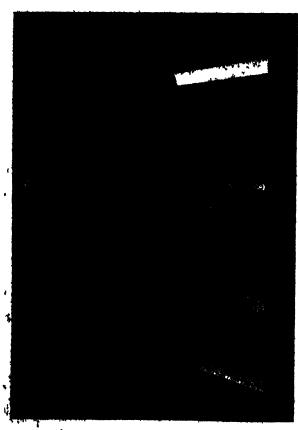


Fig. 7. Beightness readings were made from the charges position directly through the window of this air chardletined test chamber. The selected highlight area A statement 10 hoo-Lamberts. The shadow area 5 makesing 6.75 face-Lambert. The brightness of the lightness tenses was 500 face-Lamberts. Detail of the lightness was chaldled non-assential and it was allowed and polysterial and it was allowed and polysterial and remark white. The shadow-high-light-noise was are remarked to be 1 to 13. The exposure given was 7 milhade at 1/16.

softeneres and arrive of including paper. The linear respective of the acquire material is approximately to 160. The large of active perightenases reproducted by low-consense grade O paper is only about 1 to 40. The define tange, of high-contrast grade 5 paper is only 4 to 1. Figure 3. The density scale of the negative stid the subjective choice of the photographer will determine the most desirable printing-paper contrast.

The reflectance curve in Figure 3 indicates the gray values of a print made on grade O paper, expensed through a negative-density range, and the corresponding subject element exposures (BT) that produced them with a lens-stop of f/16. In the example mentioned, with a negative-density range of 0.4 to 2.24, the resulting print reflectances will be 7 per cent (near-black), and 78 per cent (near-white), respectively. (See Figure 3.) This print will lack shadow and highlight details. If no critical details existed in either the shadow or highlight area, the print may be quite acceptable.

The limits of the reflectance range of white, glossy printing paper (regardless of contrast grade) are about 4 per cent and 78 per cent. This is a reflectance brightness-ratio of about 1 to 20.

If it is desirable to reproduce the brightness-range of the original scene in a glossy paper print, the scene brightness-range should not exceed 1 to 25. Subject elements in which no detail is to be retained obviously may have brightnesses outside of the 1 to 25 range. The resulting negative should print on an #1 or #2 contrast paper.

Adjusting Brightness-Range of Scene

The brightness-range of an industrial inspection bench may be so great that either under-exposure of the low tones or over-exposure of the highlights is unavoidable. If the brightnesses are known, or measurable, an excessive brightness-range may be reduced with supplementary floodlighting.

Assuming the brightnesses of the critical elements of a scene range from 1 to 100, this is about $2^1/2$ times the printing range of zero contrast glossy printing paper. This high-ratio scene can be recorded on the negative, but printing the highlight and the shadow details calls for negative staining or print dodging, etc.

This special printing may be minimized by adjusting the light range of the scene to match a desired contrast printing paper. Obviously many night-time scenes such as lighted streets and other large illuminated outdoor areas must be photographed as they exist, regardless of the contrast range. These scenes are usually printed on very soft contrast papers. To obtain a negative for printing on number 1 or 2 contrast paper, the scene brightness range must be reduced to about 1 to 25. This is done by diffuse floodlighting to raise the brightness of the shadow area to about 4 foot-Lamberts. Where possible, reducing the brightness of the highlight area to 25 foot-Lamberts will have the same effect. In cases where the highlight beightness is produced by a source that can be usually off, such as a lighting fixture, it could be lighted only long enough to produce a brightness that ratio not expecding 25 times that of the shadow area.

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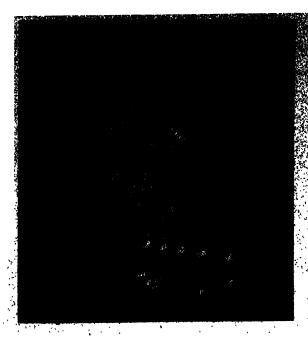


Fig. 8. The brightness of the radial pencils of light measured 5 to 10 foot-Lamberts. The dark area of the model's face measured 0.5 foot-Lambert and was considered the critical shadow area. Exposure - 5 seconds, F/11.

Computing Exposure

The exposure-time can be based on brightness measurements of either the shadow or highlight area. This provides the important product of brightness X time, or BT. The BT, for both the shadow and highlight areas should preferably fall on the straight-line portion of the curve between the points S and H, Figure 1. A typical indoor scene to be photographed could have a shadow brightness of 1 foot-Lambert and a highlight brightness of 25 foot-Lamberts. To determine the exposure for this scene, place the 1 to 25 subject brightness-range on the linear portion of the curve with 1 foot-Lambert at the point S, Figure 1. The scale, BT, for the subject will read 5 BT for the shadow area and 125 BT for the highlight area. The exposure in seconds is computed by dividing BT (to produce the desired density) by the brightness of the scene elements. Computing the exposure-time for the shadow area, 5 BT divided by 1 foot-Lambert (brightness) equals 5 seconds exposure. Based on the highlight area, the same exposure would result from 125 BT divided by 25 foot-Lamberts (brightness) or 5 seconds exposure. This exposure is based on a lens or 5 seconds exposure. This exposure is based on a lens stop of f/16. The table in Figure 1 gives conversionfactors for lens-stops other than f/16. The negative is

developed to a gamma of 0.8.
To simplify the determination of exposure-time, the nomogram, Figure 4, may be used. This calculator is based on the brightness of the critical shadow detail of a strine being photographed. The exposure is read from the right hand scale when a straight line is passed through the minimum critical scene-brightness on the left and the scleeted lens-aperture in the middle. The

contage with the increase of the process of the contage of the con final results are to be paiform,

Summary

Summarizing the steps necessary to detait exposure of unusual scenes by the method design above:

- 1. Measure brightness of the darkest shadow and of the highlight which detail is to be recorded.
- 2. Know the sensitometric characteristics of the negative and par
- 3. Choose the desired negative densities on the setsighteling portion
- of the curve SH, Fig. 1.
 4. If the range of BT (brightness × time) exceeds 1 to 25: 15 mig. reduced by:
 (a) diffusely floodlighting the shadow-aces;

 - (b) reducing the brightness, exposure, or both, of the bightness
 - (c) a combination of (a) and (b).

 Determine the exposure-time by:

 - (a) selecting the exposure-time by:

 (a) selecting the desired negative density on the curve, Figure 1.

 Then divide the required BT by the selected scale beightings in
 measured with the brightness-meter. For lens store, other fine

 f/16 use the conversion table, Figure 1, or

 (b) read exposure-time from calculator (Figure 2) for any insected
 lens f-value. This method is based on the beightness of the
 critical shadow area as measured with the brightness of the

 Course areas further explusion may be accompanied. Of course, some further evaluation may be micross of the photographer's own equipment, expessions, 436.
 When all of these variables have been saken into consider when all or these variables have been taken anto considerable this system of determining exposures, will address the number waste of time and materials caused by taking understated exposures. Time will also be saved by knowing how spector adjust the lighting to produce negatives of preferences of descriptions of preferences of observing the operators of observing the best select another the operators of observing the best select another the operators. of obtaining the best prints possible for any given set of bright ness conditions.

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Kinetics of Development of Liquid Photographic Emulsions II. Development by Hydroquinone

L. J. Fortmiller and T. H. James

ABSTRACT

The kinetics of development by hydroquinone of a dispersion of silver halide grains in dilute gelatin solutions were investigated over the pH range of 9-13. The development curve shows a marked induction period. The rate of development is expressed in terms of (1) the reciprocal of the time required to complete 5 or 10 percent of the reaction, and (2) the maximum slope of the density-time of development curve. The rate of development decreases to a minimum as the sulfite-ion concentration increases. The rate is proportional to the concentration of hydroquinone. The pH-dependence of the reaction indicates that the bivalent ion is the effective developing agent in the later stages of the reaction, but the univalent ion may play some part in development in the induction-period region. At high pH, the rate of development does not increase as rapidly as anticipated from its behavior in the lower pH region, probably because of an increase in the charge barrier surrounding the grains resulting from adsorption of hydroxyl ions. The apparent energy of activation is approximately constant over the pH range of 9.3-12.9 when correction is made for the heats of ionization. The activation energy calculated from the time required to complete 5 percent and 10 percent of the reaction is approximately 5 kcal/mole; that calculated from the slope rates is 8 kcal/mole. The activation energy of fog formation calculated from the time required to complete 5 percent and 10 percent of the reaction is 12 kcal/mole; that calculated from the slope rates is 21.5 kcal/mole. The addition of lauryl pyridinium p-toluene sulfonate to the developer markedly increases the rate of development, and quinone catalysis persists in the presence of the quaternary salt

IN A PREVIOUS publication, 1 a method was described for investigating the kinetics of development of dispersions of silver halide grains in dilute gelatin solutions. This method avoids the complications often introduced by diffusion effects in the development of coated emulsions, and is particularly useful as a means of determining the apparent energy of activation of development. The present paper deals with the application of this method to the study of development by hydroquinone in the presence of sulfite.

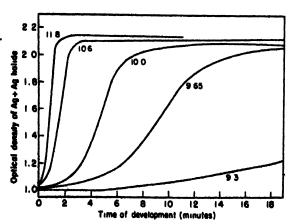


Fig. 1. Development of liquid emulsion by hydroquinone at the average pH levels indicated.

Experimental Procedure

The apparatus and general procedure followed in this work are the same as described in the previous paper.
Emulsion # (previous paper) was employed in preparing

the samples for all o the present tests. In most of the experiments, 90 grams of stock emulsion solution were added to 260 ml of 0.5 percent gelatin solution for each test, and the total reaction solution was made up to 500 ml. All solutions not containing gelatin were deaerated with High Purity Linde nitrogen before adding sulfite or hydroquinone. Nitrogen was kept over the reaction mixture during development. All rate measurements are for 20 C unless otherwise specified.

Experimental Results

The reaction curves in development by derivatives of p-phenylenediamine followed the first-order law over the major part of the reaction course. Development by hydroquinone, on the other hand, exhibits a marked induction period, during which the rate of reaction is

Table I

DEPENDENCE OF DEVELOPMENT RATE UPON HYDROQUINONE CONCENTRATION

Hydroquinone in Grams per 500 ml	ms per Slope Time Rate for			er Slope Time Rate for Rate Partial Development pH		рН	Na ₆ SO ₂ in Grams per 500 ml
0.4 0.8 1.6 3.2	0 016 .033 067 .122	0 0016 0033 0059 014	0 0010 .0019 .0040 .0083	0.00036 .00068 .0014 .0029	9.5	0.40	
0.4 0.8 1.6 3.2	.041 .079 .173	.0012 0018 .0033 0073	.00090 0013 .0023 .0049	.00082 .0013 .0027	9.5	3.9	
0.4 0.8 1.6 3.2	.0073 .018 .039 .070	.012 .024 .059 .063	.0080 .018 .044 .067	.0038 .0088 .020 .042	11.0*	3.9	

[·] Finalelon used contained less AgBr than in preciding runs.

^{*} Communication No. 1505 from the Kodak Research Laboratories. Presenced at the PSA National Convention, New York, N.Y. 15 August 1932. Received 14 July 1952.

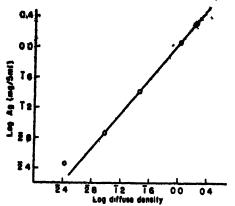


Fig. 2. Relation between developed silver and density.

increasing with increasing time. Typical reaction curves are shown in Figure 1, where the optical density of silver plus silver halide is plotted against the time of reaction at various pH values. Satisfactory "first-order constants" cannot be obtained from such curves. Instead, the rates of development have been expressed in terms of (1) the maximum slope of the reaction curve in terms of ΔD per second (slope-base rates), and (2) the reciprocal of the time in seconds required to complete 5 percent and 10 percent of the total reaction (time-base rates)

The relation between the mass of silver formed during the course of the reaction and the diffuse density of the silver is given in Figure 2 for one experiment. The slope of the log-log curve is about 1.15. This indicates that both the size and the number of silver particles increase as the reaction proceeds, so that the measured rates are a composite of the rates of initiation of development of individual grains and the rates of propa-

gation of development through the grains.

The effect of sodium sulfite upon the rate of development is illustrated in Figure 3. The rate is at a maximum in the absence of sulfite, and decreases rapidly with increasing concentration of sulfite at first. The maximum effect of sulfite, however, is exerted at a concentration of one gram per liter, and not much change in development rate is produced by addition of sulfite in excess of about three grams per liter. Most of the subsequent experiments were carried out with 3.9 grams of sodium sulfite per 500 ml of solution, where the reaction rate is at about the minimum and the sulfite is in sufficient excess to give a comfortable safety factor.

The rate of development is proportional to the concentration of the hydroquinone. This is illustrated in Figure 4 for runs made at pH 9 45 and at two sulfite concentrations. Table I gives numerical results for these runs, together with results for tests made at pH 11.0

The effect of pH upon the rate of development is illustrated by the curves in Figure 1. The pH values given are "average" values, since some change in pH occurred during the course of each reaction. The average values are the averages of the initial pH, determined by measuring the pH of the mixture omitting the stock emulsion, and the final pH determined after reaction is complete. The difference between the initial and final pH values generally amounted to approximately 0.1 pH unit. The pH-dependence of the slope rates and the reciprocal time rates are the same for pH values over 10.0.

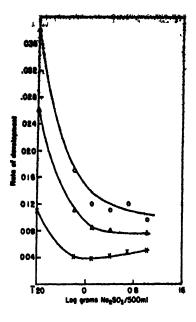


Fig. 3. Dependence of race of christope ment upon sufficient content. OD 1/4 race for 5% development to 1/4 races for 10% development; x x alope races.

Below 10, the reciprocal time rates are somewhat less sensitive to change in pH. The $D_{\rm max}$ obtained for complete development decreases somewhat with decreasing pH. To compensate for this, all slope rates were coprected on a proportional basis to represent a $D_{\rm max}$ of 2.00.

In Figure 5, both rates are plotted as a function of pkl, and are compared with the concentrations of the singly, and doubly ionized hydroquinone present in the solution. These concentrations, plotted as Curves b and c were calculated on the basis of the following dissociation constants for hydroquinone pK₁ = 10.0, pK₂ = 11.8. Ten percent of the hydroquinone is in the singly ionized form at pH 9.0. This increases to a maximum at pH 10.8 and thereafter decreases because of the increase in degree of double ionization. Only one ten-thousandth of the hydroquinone is doubly ionized at pH 9.0, but one-

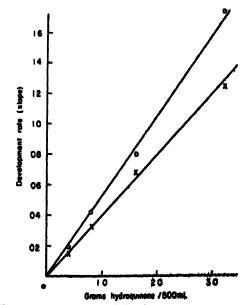


Fig. 4. Dependence of development rate upon concentration of hydroquinons at pH 9.45. O Q, 5.9 p. Ne,8O, per run; x x, 0.4 g Ne,8O, per run.

		mperature oefficient Corrected for $\Delta D = 1.0$ (slope	Act En Ko Uncor- rected	opareat liverion. ergy in al/Mole Cor- rected for	of los	pasent ion Energy ed for High instica in al/Miole Cor- rected for	Method of Measuring the Rate of
pН	for ΔD	rates only)	for ΔD	$\Delta D = 1.0$	for AD	$\Delta D = 1.0$	Development and Type of Test
93 110 129 93 110 129 93 110	3 10 2 46 1 82 2 65 1 78 1 38 2 35 1 88	3 02 2 30 1 59	19.3 15 4 10 3 16 6 9 9 5 5 14 6 10.8	18 9 14.3 8 0	8 9 9.9 9.7 6 2 4.4 4 9 4 2 5 3	8.5 8 8 7.4	Slope rates. Exposed emulsion. Time rates for 5% of development. Exposed emulsion. Time rates for 10% of development.
12 9 12 9 12 9	1 34 3 72 2 12	3 64	4 8 22 5 12 8	22 1	4 2 21.9 12.2	21.5	Exposed emulsion. Slope rate. Time based for sand 10%. Unexposed emulsion or "fog."

tenth is doubly ionized at pH 11.0, and ionization is

nearly complete at pH 13.

A single line is drawn through the development rates above pH 10.0 which are plotted in Figure 5. Below this pH, the curves for the slope rates and reciprocal time rates may diverge. The slope rates are proportional to the concentration of doubly ionized hydroquinone below pH 10, and hence the relative rates can be made to coincide with Curve b in Figure 5 by multiplying them by a suitable factor. The reciprocal time rates fall on a curve (broken curve) calculated on the assumption that

T.O. Have proposed to the second seco

Riff. 5. Alace of development compared with the deliver of ignitation of hydroquinone as a function of the Carter b. Easty ionized bydroquinone; Curve c, deliver scaled bydroquinons; A.A. slope rates; O.C. and the state of the control of the cont

singly ionized hydroquinone can act as a developer, but that the doubly ionized hydroquinone is 188 times more effective. Above pH 10, the rate of development is smaller than that predicted by Curve b or by the broken curve. This can be explained on the basis of the charge-barrier effect, as will be shown in the discussion.

The effect of temperature upon the rate of development by hydroquinone was measured over a temperature range of 12-34 C, and at pH values of 9.3, 11.0, and 12.9. The experimental data are given in Figure 6 and in Table II. As indicated by the figure, the maximum density obtained decreases somewhat with decreasing temperature. To compensate for this, the slope rates were corrected on a proportionality basis, as indicated in Table II.

The apparent activation energies were determined from an Arrhenius plot of log rate vs reciprocal of the absolute temperature (see Figure 6). The uncorrected values determined from the slope rates are 19.3, 15.4, and 10.3 kcal/mole for pH 9.3, 11.0, and 12.9, respectively. When these values are corrected on the basis of equal total change in density, they become 18.9, 14.3, and 8.0 kcal/mole. These values, however, are complicated by the heats of ionization of the hydroquinone. The degree of ionization of hydroquinone increases with increasing temperature, and Baxendale, Haidy, and Sutcliffe¹ give the heats of dissociation for the first and second ionizations as 5.3 ± 0.8 and 5.9 ± 0.5 kcal/mole. Using these values, and assuming that the divalent ion is the active species in development, we obtain the following corrected values: 8.5, 8.8, and 7.4 kcal/mole for pH 9.3, 11.0, and 12.9, respectively. The corrected apparent activation energy, thus, is essentially independent of pH. The activation energies calculated from the reciprocal time rates are lower than the values obtained from the slope rates, and average about 5 kcal/mole (see Table II).

The temperature-dependence of fog formation by the hydroquinone developer was determined at phi 12.9 over the same range of temperatures. The temperature coefficients and apparent activation energies are listed in Table II. These activation energies (22 kest/mole for

mich is the this direction of the product of the service of the se 7. The magnitude of the effect is so great that reliable rate measurements could not be made in the presence of the quaternary salt above a pH of 9.0 with the present equipment. The maximum density obtained in the presence of the quaternary salt was greater than than obtained in its absence, and analysis showed that the increase in density was accompanied by an increase in reduced silver. Some experiments carried out at pH 8.8 showed that sulfite still exerts a marked retarding effect upon the rate of development in the presence of the quaternary salt. For example, the addition of 3.9 grams of sulfite per 500 ml of reaction mixture increased the time required to complete 10 percent of the reaction in the presence of 0.001 M quaternary salt from 2 seconds to 10 seconds; it increased the time required to complete 50 percent of the reaction from 5 seconds to 22 seconds.

Discussion of Results

In comparing the results obtained in the present work with those previously obtained with coated film, certain differences are apparent. In the previous work with coated film, 2,5 the exposures were well on the shoulder of the characteristic curve, nearly all of the grains were developable, and the dependence of the photometric equivalent upon the extent of development indicated that the measured rates of development were primarily those of development of the individual grains. This interpretation was supported by the results of microscopic examination of the grains at various stages of development, and by the effect of partial predevelopment upon the bromide-ion sensitivity of the developer. In the present work, the dependence of the photometric equivalent upon the degree of development is much smaller, indicating that the measured rates are much more dependent upon the rate of initiation of development of the individual grains. The fact that the photometric equivalent is not constant shows that some increase in average particle size is occurring as development progresses. The measured rates in the liquid emulsions thus are dependent both upon the rate of initiation of development of the individual grains and the rate of continuation of development of those grains, a situation comparable to that previously found in the development of the toe and lower straight-line portion of the characteristic curve of the coated emulsions. In the present work, the calculated reciprocal time rates may correspond very closely to the rates of initiation of development of the most readily developable individual grains.

The importance of the charge effect in determining the measured rate of development of the liquid emulsions is shown by the marked acceleration obtained by adding the quaternary salt. It proved impossible to obtain reliable kinetic measurements in the presence of the quaternary sale at pH above 9 with the present apparatus because of the limit sadous imposed by the rate of mixing of the sensule. It is possessibly that its pH R is the addition of the quaternary full light nor estimate quintum.

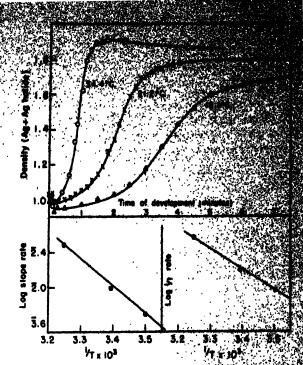


Fig. 6. Upper part: density vs time of decurves at temperatures specified, pH 11.0. L Arrhenius plots of data derived from upper curve

catalysis, and this suggests that something more than the charge effect is involved in this catalysis.

The dependence of the slope rates upon the pH over the pH range, 8.9-9.8, can be accounted for satisfactority pa the assumption that the bivalent ion of the hydrogal-none is the active developing agent. The dependence of the reciprocal time rates suggests that the univalent ion plays some part in the induction period region, but the specific rate of development by the bivalent ion is still much larger. The charge effect might be expected to greatly favor the univalent ion over the bivalent ion in the initiation of development of the individual grains and, hence, the univalent ion would take a relatively more prominent part in determining the reciprocal time rates than in determining the slope rates

The fact that the measured rates cannot be accounted for quantitatively over the entire pH range by any sumed linear combination of univalent and bivalent icu rates suggests that some additional factor is involved The measured rate at pH 12.0 is only about one tent that calculated by extrapolation of the rates measure in the pH range, 8.9-9.8, as shown in Figure 5. A qualitative explanation of this discrepancy can be given on the basis of the charge effect. At pH 12.0 and showed concentration of bivalent ion exceeds that of unitable concentration of bivalent in exceeds that of unitable concentration of bivalent in exceeds that of unitable concentration of bivalent in the case in the case is the concentration of ion and charge effects will be particularly impedetermining the over-all rate. At the lower all the charge on the grain surface is determined. by the bromide ion in the absence of modifications. the quaternary ions. At high pH, however of hydroxyl ion may contribute a stg the net charge. Chromatographic and out by Vanselow and James show clist concentrations as low as 0.001 M (all splaces the merocyanine die 54 (3 eth illiazolylidene) ethylidene 3 methyl 4 s

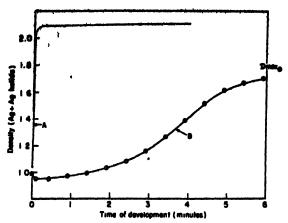


Fig. 7. Effect of lauryl pyridinium p-toluenesulfonste upon development of liquid emulsion by hydroquinone in the presence of sodium sulfite at pH 11. Curve A, 0.001 M lauryl pyridinium parts added; Curve B, no addition.

5-pyrazolone, from the silver bromide surface and, hence, is adsorbed to a significant extent. As the hydroxyl-ion concentration increases from pH 11.0 to 13.0, the amount adsorbed increases and, hence, the rate of development

should be depressed to an increasing extent.

The dependence of the temperature coefficient of development upon the pH of the solution is that to be expected if the specific rate of development by the bivalent ion is much greater than that by the univalent ion. When the apparent activation energies calculated from the temperature coefficients are corrected for the heats of ionization of the bivalent form, the resulting apparent activation energies are essentially independent of pH. The corrected values for the reciprocal time rates vary between 4.2 and 6.2 kcal/mole with an average of 4.9, and can be considered constant within the limits of experimental error. This is roughly the activation energy

expected for a diffusion-controlled process. It may be postulated that the rate-controlling step in the initiation of development of the exposed silver halide grains under the conditions employed is the diffusion of the developer ions through the electric double layer sucrounding the grains. The first-order dependence of rate upon concentration and the marked acceleration produced by the quaternary salt are entirely consistent with this postulate. It is possible, however, that the value 4.9 represents the apparent activation energy of the chemical reaction in which the catalytic action of the latent image is most efficient. The apparent activation energy calculated from the slope rates is 7.4-8.8 kcal/mole, which is high for a diffusion-controlled process, and probably represents the activation energy-required for the development of grains which have smaller or less accessible latent-image centers than the ones represented by the first 5-10 percent of the course of development.

The activation energy calculated for the fogging reaction (reduction of unexposed grains) is 12 kcal/mole for the first 5-10 percent. The value calculated from the slope rates is much higher, i.e., 21.5 kcal/mole. Thus, it appears that the reduction of the most easily fogged grains has a considerably lower energy of activation than the reduction of the grains represented by the later portions of the reaction curve. The "more easily fogged" grains may be those with relatively large sen-

sitivity centers.

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REDUCTONE AS A PHOTOGRAPHIC DEVELOPER

Olus J. Stewart*

JULER and Martius isolated glucoreductone in 1933 and established its empirical formula, C₈H₄O₈. They noted its high reducing power, particularly in acid solution. Since no carboxyl group was present, Euler attributed the strongly acidic character to an enolic configuration and assigned the constitutional formula, HO - CH = COH - CHO. In view of the discoveries that both Vitamin C (ascorbic acid)2 and Isovitamin C2 are developers, it now is not surprising to learn that reductione, a closely related compound, also has developing properties. The ability of reductone to develop latent images was still more to be expected after inger's pointed out that reductone, a readily oxidized desponed, should be able to develop exposed sensitive

*Department of Chemistry, University of Kentucky, Lexington, Kantucky. Rechivel 25 August 1952.

material because its atomic configuration conformed to the newly formulated developer rule. About the same time the Wilmanns and Schneider invention proposed to use developers which contained in their molecules the atom grouping - 00 - CHOH - or its tautomeric form - COH = COH -. However, reductone was not among the developers mentioned.

In order to prepare a reductone developer it is necessary, pending the establishment of a commercial supply to synthesize the compound by the method of Euler and Martius, for example, or a modification thereof. Thus one may (a) prepare the chemical and use the purified crystals in the developer formula, of (b) after synthesizing the compound, omit the separation and purification processes, and simply employ the crude reaction mixture in the developer. Both of these procedures will appear in the following developer sarmulas.

PHOTOGRAPHIC SCIENCE AND TECHNIQUE

Reductione developers can be formulated to exhibit the unique property of yielding directly, without toning, warm sone, brown or even reddish prints. Perhaps the 'most practical way to describe these reductone prints in words is so compare them with the well-known warm tone prints which result directly when Kodak Athena paper is developed with Kodak Developer D-52. This project is here put into effect by presenting examples which, sogether with pertinent data, follow each reductone developer formula. It should be stated also that in preparing these examples, all photographic papers used were exposed through the same negative, and in the same contact printer.

REDUCTONE DEVELOPER R-1 FOR PAPERS

Water, about 50C	800 0 ml
Sodrum carbonate, monohydrate	27 0 grams
Sodium hydroxide	6 8 grams
Sodium sulfite, desiccated	15 0 grams
Reductone, crystals	1 0 gram
Potassium bromide	4 0 grams
Water to make	1 0 liter

Example 6. Exposed Kodak Azo E 15 seconds, developed 10 minutes with Reductione Developer R-1 (1:2 water, 20C) The paper stock remained white, the image was brownish and more warm toned than Example

Example 59 Exposed Kodak Athena 15 seconds, developed 20 minutes with Reductione Developer R-1 (1 1, about 20C) The face of the paper stock was slightly tinted, and the image was more warm toned than Example 69

Example 69. Exposed Kodak Athena 15 seconds, developed 2 minutes with Kodak Developer D-52 (1.1, 20C). The print was warm toned, and the paper stock was slightly tinted

REDUCTONE DEVELOPER R-2 FOR PAPERS

Reductone Developer	R-1	10 liter
Hydroquinone		2 0 grams

Example 60 Exposed Kodak Azo E 10 seconds, developed 1 minute with Reductione Developer R-2 (20C). The print was not so warm toned as Example 62

Example 62 Exposed Kodak Athena 10 seconds, developed 4 minutes with Reductione Developer R-2 (20C) The print was not so warm toned as Example 69, and the paper stock was slightly tinted.

DUCTONE DEVELOPER R-3 FOR PAPERS Solution A

Water (about 50C) Sodium carbonate, monohydrate Determe	•	300 0 ml 26 0 grams 50 0 grams
Sodium carbonate, monohydrate Destrose	•	

Heat 2.5 minutes at 91-93C Cool quickly.

Solution B

Water (about 50C)	400 0 ml
Sodium sulfite, desiccated	45 O grams
Hydroquinoue	12 0 grame
Potassium bromide	4 O grams

Cool, mix with Solution A and dilute to I liter.

When alkali and dextrose are mixed at 91°, a rise of comperature will be observed, indicating an exothermic chemical reaction. The Euler and Martius procedure specified persistent cruises on a parently, however, glocused states. absence of cyanide; with alight million form of a Canningary reaction

Emmple 37. Exposed Kodak And E 24.1 developed 5 minutes with Reductane De (20C) The silver image was warm moved and than Example 69. The paper stock was not tinted

Example 38. Exposed Kodak Athena B 30 arou and developed 6 minutes with Reductone Developer (20C). The print was warm toned, and browner Example 37. The paper stock was tinted.

REDUCTONE DEVELOPER R-4 FOR PAPERS

Reductone Developer R-2 Sodium acetate, desiccated
Acetic acid (28%), add until the solution turns bloc kee Sodium carbonate, monohydrate; add until the solution times pink; litmus paper blue. The pH of the developer will then be about

To use, immerse the exposed paper in the Reductorie Developer R-4 for about 15 minutes, the time and remain perature being relatively unimportant. A suitable container for the developer is an ordinary beaker, and a 4 × 5 paper will require a full 600 ml beaker. The paper then will not float. No image will appear during this time After 15 minutes, remove the paper, drain, and let dry face up The image should begin to appear within one half to one hour, depending on the pli and the degree of exhaustion of the developer. If the image does not begin to reveal itself, add a gram of sodium carbonate, if it appears too soon, add a drop or so of acetic acid (28%). Let the image develop in the air for an hour, or until completely developed. If the paper becomes comparatively dry, and development is incomplete, soak the paper in the developer a second time for a few minutes, and again let it dry. When development is complete, place the print in the thicsulfate solution, avoiding the stop bath.

The developer, with use, tends to become more scidio due to the acidic nature of the oxidation products. This tendency is opposed by the buffer, sodium accuste, and it may be corrected readily by adding small quantities of sodium carbonate from time to time as needed.

Example 73 Exposed Kodak Azo E 15 seconds, and immersed the paper in Reductione Developer R-4 15 minutes (about 27C). On drying, the first indication of an image appeared in 38 minutes. After an additional drying period of 33 minutes, the print was soaked again in the developer for a few minutes, and dried further for one hour and 45 minutes. The image was not merely warm toned; it was entirely brown, or possibly reddish, i brown in color, with no trace whatever of black, the dee shadows being a very dark brown. The paper stock was not tinted, and there was little or no fog.

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THE USE OF PROTEOLYTIC ENZYMES FOR THE REMOVAL OF GELATIN FROM FILM BASE

Eugene Gansel*

ABSTRACT

In the reclamation of used film base, the process of separating the emulsion and noncurling gelatin layers from the plastic support must be controlled if the recovered material is to be re-usable. The most common methods of reclaiming film scrap have been evaluated. The use of proteolytic enzymes for the removal of gelatin layers from photographic films has been investigated. Economic use of these new "organic catalysts" and the need for satisfactory evaluation procedures and rigid process controls are discussed.

HE PURPOSE of the present study was to establish a reliable analytical method for the evaluation of commercially available proteolytic enzymes used in the removal of gelatin coatings as well as gelatin silver halide layers from photographic materials. It is only difficultly possible to remove such layers with straightforward chemical means (hot detergents, oxidizing agents, dilute acids, alkalies, salts, etc.). These procedures leave much to be desired.

In the main, film base consisting of cellulose esters is apt to be rather badly deteriorated by those drastic chemical treatments. As the result of the customary chemical treatments for the removal of gelatin, essentially two defects are inflicted on the film base (a) oxidative degradation, (b) hydrolytic decomposition of the cellulose esters. In both instances the reutilization of the reclaimed cellulose ester is jeopardized. The favorable solvent solubility of the original cellulose ester is generally impaired by the formation of carboxyl groups and hydroxyl groups respectively. In the latter case partial de-esterification takes place leading to a type of regenerated cellulose which is highly undesirable in the solvent soluble cellulose acetate dope. Such improperly reclaimed film base evidences itself in slugs, swollen particles, fibers, in a heterogeneous and often badly discolored dope. Experts in cellulose ester technology know how difficult and costly it is to purify such initially poor film dopes. It is therefore important that chemical degradation of the cellulose ester base is held to s minimum.

By the use of enzymes much more favorable, i.e. milder, recovery treatments at moderate temperatures may be afforded. Inadvertently, an improved film base material is recovered from photographic scrap. The use of enzymes has brought about efficient recovery procedures which make oxidation or over-treatment virtually impossible as these conditions would decompose whe enzyme itself and thereby nullify its action.

It seems appropriate to give a brief definition of ensymes in general and of proteolytic enzymes in parcicular. Enzymes are water soluble, colloidal, organic estalysts produced by the living organism. Proteolytic enzymes are those that act on proteins or are specific for according hydrolysis. It would go beyond the intent of

Amon Research Laboratories, Binghamson, New York. Presenced it the Risk Stational Convention in New York, N. Y. 15 August 1952. Received 7 August 1952.

this discussion to dwell upon the hundred year history of enzymes. Suffice it to mention that Pasteur still preached in 1870 that enzyme action was dependent on living cells, until Buechner in 1897 completely disproved Pasteur's vitalistic concept by showing that enzymes can be made to act in fermentation reactions without the presence of cell structures. Today enzymes are grown in chemical plants, just like penicillin molds, isolated and crystallized. Presently, many hundred of enzymes are known; however, only a relatively small number has found its way into industrial processes. 2,4,4,8

Enzyme Action

One of the more important processes to which enzymes have been put to work was the desizing of cottons and synthetic yarns. This was done with amylolytic enzymes, those that specifically work on the digestion and hydrolysis of starches and starch gums into easily soluble sugars. The proteolytic enzymes came later into prominence. The degumming or defibrination of the natural silk fiber, long a process done by soaping and harsh alkali treatments, was ultimately replaced by the superior enzymatic degumming. Many more examples could be cited but the following should serve as illustrations:

Starch	Diastase	Hydrolysis to maltose
Sugar	Invertase	Hydrolysis to dextrose and levulose
Fat	Lipase	Hydrolysis to fatty acids and glycerol
Urea	Ureasc	Hydrolysis to ammonia and CO2
Protein	Protease	Hydrolysis to amino acids
H ₂ O ₂	Catalase	H ₂ O and oxygen
Luciferin (Firefly)	Luciferase	Bioluminescence
Intestinal Worms	Ficin	Protein hydrolyzages.

While the first five examples are drawn from industrial processes, the last three belong to the field of bipchemia try. 43,10

PHOTOGRAPHIC SCHOOL AND TRENCHOUS

Entrying the most remarkable substitutes. To understand their action on music backs summating of their properties. They are amenty colloidal in sauce and are proteins themselves. Thus far they have evaded the tripable chemist. No enzyme has been synthesized as yet. They are dependent on suitable substrates which in former times have been confused with nutrients. Because of this specificity an amyolytic enzyme would be quite ineffective on a protein substrate and vice versa a proteolytic enzyme would not be usable for the hydrolysis of starch. However, the picture is quite complex as it is frequently with nature's products. Many commercially produced enzymes are mixtures of individual enzymes which react on several substrates

Esterification by Proteolytic Enzymes

An enzyme, as a true catalyst, is capable of hydrolysing a suitable substrate into smaller molecular aggregates. Also the reverse is possible. An enzyme is capable of synthesizing a larger molecule from simpler components. In nature, e.g. in the animal organism, such syntheses are carried on regularly. And in the laboratory the formation of ethyl butyrate from ethanol and butyric acid in the presence of lipase, a proteolytic enzyme obtained from the pancreas gland, has been accomplished.

In the present work the confirmatory observation was made. A fruity and pleasant smelling ester was produced when enzyme-gelatin digests were allowed to stand in contact with ethanol at room temperature for several hours. The indication was that we obtained the synthesis of ethyl citrate by proteolytic enzyme catalysis on the liberated citric acid from the citrate buffer and the ethanol present in the mixture whose pH had been allowed to drop on the acid side.

Influence of Substrate

Being concerned with the evaluation of several commercially available proteolytic enzymes, it was logical to think of casein as a suitable substrate. It is a protein obtainable in rather pure form from milk. Also a number of enzyme evaluation studies have been based on casein hydrolysis. Northrup's casein solubilization procedure is probably the best known 2,4,4

The evaluation work started out with casein and compared the effect of enzymatic action with that on gelatin Surprisingly the results were very divergent. Below are listed 6 proteolytic enzymes in their order of rank in regard to activity. They were tested under carefully controlled conditions.

Casein Hydrolysis		Gelatin Hydrolysis			
Enzyme A	90%	Enzyme A	99%		
D	80%	" D	98%		
'' C	. 75%	E	90%		
" D	73%	" C	80%		
" B	62%	" В	70%		
" P	45%	'' F	50%		

The rank order esbalation shows how an erroncous conclusion would be drawn if a certain enzyme were to

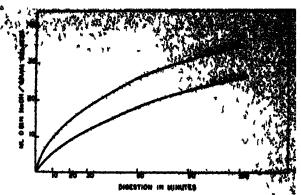


Fig. 1. Reaction velocity of Rhosyme P-11 entymest 40C on 4.3% gelatin solution (pH 8). Detarmined in formol titration.

be tested by the casein hydrolysis method if it is intended to be used for gelatin removal from film base. We set tribute the observed difference in behavior to the different ent chemical composition of the two proteins.

	Cascin		Gelatin	, , ,
Neutral Amino Acids		52 0%		75.0%
Glycine Alanine, Serine Valine, Leucine Proline, Oxyproline Tyrosin & others	0 5% 8 5 22 0 11 0 10 0		24,0% 11.0 6.0 32.0 0.0	
Basic Amino Acids				
Histidine, Arginine, Lysine		15 0%		18 0%
Dicarboxylic Amino Ac	ads			
Aspartic & Glutamie Acids	C	33 0%		9.0%
		100 0%	•	100,0%

Therefore efforts were concentrated on working out a procedure for testing enzymes in their action on gelatin exclusively.

Reaction Velocities

An enzyme, being a catalyst, speeds up the hydrolysis of gelatin tremendously. It was found that the measurement of the initial hydrolysis is more important than to follow the reaction through to an end point or to a maximum which is asymptotically reached. Figure 1 illustrates the point.

In the first 5 minutes of digestion time hydrolysis of the gelatin is more than doubled. At 10 minutes digestion time proportionate conditions prevail, whereas it longer digestion periods proportionality no longer labels. The curves flatten out to reach maximum values where 3 hrs. digestion time. From these curves it is seen that enzymatic attivity rates decrease with time. Only in those cases where enzymes of very low activity where tested did the activity-time relationship approach, a linear function.

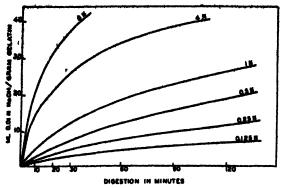


Fig. 2. Effect of enzyme concentration on velocity of gelatin hydrolysis. Data are for Rhozyme P-11 at 40C using 4.3% gelatin solution (pH 8), determined by formol titration.

Enzyme Concentration

With large enzyme concentrations the rate of reaction proved to be almost uncontrollably rapid in the initial stages of the digestion. However, doubling the enzyme concentration does not necessarily double the reaction rate. Figure two shows that in order to attain the same level of hydrolysis (e.g. 40 ml 0.01 N NaOH per g gelatin) enzyme concentrations of 8%, 2%, 1%, 0.5% will require 5 min., 10 min., 75 min., and 135 min. digestion time. This means that the corresponding reciprocal digestion times or reaction velocities will range in the order of 200; 100; 13; 7; for the above concentrations. With other words: To double the reaction rate, the enzyme concentration must be quadrupled.

Substrate Concentration

As most test methods are based on 4 to 5% gelatin concentrations, standard 4.3% gelatin solution was adopted for our tests.

In the literature it has been reported that both low and high substrate concentrations will impair enzyme activity. A somewhat analogous observation was made in one of our experimental series. See Figure 3. Three different gelatin concentrations (0.43%, 1.16%, 4.3% were subjected to the same enzyme concentration (8% based on gelatin content) at the standard digestion conditions at pH 8 and 40C.

At equal acidity levels (e.g. 100 ml 0.01 N NaOH per g gelatin) the three gelatin substrate concentrations show these relative reaction velocities:

	Reciprocal of Digestion Time × 1000
0.43% Gelatin	5
1.16% ''	30
4.30% ''	13

The medium gelatin concentration showed highest enzymatic activity in the experiment.

Influence of pH

Proteolytic enzymes are said to be most active over a wide pH range. Experiments (see Figure four) showed

the very decided preference for pH 8. The curves for the 2% enzyme concentrations illustrate that the same acidity or hydrolysis level of substrate is reached in 12 minutes at pH 8, whereas it takes 55 minutes at pH 5. Similar results were obtained with 1% enzyme concentrations! If expressed in relative reaction velocities (Reciprocal of Digestion Time × 1000) the following figures ensue:

	Relative Read 2% Enzyme	tion Velocity 1% Enzyme		
At pH 8 At pH 5	90 20	3 0		

The data indicate that the reaction velocity is more than 4 times greater at pH 8 than at pH 5.

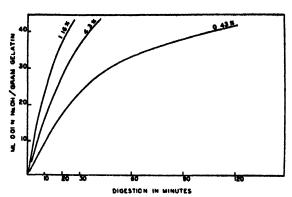


Fig. 3. Effect of gelatin substrate concentration (pH 8) on the velocity of hydrolysis using 8% Rhozyme P-11 at 40C (based on gelatin content). Determined by formol titration.

Influence of Temperature

Reaction rates of enzymatic digestions are materially influenced by temperature. A 10C rise for example, from 40 to 50C, may increase the rate of reaction from 1.5 to 2 times.

Experiments were carried out at 40C, allowing a plus minus deviation of 1C. Realizing that this much temperature variation may influence the activity results as much as 15%, careful temperature control was exercised in the evaluation runs. No attempt was made, however, to determine the temperature optima for all the enzymes which were investigated. To limit the work, 40C was arbitrarily selected with the understanding that the testing was on a rather broad temperature plateau of activity which would be unencumbered by inactivation effects frequently encountered at or near the optimum temperature.

Influence of Hardening Agents

In photographic emulsions various hardening agents are used in order to render the sensitized layers less injurious to mechanical abrasion. These hardeners which are mainly aldehydes render gelatin less soluble or even insoluble. If this hardening action proceeds too far, a leather-like gelatin resin is produced which requires drastic treatments to remove in the film scrap recovery process. How gelatin behaves under the influence of an aldehyde hardener is illustrated in Figure five.

Equal Money Value Compensons

For practical reasons the 6 different entymes invostigated were brought on one and the same economic dememinator, they were tested in concentrations of equal money value equivalents:

32:00% Scrizyme Regular 20:00% Rhozyme PF 11:00% Scrizyme Concentrated 2:16% Takamine #1 2:16% Takamine #2

2.00% Rhozyme P-11

These concentrations were reacted on 4.3% gelatin substrate at pH 8 at 40C. The degree of gelatin hydrolysis was measured as acidity increase by means of the formol titration procedure which will be explained

The results, plotted in Figure six, illustrate the high reaction rates in the early period of the digestion runs. Here the activity differences of the various enzymes show up most decidedly. The data also emphasizes the need to rely on the results of short digestion runs rather than on periods in excess of 1 hour.

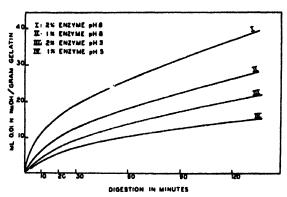


Fig. 4. Influence of pH on velocity of gelatin hydrolysis by Rhozyme P-11 in 1% and 2% concentrations at 40C. Determined by formol titration.

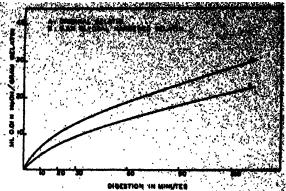
Formol Titration

A modification of the original Socrensen formol titration was worked up in the present study. 6,7 The method is based on measuring the apparent free acidity formed in the hydrolysis of proteins. This is accomplished by arresting further hydrolysis with formaldehyde addition and titrating the acidity with standard alkali. A blank digest is run under the same conditions. The difference of sample from blank acidity is the increased acidity and expressed in terms of ml 0.01 N NaOH per g gelatin. For the theoretical background of the method the original literature must be consulted as it would be outside the scope of the present discussion. 46,6,7,8

The following is a condensed version of the modified formol titration procedure used in these experiments.

Apparatus

A double necked 500 ml flask is clamped to a constant temperature water bath adjusted to 40C. Through one



Influence of gelatin hardening to the velocity of hydrolysis by Rhozyme P-11.

neck of the flask, an electrically driven glass propeller is inserted. Through the other neck a thermometer extends to the bottom of the flask for measuring the temp perature of the digestion mixture. By way of the same neck all charging and withdrawing of solutions is done. The digestion mixture is made up outside the digestion flask. A cut-off recalibrated 50 ml piperte is held in readiness for withdrawing aliquots from the digest at regular time intervals.

Solutions

Buffer Solution (pH 8)

22 g Citric acid monohydrate

13 g Caustic soda pellets

28 g Na₂HPO₄.12H₂O

5 g Boric acid

made up to 1 liter with distilled water and pH adjusted prior to making up to final volume.

Formaldehyde-Phenophthalein Solution

450 ml 40% Formaldehyde (Du Pont) 72 ml 1% Phenolphthalein in ethanol

0.5 N NaOH Solution

1% Enzyme Stock Solution

5 g of the enzyme to be tested are weighed to the nearest 0.01g and transferred to a porcelain mortar; With small amounts of water a paste is ground and transferred with repeated portions of water to a 500 ml volumetric flask. The stock solution is kept refrigerated. Before pipetting an aliquot portion, the contents of the flask are well shaken but not filtered.

Procedure

As substrate a 4.3% (photographic grade) gelatin solution is made up by soaking 15 g in 150 ml distilled water of room temperature for 30 minutes in a 500 mil Erlenmeyer flask. The swollen mass is melted on a steam bath by swirling the flask. The solution is cooled to 45C and transferred into the double necked flask. For rinsing the Erlenmeyer, 150 ml water of 40C is used in several portions. 60 ml pH 8 Buffer Solution are added. Agitation is started and the temperature is adjusted to 40C. The digestion volume is now so adjusted that the volume will be 320 ml. Lastly, a 30 ml aliquot of the 1% enzyme stock solution is pipetted into the digestion fiasi This instant is noted as the digestion start. The final digestion volume should now be 350 ml.

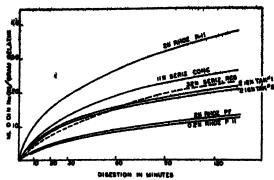


Fig. 6. Hydrolysis rates of different enzymes in concentrations representing equal material cost.

In intervals of 5, 10, 20, 30 and 60 minutes 50 ml withdrawals are made with the cut-off pipette using a vacuum line for quick aspiration. The digest withdrawals are run at once into 250 ml Erlenmeyers, each containing 22 ml of the Formaldehyde-Phenolphthalein solution. The action of formaldehyde stops all digestive action at the instant of pipetting the digest aliquot into the Erlenmeyer flask.

Titration.

The titrations of the 5 Erlenmeyer flasks are conveniently made at the end of the digestion run. Each 50 ml aliquot representing ¹/₇ of the original 15g gelatin present should titrate from 3 to 7 ml 0 5 N NaOH depending upon the degree of hydrolysis.

Blank

In the same described manner a blank run is made in the double necked digestion flask. But instead of adding the 30 ml enzyme aliquot, 30 ml water are used.

Calculation

The titration value of the blank is subtracted from the titration value of the sample. This difference is converted into ml 0.01 N NaOH per g gelatin and plotted on graph paper using 2-inch spacings for each 10 ml 0.01 N NaOH on the ordinate and 1-inch spacings for each 10 minute time interval on the abscissa. In such a large scale graph, the values, particularly those at the lower

part of the thirt, can be satisfactorily read for deter-mining the alope of the curve.

A protectivite entyme giving a formal theiride value of more than 5 ml 0.01 N NaOH per g gelacin in 5 min-utes digestion time is considered an effective enzyme. It shows the following titration and hydrolysis values:

Digestion Time	0.01 N NaOH per g gelatin	Hydrolysis
5 min,	5.5 ml	52.0%
10 "	10 5 "	61.5%
20 ''	17.5 "	73.0%
30 ''	23 5 "	82.5%
60 ''	35 7 ''	97.0%

The hydrolysis values were obtained by Bogue's ethanol precipitation method.

Summary

A procedure is presented for the quantitative evaluation of the activity of commercial proteolytic enzymes. The procedure is based on the formol titration method and is characterized by its relative simplicity. The procedure was tested on enzymes obtained from Rohm & Haas, Takamine Labs. and Wallerstein. The procedure is capable of measuring the activity retarding effect of hardened gelatin as it would be encountered in photographic films.

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COLD STORAGE OF PHOTOGRAPHIC FILM

J. M. Calhoun*

IN ABCHNT YEARS there has been an increase in the use of refrigerated storage for unexposed photographic film supplies to avoid or reduce undestrable changes which can occur due to prolonged storage at elevated temperatures. Questions frequently asked are: Must the tempersonne be kept above 32 P? Does moisture condensa-

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tion occur inside the package? Can the film be harmed in any way by refrigeration? It is the purpose of this article to attempt to answer these questions, explain the principles involved, and to dispel some commonly held fallacies concerning the cold storage of film.

It is well known that photographic films, regardless of the manufacturer, are perishable. Changes in speed and contrast (usually a decrease) and a gradual growth of

orogeaphic schnes, and then

fog docur mith sign. This is particularly melans with multilayer color films because the charles printing of one layer may change at a different rate than-those of another layer and so upset the color balance of the film.

Adverse storage conditions can cause much greater changes in film properties in a relatively short time than would ordinarily occur during the entire dated life of the film when stored at ordinary room temperatures, for example, not above 75 F. A lowering of the storage temperature definitely retards these changes and, therefore, preserves the characteristics of the film in a more nearly fresh condition. It is for these reasons that the film manufacturer recommends proper storage conditions for his product, and prints an "expiration" date on the package so that the film can be used before it has become too old.

Expiration Dating

The "expiration date" assigned to films by the Eastman Kodak Company, for example, is determined by storage tests made at a variety of temperatures and relative humidities. The dating is ascertained on the basis of the time a given product will withstand average or typical trade storage conditions in the United States, and still yield a satisfactory result. It does not mean that expired film which has been stored at these conditions will produce results identical with fresh film. The time to expiration varies depending on the properties and requirements of the particular product

Protection from Moisture

Moisture and heat are the two factors in film storage which contribute most to deterioration. The moisture content of film as it leaves the factory is very precisely controlled at just the right level to insure the best possible performance. This moisture level, which corresponds to equilibrium with air at a relative humidity varying from 40% to 60% for different types of film, should remain constant during storage. Higher relative humidities accelerate deterioration and cause various physical defects. Lower relative humidities increase the susceptibility of film to static markings, curl, brittleness and so forth. Fortunately, film can be protected from moisture damage by the manufacturer through the use of vapor barrier packaging.

Moisture vapor protection for film has been improved greatly in recent years so that now most films after first being conditioned at the desired humidity are packaged in sealed metal cans or tubes, sealed foil bags, or other suitable vapor barriers. Until such packages are opened, moisture from humid air or damp storage locations, even in tropical climates, cannot penetrate and harm the film. Of course, all films are not completley protected from moisture by perfect vapor barriers and the photographer should know, either by the construction of the package or by the recommendations of the manufacturer, whether his film is completely protected from moisture vapor or not.

Protection from Heat

The protection of film from heat during storage is something over which the film manufacturer has no con-

reight and i this store as a pear that the higher in a practice of the higher representation of the comparations of the store of

For certain special films such as some high special black-and-white films, some color films, etc., or in the where longer storage periods are desired, still letter temperatures are recommended, for example, a period ature of 0 F. In this way maximum quality in even the more critical products can be maintained for longer periods of time, often well beyond the expiration daring of the film.

Refrigeration

Film can be stored safely in any suitable refrigerator, provided that the film is sealed in a vapor-right package or some tassee. Refrigerators are frequently humid, particularly household refrigerators containing foods and liquids, and film stored in unsealed or porous packages will absorb moisture from the air and damage may result. Film which is not factory sealed in vapor-tight packages should be placed in a can or jar which can be closed with an air-tight lid before it is put in the refrigerator.

Household refrigerators usually operate at about 40 F to 50 F and are quite satisfactory for the storage of most films, with the proviso mentioned in the preceding paragraph. For specially sensitive films, or films to be stored for extensive periods, a deep freeze unit of the type available for frozen foods operating at 0 F to -10 F. is recommended.

Does Water in Film Crystallize Below 32 F?

The answer to this question is "no," at least insofar as film at its normal moisture content is concerned. The question is asked frequently because people know that water in food does crystallize and unless food is quickly frozen the ice crystals may be large enough to rupture the cell walls which promotes spoilage. At first glance it might seem that a similar process could occur with film and the sensitive emulsion be damaged.

While the water content of fruit and vegetables is of the order of 90%, the water content of a typical photographic emulsion in equilibrium with air is much less² as indicated below:

Relative Humidity
of Air

20%
50%
80%

Requisibrium Moisture Content
of a Photographic Ramision

5%
5%
5%
15%

This is undoubtedly the reason that ice crystals or damage from ice formation has never been found in photographic film stored at below freezing temperatures. The small amount of moisture normally found in photographic emulsions or in dry gelatin is not present in the form of liquid droplets but is molecularly adsorbed

within the colloid. Furthermore, studies made by Moran³ have shown that gelatin solutions containing less than 34% water cannot freeze at any temperature

down to that of liquid air.

Laboratory experiments have been designed to verify the safety of storing sensitive films at low temperatures. In one experiment made by the Eastman Kodak Company in 1939 several types of film were stored for three weeks completely surrounded with dry ice (solid carbon dioxide) in an insulated container. Thermocouples indicated the film to be at a temperature below -100 F. After removal the film was subjected to microscopic examination and no change in the emulsion structure found. Exhaustive photographic tests, and physical tests made on the film before and after processing, showed no detrimental effect of any kind. Since that time there has been considerable practical experience in the storage of film at low temperatures, in some cases for as long as three years at -10 F. Never has any detrimental effect been found, provided that the film was protected from the penetration of moisture vapor from outside the package. It makes no difference whether the film is cooled slowly or is quickly frozen in dry ice, or how low a temperature is used.

Dry ice has been used by the Eastman Kodak Company to ship various color films to different parts of the United States in hot weather without loss of quality. Dry ice has also been used satisfactorily to protect color motion picture film from heat during air shipment from a production location in Australia to Hollywood for proc-

essing.4

Condensation When the Package Is Opened

Moisture must not be allowed to condense on sensitive photographic film or injury may result. It is well known that moisture from the air condenses in droplets on a cool surface, such as the outside of a glass of cold water. Moisture condenses on a surface when the temperature of the surface is below the dew point of the surrounding air. The dew point of air is determined by its moisture content and may be as low as 10 F inside a heated building in winter, but in summer it may be as high as 75 F in temperate climates and 90 F in tropical climates. Moisture from the air will condense on an object removed from a refrigerator operating at a temperature below the outside dew point.

Moisture condensation on film removed from a refrigerator may be prevented easily by allowing the package to warm up to room temperature before it is opened. The warm-up time depends on the thickness of the package, how well it is insulated, the temperature difference, etc. For film in commercial packages the approximate

warm-up time is as follows:

	Warm-Up Time			
Single rolls of 616, 620, etc. Single 16mm roll Single 25-cheet box of film Single 100-sheet box of film Single bulk 35mm × 100 ft. roll	For a 25 F Rise 20 minutes 1 hour 11/2 hours 3 hours 4 hours	For a 100 F Rise 30 minutes 1½ hours 2 hours 5 hours 6 hours		

Although moisture condensation on glass, metals and other relatively non-porous materials is readily visible as

tiny droplets of water, it is generally not visible on porous materials such as unglazed paper, corrugated cartons, cardboard boxes, etc. This is because in the latter case the moisture is absorbed rapidly by the material and droplets of water do not have time to form. Tests were made with film samples cooled to 0 F then opened quickly in air at 70 F and 70% relative humidity (dew point, 60 F). It was found that moisture droplets were quite visible on film base, only very slightly visible on a gelatin backing on film, and frequently quite invisible on the emulsion surface where rapid absorption occurs. This fact tends to lessen the chance of water spotting gelatin-backed films as a result of moisture condensation, but an increase in moisture content of the film is undesirable even if water droplets do not form.

Condensation Inside the Package

When air is cooled, the relative humidity rises and at the dew point or below moisture condenses on any convenient surface. Because of this fact people have sometimes reasoned that when a package of film is placed in a refrigerator the moisture in the air inside the package will condense on the film and damage it. Film is usually packed in rooms conditioned at about 70 F and 45% to 60% relative humidity. The dew point for these conditions is 48 F to 56 F and if the air is cooled below these temperatures it must give up some of its moisture. Hence, it is argued that film should not be refrigerated.

There is a simple fallacy in this argument. Actually there is so little air present inside the film package, and the quantity of moisture present in this air is so infinitesimal that its effect is negligible. This can be demonstrated

strated readily by a few examples

Example 1.—A box of 4" \times 5" Sheet Felm

Ten sheets of film interleaved with paper are packed between two stiffener boards (cardboard) inside a heat sealed aluminum foil envelope.

Volume of envelope as packed = 110 cc
Volume of film, paper, and cardboard = 80 cc
Volume of air inside envelope = 30 cc

The moisture content of air at 70 F and 50% relative humidity = 4.0 grains per cu. ft.⁵
For 30 cc of air this equals

$$\frac{4 \times 30}{28.320}$$
 = 0.00424 grains = 0 000275 grams of water.

Let us assume that all of this water is condensed out when the package is cooled. The pieces of cardboard on either side of the film weigh 5.6 grams each or 11.2 grams. Moisture equilibrium curves for this material show that it has a water content of 7.75% at 50% relative humidity and 7.9% at 51% relative humidity. Hence,

Amount of water in cardboard at 51% R.H. = 0.885 grams Amount of water in cardboard at 30% R.H. = 0.868 grams Difference for 1% R.H. = 0.017 grams

Since 0.017 grams of water increase the equilibrium relative humidity of the cardboard 1%, 0.000275 grams of water increase the equilibrium relative humidity of the cardboard only by 0.016%.

Even if the film were not protected by the cardboard but only by a single sheet of interleaving paper on each side the result would be similar. The two sheets of

paper weigh 1.762 grams. The moisture content of interleaving paper is 6.75% at 50% relative humidity and 6.9% at 51% relative humidity. Hence,

Amount of water in paper at 51% R.H. = 0.122 grams Amount of water in paper at 50% R.H. = 0 119 grams Difference for 1% R.H. = 0.003 grams

Since 0.003 grams of water increase the equilibrium relative humidity of the paper 1%, 0.000275 grams of water increases the equilibrium relative humidity of the paper only 0.1%.

Example 2.—A 20-exposure roll of 135 film.

This type of film is wound in a magazine and usually packed in a tight aluminum can. A tab of film extends out of the magazine for threading and there is no paper wrapping present. This package represents a relatively high ratio of free air space

Volume of can = 33 cc Volume of magazine = 8 cc Volume of free air space = 25 cc Weight of film tab outside magazine = 0 466 grams

Using the same calculations as in Example 1, we find the water content of the air inside the can at 70 F and

50% relative humidity to be 0 00023 grams.

Let us assume that all of this water condenses on the film tab when the container is cooled and none on the walls of the can. From moisture equilibrium curves we find the films contains 2.8% water at 50% relative humidity and 2.9% at 51% relative humidity. Hence,

Amount of water in film tab at 51% R H = 0 0135 grams Amount of water in film tab at 50% R H = 0 0130 grams Difference for 1% R.H = 0 0005 grams

Since 0 0005 grams of water increase the equilibrium relative humidity of the film tab 1%, the 0.00023 grams of water in the free air space in the can would increase the equilibrium relative humidity of the film only a half of one percent—truly a negligible amount. Furthermore, the tab itself is not used for picture taking.

It cannot be argued that film or paper absorbs less moisture at constant relative humidity at low temperatures since the small effect of temperature on this re-

lationship is in the opposite direction.

The fear of moisture in the air inside a film package condensing on the film when cooled in a refrigerator and causing damage is entirely fallacious from a theoretical standpoint. There is simply not enough water in the small amount of air available. This has been confirmed by adequate laboratory test and practical experience. If a square inch of film were packed in a barrel of air the situation would be different.

It is possible that the false notion that moisture in the air inside the film package would damage the film and, therefore, film should not be refrigerated, arose from a different cause. As pointed out earlier, if the film is not protected by a moisture-vapor-proof package, additional

moisture can penetrate to the fifth from panide thresh age while stored in a humid retrigorable. entirely different problem which can be solved by packaging.

Storage after Refrigeration

The question is often asked whether film stored to some time in a refrigerator and then removed will her any better or worse than film which has never been refrigerated. The answer to this depends primarily on whether the film is protected by its package from pos-sible moisture penetration during the cold storage petion. If such protection did not exist the film might about enough moisture during refrigeration that, even if deterioration had not occurred by the time the package was removed, it would be accelerated at normal or summer temperatures after removal. In such cases the film might be found eventually in poorer condition than if never refrigerated.

On the other hand, tests indicate that films which are stored in a refrigerator in moisture-vapor-tight packages and then removed will change in speed and contrast thereafter along the same rate curves which were interrupted during the cold storage. In this respect the period of refrigeration neither improves nor harms subsequent keeping at normal temperatures. However, some types of films have been observed to develop slightly more fog when kept at elevated temperatures after long periods of refrigeration than could be accounted for by the higher storage temperature alone. Cold storage thus does not completely arrest all changes which may occur in a photographic emulsion. For this reason it is recommended that film which is near its expiration dating be used soon after it is removed from cold storage.

In conclusion it may be said that cold storage is a safe and satisfactory means of prolonging the useful life and safeguarding the quality of sensitized photographic material provided that the precautions mentioned are taken. The photographer need have no fear that the film will be harmed by using the storage temperatures recommended by the manufacturer for the particular

product.

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Properties of Developing Agents. II. Paraminophenols*

R. W. Henn

SUMMARY

The nine paraminophenols examined fall into two classes according to the nature of the substituent groups, which may be (a) non-ionic, or (b) sonic, in character. The agents of Group (a) initiated development rapidly with little induction period, their activity increased smoothly over a wide pH range, and the density: log-time curves characteristically had slope values of 1.3 or 2.6.

The substituents of Group (b) included sulfonic and carboxylic acid groups. These agents showed appreciable induction periods, were more dependent on pH changes, and the most characteristic slopes of the density: log-time curves were 2.6 and 3.3. These differences are explained on the basis of the ionic charge theory of development, Group (a) developing (1) without charge, or (2) with a monovalent charge, while Group (b) develops with (1) a monovalent, or (2) a divalent charge.

Oxidation proceeded very differently from development, most of the agents oxidizing at a similar rate in spite of wide differences in developing activity. Loss of activity was accompanied by parallel discoloration. Two of the agents did not oxidize any more rapidly at a pH of 12.8 than at 11.5, although their developing activity increased.

their developing activity increased.

L HE FIRST paper in this series described the photographic properties of a number of hydroquinones. Most of these were found to develop when the pH was increased to about 9, and were then strongly affected by pH changes up to about 11.5, but were almost unaffected by further elevation of pH. Development characteristically proceeded rapidly, but only after a considerable induction period, and was a linear function of the logarithm of the developing time. The slopes of these density: log-time curves were but little affected by changes in pH, or even by the nature of the developing agent, the wide range of activity obtained being pri-marily due to changes in the induction period. The marily due to changes in the induction period. rates of oxidation were measured and the solutions were found to lose activity more rapidly than they discolored.

The present paper considers the photographic properties of nine paraminophenols. A third in the series will consider combinations of the paraminophenols with the

hydroquinones.

The paraminophenols employed are sketched in Table I. They include paraminophenol itself (I), and compounds in which the amino group has been variously substituted: by methyl (II; this is the popular developing agent, Elon't or Metol), by β -hydroxyethyl (III), by β aminoethyl (IV), by sulfomethyl (V) (more precisely named 'sodium p-hydroxyphenylaminomethane sulfonate"), by acetic acid to form the glycine (VI), and by both methyl and acetic acid groups (VII). Compound VIII represents II modified by the substitution of a chlorine atom for a hydrogen in the benzene nucleus, while compound IX contains a nuclear sulfonic acid group. Compounds I, II, and VI represent commercial samples, while the others were synthesized by the Chemical Plant of the Eastman Kodak Company.

The methods of investigation and evaluation were considered in the first paper of this series. They include the use of a simple, positive emulsion, and the employment of density for a fixed exposure as the criterion of the degree of development. The selected exposure is circled in the characteristic curves of Figure 1, where it is seen to lie high on the straight-line portion. Aeration tests were carried out by exposure in unstoppered flasks, while the solubility measurements were made in a special high-salt developer.

The basic developer solution, in which the sensitometric measurements were made, contained 0.02 mole of

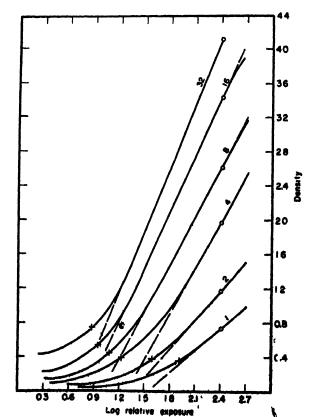


Fig. 1. Typical Group of H. & D. Curves () pH = 10.0). The fourth exposure step is circled, the density of this step which has been used as measure of development throughout this paper, speed point, determined as customary for this matter a density of 0.3 above fog and base is marked w

stred 17 April 1952. The trademark of Esseman Kodak Company for N-methyl-p-amino-

Communicators No. 1485 from the Kodak Research Laboratories.

Table I
THE DEVELOPING AGENTS

No.	Formula	Mol. Wt.	Name (pk.
I.	HONH ₄ .HCl	145	p-Aminophenol
II.	HONHCH ₈ .1/ ₃ H ₈ SO ₄	172	γ-βMethylaminophenol (Rion, Me- 10.25 tol)
m.	HONHICH, CH, OH. 1/2 H, SO,	202	p-Hydroxyethylaminophenol 10.3
IV.	HONHCH4CH4NH3.1/4H3SO4	201	γ-β-Aminoethylaminophenol
v.	HO NHCH ₂ SO ₂ Na	225	p-Sulfomethylaminophenol, sod- 10.3
VI.	HO_NHCH,COOH	167	p-Hydroxyphenylglycine (Glycin)
VII.	HO N(CH,)CH,COOH	181	N-Methyl-p-hydroxyphenylglycine
VIII.	HOX NHCH ₈ 1/ ₂ H ₈ SO ₄	207	4-Amino, 2 (or 3) chlorophenol 8.8
ix — –	HO NHCH ₁ SO ₂ H	203	4-Aminophenol-2-(or 3)sulfonate 10.3

developing agent, 0 2 mole of sodium sulfite, 0.1 mole of an appropriate buffer, and sodium hydroxide as needed to neutralize the acid salts and phenolic hydrogen. The acidity of the phenol was considerable, the pK, or half-neutralization point being about 10.3 for all of the agents except the chloro-compound, VIII. Like chlorohydroquinone, this had a strongly acidic hydrogen and a pK value of about 8.8.

Experimental Results

1. Developing Activity

The density of the fourth step (see Figure 1) including fog is plotted against, the logarithm of the developing time in Figure 2 for various pH levels. The following

observations appear noteworthy:

(a) The induction period, before the image appears, is characteristically short (I, II, III, IV, VIII) except where a charged ion—carboxy or sulfonic—is present (V, VI, VII, IX). This latter group more closely resembles the hydroquinones in this respect. This is in agreement with James, who has showed that glycine (VI) resembled hydroquinone in ionic charge and induction period.

tion period.

(b) The density:log-time function (a measure of developing rate) is almost entirely linear, with the exception of a short toe portion. However, the slope of these lines is usually 2.6 or 1.35 density units per log-time unit, whereas with the hydroquinones it was 3.3 D/log r. It will be noted that the lower value of alope applies to the values of 8.5 or lower, the steeper slope to pH = 10.0 or higher, while with the most alkaline glycine developers (VI and VII, pH value of 12.8), the steep slope (3.3) of the hydroquinones is attained.

(c) The relative activity of the several agents and the influence of pH on activity are affected by the criterion selected for its measurement. The values of Table II and Figure 3 are based on the time required to reach a density of 2.0, which corresponds to the recommended development of this material (Kodak Fine Grain Positive Film). Agent (II), p-methylaminophenol, is seen to be the most active of the group. It has a readily measurable activity at a pH of 7, and becomes increasingly active as the pH is raised, throughout the entire range investigated.

Paraminophenol itself (I) and the hydroxyethyl-paminophenol (III) produce curves closely approximating those of the methyl compound (II) but displaced by 1.0 or 0.5 pH units, or in terms of developing times, they have one half or two thirds of its activity. Agent (IV), β-aminoethyl-p-aminophenol, shows certain peculiarities, which can be associated with the presence of the aliphatic amino group in its molecule. This accelerates development as the pH is raised but makes it much less selective (Fig. 4). The remaining compounds all contain charged ions and tend to be rather less responsive at high pH, particularly the glycines (VI and VII), which approach the hydroquinones in this respect. The activities of these several agents averaged (Table II) one fourth to one third that of No. II (Elon).

2. Selectivity

The fog produced by these agents at two degrees of development is plotted in Figure 4 as a function of the pH. All developing agents become less selective as the pH is increased, but this decrease in selectivity is not serious except for IV where, as suggested above, the

	b	Lin. fo	cD=2	2.0. at D	H						-
Agent	7.0	8.5	10	11.5	12.8		Acti	vity vs.	Rion		Average
ī.	•••	55	9	3.1	1.9		0.22	0.47	0.67	0.74	0.53
II.	60	12	4.2	2.1	1.4	1.0	1.0	1.0	1.0	1.0	1.0
III.	140	18	4.8	2.8	1.8	0.43	0.68	0.88	0.75	0.83	0.71
IV.	130	40	5.5			0.46	0.30	0.77	• • • •		0.51
V.	••	32*	16	5.2	3.4		0.04*	0.26	0.41	0.41	0.36
VI.		70*	11	5	4	.,	0.02*	0.38	0.42	0.34	0.38
VII.	60*	64	11	7.4	8	0.06*	0.19	0.38	0.28	0.18	0.26
VIII.	•••	75	22	7.2	4		0.16	0.19	0.29	0.35	0.25
IX.	• •	80	15	6	4	•••	0.15	0.27	0.35	0.35	0.28
Hydro-	••		14	4	4	•••	0.005*	0.29	0.52	0.35	0.39
quinone							_				
* For L	- 0.5	omitt	ed from	average	: .						

presence of the primary aliphatic amine becomes important as the developer becomes increasingly alkaline. The p-aminophenols have produced only about one half the fog values found for the hydroquinones and, in general, the lower the activity of the agent, the lower is the fog.

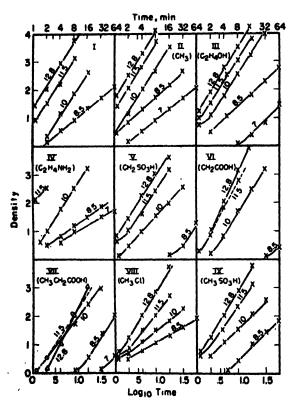


Fig. 2. Density: Log-Time Curves. The density of the fourth step has been plotted against an exponential progression of developing times. Note the "minute" scale at the top and the "log minute" scale at the bottom. The slope and displacement of these curves do much to establish the characteristics of the developer. The point at which the curves cross the density of 2.0 has been used as a measure of the "activity," while the slope of the line establishes the "rate" of development. The numbering of the agents is that of Table I, while the nature of the substituents is also indicated.

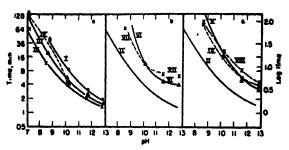


Fig. 3. Activity vs. pH. The time to reach a density of 2.0 has been plotted as a function of the pH. The numbering is as in Table I. Note that the time plot is, as in Fig. 1, again logarithmic.

3. Contrast and Emulsion Speed

As with the hydroquinones, the contrast produced was not primarily a function of the developing agent. The gamma obtained was usually about 2.0, with rather higher values being produced under restrained conditions, that is at low pH or with the addition of bromide. This value is also similar to that obtained for the hydroquinones. The emulsion speeds were also generally close at equal degrees of image density, some loss in speed being noted in the slowly acting pH = 7 developers, where the solvent action of the sulfite becomes important. §

4. Aeration Properties

The loss of developing activity of the p-aminophenol solutions was marked by a corresponding discoloration, the closeness of the two being dependent on the criteria of measurement selected. There was no marked exception to this but it was earlier found that the hydroquinones tended to lose activity completely while discoloring only slightly. Figure 5 directly compares hydroquinone with Elon (II). Note the rapid drop in activity or image density (D), of the hydroquinone as compared with the slow change in hue (H). On the other hand, in the case of Elon, the curves are close together.

The rate of oxidation of the various agents was found to increase with pH (Figure 6) but the change did not parallel the activity-pH curves. For example, Elon (15) and the hydroxyethyl compound (III) oxidized almost as rapidly at pH = 7 as at pH = 8.5 but developed much less rapidly at the lower pH. On the other hand, Elon

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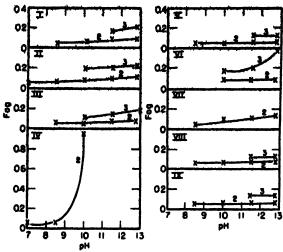


Fig. 4. Selectivity of Development. The fog obtained at constant image development (density = 2.0 or density = 3.0) is plotted as a function of the pH. With most agents the selectivity decreases slightly as the pH is raised. The high fog of No. IV has been attributed to the presence of a primary aliphatic amine in the molecule.

developed only 50 per cent more rapidly at the pH of 12.8 than at 11.5, but oxidized at nearly 4 times the rate. A peculiar inversion was obtained with the hydroxyethyl (III) and sulfomethyl (V) compounds, which actually oxidized somewhat more slowly at 12.8 than at 11.5. This leveling-off, or slight inversion, was obtained for both hue and activity and proved reproducible.

5. Solubility

The solubility of the developing agents in a high-salt solution of moderate alkalinity (pH = 10.0) is given in Table III. Nearly all of these compounds were more soluble than I and II, the conventional agents, and were not precipitated by the addition of hydroquinone, which forms the sparingly-soluble "metoquinone" with II. In spite of good solubility shown here at a pH of 10, the solubility of the agent, VIII, was very modest at pH values of 9 and lower.

Discussion

1. Development and the Ionic Charge Theory

The developing properties of these paraminophenols divides them into two broad classes: Group (a) in which the substituents are non-ionic in character, includes agents I, II, III, IV, and VIII, while Group (b), comprising those substituted by sulfonic and carboxylic acid groups includes Nos. V, VI, VII, and IX. The distinction between these groups is to be explained by assuring that Group (a) acts principally as singly charged ions, while Group (b) develops as doubly charged ions. These differences are seen both in (1) induction period, and (2) the pH response.

Group (a) has, in general, brief induction periods. The surves of Figure 2 may be extrapolated to show that, except for the most restrained pH conditions, development is initiated in the range of 0.25 to 2 minutes. But with Group (b), induction periods of from 4 to 16 minutes are not uncommon, although others are of the order of 1 minute.

Table III

Agent	Grams per Liter	Precipioused by Addiction of Flydroquistes:
ī.	6	No
П.	6	Tan.
m.	30	No
iv.	Over 100	No
IV. V.	Over 100	No No
VI	60	Name of the last o
ΫĬĬ,	60	entity.
viii.	20	No
ix.	Over 100	Yes

These long induction periods are similar to those found, for the hydroquinones which, except in the most alkaline solutions, required from 2 minutes to 2 hours to initiate development. The long induction period of hydroquinone and of glycine (VI) has been explained by James² in terms of the difficulty of the more highly charged ions in penetrating the layer of negatively charged bromide ions surrounding the silver halide grain. He has shown on kinetic basis that the doubly charged ion would need to be present in 18 times as great a concentration as the singly charged ion to initiate development as effectively.

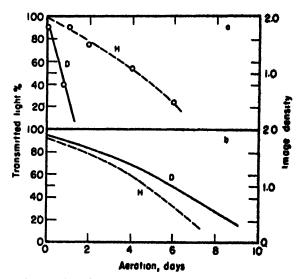


Fig. 5. Aeration Comparison. The seration properties of (a) hydroquinone, and (b) Elon, are compared at a density of 10.0 with regard to image density produced (D) and the hue (H) of the solution following exposure in unstoppered flasks. Note that the hydroquinone loses activity rapidly but discolors only slowly, while the Elon discolors at about the same rate at which it loses activity. The sensitometric strips were developed in the hydroquinone developer for 14 minutes, and in the Elon developer for 4 minutes.

As the alkalinity is increased, the agents of Group (a) increase smoothly in activity over a wide pH range (Figure 3), while those of Group (b) are strongly affected by pH. The pH response of glycine, No. VI, closely resembles that of hydroquinone, only weak development being noted at pH of 8.5, which rapidly increases as the pH is raised to 11.5, but beyond this value the increase in rate is slight.

Table IV

DEVELOPING RATE
(Slope of Density:Log-Time Curve)
(\(\Delta D/1.0 \) log \(\epsilon \)

,	Slope at pH =					
Agent	7.0	8.5	10.0	11.5	12.8	
1.		1.32	2 57	2.60	2 60	
II.	1 32	1 37	2.57	2.60	2.64	
m.	1 40	1.40	2.57	2.57	2.60	
ĬŸ.	0 78	1.09	2 60			
v.	•		1 82	2.52	2.52	
ΫĬ.			2 57	3 0	3.4	
ΫΪΪ.	• • •	2.5	2 2	2 55	3 3	
VIIL	_	0.78	1.28	1.97	2 6	
iX.		1.65	1 63	2.25	2 65	
Hydroquinone	•		3 3	3 3	3 3	
Hydroquinone monosulfonate				41	41	
Hydroquinone monosulfonate	•	•	0.8	• •	3.3	
* N-Methyl-N-(\$-sulfonamid	loethyl))-amino		•	J.,	

2. Significance of Slope of Density: Log-Time Curves

The ionic charge theory has been useful in explaining the differences in induction period and in pH response of the various agents. It is also applicable to a study of the slopes of the density: log-time curves of Figure 2. The values of these slopes, or "developing rates" have been entered in Table IV, as an aid to this discussion. It will be seen that the most common value of slope is about 2.6 (2.58 \pm 0.07, average of 17 curves). This appears to characterize development by monovalent paraminophenol, much as the value of 3.3 characterized the hydroquinones. Other slope values obtained were that of 1.35 for the paraminophenols of Group (a) used at pH values of 8.5 and lower, and that of 3.3 for the glycines (VI and VII) used at a pH of 12.8. The lower value might be considered to typify development by the unionized aminophenols, since a pH of 8.5 is far below their pK value (indicated previously as about 10.3), and ionization of only 1 molecule in 500 would be anticipated. The absence of these low slope values in Group (b) agents, which contain ionic substituents, and should not therefore present an un-ionized form, would bear out this hypothesis. It is interesting that the glycines, under the highly alkaline conditions, gave the same slope as the hydroquinones, since they also would be expected to be doubly charged.

In spite of these correlations, there are many examples where the slope value does not appear to correspond to the ionic state anticipated. Agents IV and VII have produced much flatter curves than the 1.35 value, and a number of values intermediate between the 1.35 and 2.6 slopes are evident. These may be merely transitory slopes indicating partial ionization, but more experimental data would be necessary to confirm this. On the contrary, the slopes in many instances are rigidly fixed over a wide range and do not show a change in slope corresponding to ionization.

A particularly interesting p-aminophenol was recently investigated by James, and marked changes in rate related to a change in character from a monovalent to divalent developing ion. Curves obtained for this agent, N-methyl-N-(B-methylsulfonamidoethyl)-p-aminophenol, for the developer formula, emulsion, and condi-

tions of these tests are shown in Figure 7. Note the strong change of slope from 0.8 at pH = 10 to 3.3 density units per log-time unit at pH = 12.8, and the change of induction period, by nearly a factor of 10. This is a particularly clear-cut case of the trends of the agents of Figure 2, but note also the curves of Agent VII, which has certain structural units in common with the sulfon-amidoethyl compound.

3. Selectivity

The selectivity of all of the agents is remarkably good with this positive material, even without bromide, with the exception of the aminoethyl compound already discussed. The lower fogging propensity of the aminophenols as compared with the hydroquinoses is in line with the work of Abribat, Pouradier, and Davids comparing Elon (II) and hydroquinone, but is contrary to the results obtained by Levenson, particularly with negative films, who found hydroquinone to give less fog

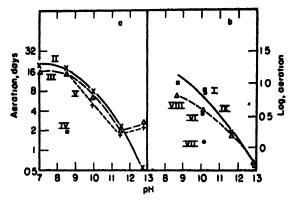
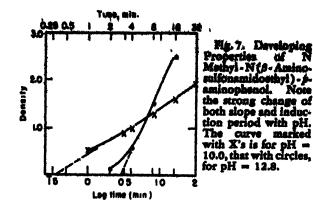


Fig. 6. Aeration Life vs. pH. The life, measured as days before the activity of the developer decreases to the point where one half of the original image density is produced, is plotted in a logarithmic scale to include the wide range of values. Note the resistance of Agents III and V to aeration at high pH. Also compare with the developing-rate curves of Fig. 3.

than Elon. The addition of bromide (0.01 mole per liter) where tested, further increased the selectivity, raising contrast and reducing emulsion speed. When development time was prolonged to match densities, the bromided developers produced about one third more contrast and about half the emulsion speed of the unbromided developers, much as found earlier for the hydroquinones. The various paraminophenol developers were only slightly less sensitive to bromide than the hydroquinone developers of equal activity level.

4. Oxidation

Development may be considered as oxidation of the agent by silver bromide (or other halide), whereas on exposure to air, aerial oxygen is the oxidizing agent. A comparison of Figures 3 and 6 shows how different these mechanisms are. The differences between the pkl response to development and aerial exidation of Agents II and III has already been pointed ont. Thus, oxidation was little increased by raising the pkl from 7 to 8.5, but development was greatly accelerated, and at the high pkl range other discrepancies were evident. It is also



interesting to intercompare the several agents. Thus, III, V, I, and IX oxidized at about the same rate as Blon (II), but the developing rates of these agents differed by a factor of as much as 5 times, and Agents VI, VIII, and especially IV and VII oxidized appreciably more rapidly than II, but developed less actively.

5. Comparison at Equal Activity

The comparisons made so far have already been based on a fixed pH level. Very interesting results are obtained if the basis of comparison is, instead, one of equal activity level. This is done in Table V, where the properties of developers requiring 8 minutes to reach a density of 2.0 are entered. This development is achieved at a pH of 9.0 with Elon (II), the most active of the developers, while with the least active, an elevation to a pH of about 11 is necessary. The fog, contrast, and emulsion speed of these developers are then quite well matched, but the aeration life differs widely, those developers operating at the high pH level showing much shorter lives.

6. Practical Considerations

The commercial importance of Elon (II) appears well justified in these comparisons. It is the most active of any of the agents tested and its activity increases smoothly over a wide pH range. But in spite of its activity, it has equalled or excelled the other agents in resistance to oxidation under normal conditions. However, a number of other agents were more soluble than Elon (see Table III), while III and V were more resistant to oxidation at high pH. Some of the less active agents appear to produce less fog than Elon, but this advantage largely disappears when the pH is adjusted to match developing activity (Table V).

Agent III, the hydroxyethyl-p-aminophenol, is the next most interesting. It is only slightly less active than Elon, (II), while its high solubility offers promise for condentrated developers, and it shows a singular resistanceto oxidation at very high pH. The hydroxyethyl-paminophenol has been the subject of a patent," and has

had some commercial application.

	DEART		Ob sect			
Agent	pH	Pog	Gamma	Resultation (%)	甗	
Ī.	10.1	0.06	2.0	80	8 .	
II.	9.0	.07	2.0	85	. 14	14 16 2 17
m.	9.4	.06		30	8	1
IV.	96	.50		80	Î-,	1
V.	10.8	.50 .06		1114	2.5	1.7
VI	10 5	10	20	10	4	.
VII.	11 0	06	•••	110	Ì.5	1.5.
VIII.	11 3	.08			1.7	1.0
14	10 8	06	•••		Ž''	2.5

Glycine (VI) finds occasional proponents, but this work would do little to affirm its usefulness as a sign developing agent. It is active only in strongly alkafine solution and is then sensitive to slight changes in sikelinity. At very high pH levels, it loses much of its selentivity, producing dichroic fog and infectious develop-

20

85

Hydrogunone 10 5

Chlorohydroquinone was previously shown to be considerably more active than hydroquinone, particularly at low pH.1 The low activity of the chlorinated N-methyl-p-aminophenol sulfate (VIII) is therefore surprising. Similarly, 2-chloro-4-aminophenol has been found to have but 20 per cent of the activity of paramino-phenol at a pH of 10. These differences are probably subject to explanation in terms of the ionic theory of development. Development is possible with the hydroquinones only as ionization occurs, and chlorination has increased ionization (lowered the pK value), and extended the range of development. But the amingphenois are apparently capable of development without ionization, and the introduction of further ionization has interfered with the normal development mechanism rather than extended it.

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1.

USES OF KODALITH FILM IN THE EXAMINATION OF QUESTIONED DOCUMENTS

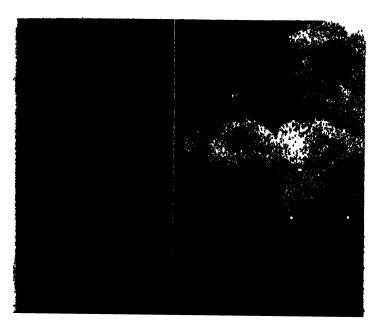
Joseph Tholl*

LODALITH emulsions, which are designed for certain kinds of reproduction work in the graphic arts, have proved to be of value in the examination of questioned documents. The unique effectiveness of Kodalith film in this field is due to its extremely high contrast, its sensitivity restricted to the blue and near ultra-violet parts of the spectrum and its ability, through modified processing, to record and build up intermediate tones which are otherwise flat or indistinguishable. Consequently, Kodalith film emulsions with their fine grain, their spectral sensitivity and selective behaviour bring out many kinds of obscure document evidence with clarity and brilliance.

Kodalith film is not necessarily better nor a good substitute for lower contrast panchromatic emulsions but it does have many unique applications in the document field. Also, it is well suited for reflected ultraviolet photography. In adapting Kodalith film to the photography of questioned documents it was found necessary to use, instead of the high contrast paraformaldehyde developer, a much softer though still energetic type of developer like D-72. The use of D-85 was not practical, with a few exceptions, because the high contrast at the expense of detail eliminates many vital intermediate tones. Given suitable development Kodalith film provides a valuable means for the detection, decipherment and demonstration of many kinds of physical evidence such as faint, obscure and crased written and printed matter; impressions transferred from another sheet; tampered paper surfaces; faded photographs and documents; the differentiation and identification of paper samples (with ultraviolet)

The proportional, intensifying-like action of Kodalith film is illustrated in Figure 1 showing a badly faded, old photograph which has been copied both on a medium

* Examiner of Questioned Documents, 2490 Noble Road, Cleveland 21, Ohio. Presented at the PSA National Convention in New York, N.Y. 16 August, 1952. Received 21 July 1952.



contrast orthochromatic film and on Kodalith film. The overall increase in both contrast and detail by use of the Kodalith negative typifies the behaviour of this material with respect to various kinds of document evidence where tone separation and contrast must be increased in order to effect legibility or decipherment.

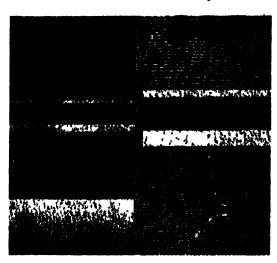


Fig. 2. Enlargement (21/2X) of fine lithographed lines from a panchromatic film on the left compared to 4X enlargement of a Kodalith negative of the same subject.

Enlargements of Kodalith Negatives

Kodalith negatives when critically sharp and correctly developed will retain their wiry character at a considerable degree of enlargement. The respective enlarging qualities of Kodalith film and a medium fine grain panchromatic film are demonstrated by negatives made of the same subject (Figure 2). The fluorescence ultraviolet photograph in Figure 2, made from a panchromatic negative, shows a noticeable loss of definition at two and one-half diameters enlargement while a Kodalith film negative made under the same conditions shows no loss of definition at four diameters. The fine lines of the lithographed form in this case provided a critical test for both recording and enlargement.

The brilliance and wiry quality of Kodalith film enlargements are indispensable requisites for bringing out many forms of document evidence such as meckanical erasures and obscure markings. Figure 3 made from a

Fig. 1. Copy of old, bedly faded pij stograph. The reproduction on the left is from a riedium contrast ortho film negative, fully developed in 14-72. The print on the right is from a Kodalith film negative, also developed in 12-72.

PHOTOGRAPHIC SCIENCE AND TECHNIQUE

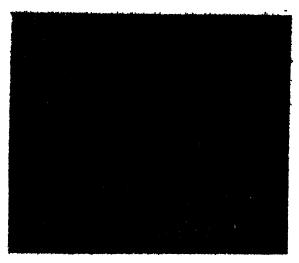


Fig. 3. Erasure and alteration. Enlarged 10× from Kodalith negative.

slightly greater than life size Kodalith negative (1½ X) reveals, even at ten diameters print enlargement, a remarkable degree of depth, textural relief, and definition. Each torn fibre, the paper texture, every depression and projection is brought out with extreme clarity. The ability of the Kodalith film to reproduce paper textures and accentuate evidences of tampering has been demonstrated by many examples of sidelighted photographs of mechanical erasures.

Indentations, and markings transferred from another sheet of paper can be made quite legible through the use of Kodalith film and properly placed sidelights (Figure 4). Because of the high contrast and fine grain qualities of the Kodalith film illustrations it is possible, through this medium, to obtain with the use of ordinary equipment results that compare favorably with those secured from more involved photo-micrography set-ups

Inasmuch as many ink and pencil pigments appear dark or black in the Kodalith photograph it is often possible to decipher mechanical erasures without the use of special infrared and ultraviolet photography. Decipherment in such a case results where the embedded pencil and ink fragments are sharply outlined in black against the fiber-like detail of the paper surface; also, the inden-



Fig. 4. Kodslith film photograph of markings impressed from sue sheet of paper to another sheet.

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Fig. 5, A lighten print of the segative prod on groduce Fig. 3 shows that a postell was used for changing "3" to as "6."

tations are brought out and made continuous through sharply etched shadows and highlights. Here the high contrast of the Kodalith film picks out the fragments of pigment and outlines the indentations (where they exist) while the selective behavior of this emulsion brings out the vital intermediate tones in the paper.

Reproduction and Decipherment of Pencil Writing

The litho type films are invaluable for the photography and demonstration of questioned documents which are executed in pencil; such writing might be the faint, worn, light writing on wills and anonymous letters and altered portions of receipts and agreements. In all such cases Kodalith film performs many useful functions which include: (1) the building up of essential contrast and density in obscure or erased pencil writing; (2) a selective action which differentiates many pencil pigments; (3) the heavier reproduction of photographically flat pigments without the loss of important paper detail.

In a recent Probate Court matter involving a number of faint, worn, pencil entries Kodalith film proved to be equally effective as Infrared film for increasing the density of the almost illegible writing. In another case, where anonymous pencil writing was made abnormally light as a means of concealment, Kodalith film provided a darker, more legible reproduction which could be more readily identified.

Kodalith film is quite as selective in the case of pencil pigments as infrared film. Even where deep blacks are registered on the print (Figure 3) the negative image may contain considerable detail which can be brought out by lighter printing or softer processing. In Figure 5 a lighter print reveals how the number "3" was altered into an "8" with another pencil.

The Reproduction of Light Carbon Impressions

During a recent investigation a receipt book was found containing several hundred duplicates on which the car-

bon impressions were a very faint blue. This writing, which was the principal evidence in a notorious eriminal prosecution by the State, was found difficult to examine or photograph by reason of its irregularity, color, and lightness. This dilemma was solved by the use of Kodalith film and process development (D-85) which created sufficient contrast and continuity so that the faint, irregular carbon impressions could be enlarged without losing their form. It was then possible to construct comparison charts which established the identity of the questioned writing. These charts, in two successive trials, were bitterly attacked by defense counsel but each time were instrumental in securing a conviction.

Technique

EXPOSURE

It was found, generally, that where developers other than D-85 were used the exposure for Kodalith film was about one-fourth of that used in the case of process development. Some document subjects exposed in as little as two seconds at f/16 with Photoflood lighting. Reflected ultraviolet exposures were surprisingly short

DEVELOPMENT

The Elon-hydroquinone-carbonate type of developer, such as D-72, was found to be more effective than other developers. Contrast was increased or decreased either by changing the proportion of developer ingredients or by dilution. The fine grain of Kodalith film makes the use of special fine grain developers unnecessary. Tests have proven that the more energetic D-72 developer was more effective than DK-20 for use with Kodalith film.



Fig. 6. Bulletind districted photographs of a number of eradicated lake made from Kodalith film (left) and ortho film (right). The latter is detter and shows less deads.

LIGHTING

Just as in other kinds of photographic recording the lighting is manipulated in accordance with the nature; of the subject. Gross lighting is used where texture is not a factor. Cross lighting minimizes distracting textural details and allows tonal values to be recorded. Various degrees of sidelighting bring out texture and depth in evidence such as mechanical erasures and impressed writing. Focussed or concentrated lightings give a maximum of sharpness, depth and relief. It is apparent from the various illustrations used that any lighting will give a more pronounced effect with Kodslith than with other films.

EQUIPMENT

All of the illustrations in this paper were made with ordinary equipment which included a 4 × 5 Speed-Graphic camera with a 127 mm Ektar lens and Photoflood lighting. A cold quartz type lamp was used for the ultraviolet photographs

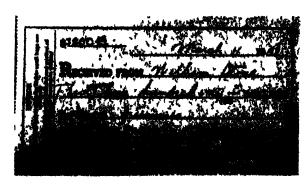


Fig. 7. Reflected ultraviolet photograph made with Kodalith film showing fraudulent interlineations and chemical erasures on a receipt.

Kodalith Ultraviolet Photography

Kodalith film is particularly well suited for ultraviolet photography. The effectiveness of the Kodalith emulsion for ultraviolet recording results from (1) its high contrast which overcomes the flattening effect the ultraviolet radiations have on other film emulsions, (2) its high sensitivity to the near ultraviolet which renders it a selective recording medium; (3) the thin emulsion layer which contains less ultraviolet-opaque gelatin than do the thicker emulsions. As a result of all these factors there is great brilliance, less objectionable fogging of the negative, and a greater latitude of exposure.

Many eradicated permanent inks and washable inks can be more positively deciphered by photographing on Kodalith rather than on commercial films. The excellence of Kodalith film for this purpose is shown in Figure 6 where practically every eradicated specimen of ink writing has been more or less restored photographically. A comparison in Figure 6 of the part made with Kodalith film and the part made with forthochromatic film demonstrates the superior recording possibilities of the former.

PROTOGRAPHIC SCHNCE AND TECHNIQUE

Alterations in a questioned receipt are clearly revealed by reflected ultraviolet photographs on Kodelith film in Figure 7. It can be seen that the ink used for the frapdulent interlineations has a relatively higher absorption of ultraviolet, recording as a dark shade whereas the original ink has a higher relative transmission and registers as a lighter shade.

The exposures for the Kodalith film pictures by ultraviolet from a cold quartz type lamp were quite short. The average exposure was 15 seconds at f/11. Exposures for fluorescence recording took a hundred times longer

exposure.

Special Applications for Kodalith

PHOTOMICROGRAPHS

It has already been demonstrated how the fine grain and brilliant projection qualities of the Kodalith negative make possible unusually sharp, revealing enlargements from negatives of relatively small magnifications $(1^{1}/2 \times$ to 10 X) Kodalith macrophotographs at greater magnification of mechanical erasures, embossures and tampered paper surfaces make effective court exhibits because of their accentuated recording

Bas-Relief Photographs

With certain types of mechanical erasures and impressed markings the illusion of depth may be useful in bringing out hidden or obscure details. Weak, variously processed positives made on Kodalith film and placed in slightly off-set register with a negative-will give a third dimensional effect. In a particularly stubborn case where typewriting had been cleverly erased it was possible by this method to bring out the erased word "all" which had been obliterated and superimposed with the figure "1/2

Test Plates

In the examination and technical presentation of handwriting and typewriting peculiarities the use of trans-



parent measuring and comparison plates may be impuretive. These instruments can be copied to scale on Kodslith film from original drawings or book illustrations.

SHADOWGRAPHS

Wherever there is any transmission of light through a relatively opaque substance such as a heavy envelope it may be possible to secure an impression of the enclosure by placing the unopened envelope in a printing frame in contact with a sheet of Kodalith film. In Figure 8 Kodalith film, developed in D-85, has recorded writing enclosed in six thicknesses of paper. It is also practical by this method to examine suspected letters for evidences of forced opening without cutting open the envelope.

Transmitted Light Photographs

Kodalith film will give sharp, brilliant transmitted light studies of questioned documents which will allow a considerable degree of enlargement. For this type of photograph the document should be placed in the printing frame with the printed or written side adjacent to the emulsion. A 10-watt lamp should be used for lighting and D-72 for development.

Photographic Technique for Professionals

TITLING PHOTOGRAPHIC PRINTS

A letter from a PSA member, published in the July 1952 issue, asked for suggestions for adding captions to 8 × 10 photographic prints. The problem was to provide neat, legible print titles without spending the time needed to prepare a photographic negative of the legends.

The following comments have been received and are published for the interest and information of other photographers who may be confronted with a similar problem.

PHOTOGRAPHIC METHODS ARE USED IN HOLLYWOOD

rundertook a great number of inquiries regarding this problem of placing aries on photographic prints with local people of Hollywood tudio still and publicity departments, as well as representatives in the field of professional photographers. In most infrances it seems that the caption or explanatory lettering is either put on the back of the print or it is glued as a separate item to the lower margin of the print in a folding type arrangement, which permits to pull the portion of the attachment inscribed into place so that the title can be read while the print is being inspected, whereafter the piece can be folded back to become invisible.

Most of the studios, in executing the copyright inscription for sheir photographic prints, use the technique of shooting the secessary wording from a title board onto process panchromatic film, also commercial or litho film. The developed negative is then mounted together with the pictorial negative by cutting out from the pictorial negative a suitable portion from the least objectionable section of the film negative for insertion of the lettering material.

Techniques of optical superimposition are of course also used in title cameras, a method that gives excellent results, but is of very limited use, since few, if anyone, could afford cameras or

equipment of that type.

It is my understanding that integrated captions of prints are more and more abandoned for the very reason that such illustrations are too frequently used for publication in magazines and newspapers, and the unavoidable reduction in size from the original and the degradation in quality present a serious problem of rendering such captions readable.

Herbert Meter Hollywood, Calif

FAST TITLING METHOD USING ELECTRIC TYPEWRITER

In current PS&T there is inquiry about fast captioning of photographic prints. No mention is made as to whether they want black on white or whether white on black will do.

Old time fast trick that we use for fast identifications is this take sheet of thin acetate (clear film will do); use electric typewriter ribbon (black carbons); take out acetate without smudging, slick piece of clear Scotch tape over lettering to prevent smudging; attach to negative or edge of easel and print thru. Of course this gives white letters on black strip—but it's fastest thing I've seen.

Only faster thing is to label all subjects BRORE making picture!

DAVID B. EISENDRATH, Ja Brooklyn, N. Y.

BOSTON UNIVERSITY USES SEVERAL METHODS

The captioning of photographs for technical reports has long been a problem in our laboratory. We have used several methods, and are constantly trying new ones. Unfortunately, just about all of these involve a photographic process in some form.

The oldest, and probably most expensive method, is to produce on high contrast film a negative of the text to be added to the photograph. We have found that in a large number of title jobs Kodabromide F-4 or F-5 paper may be used in place of more expensive Kodalith film. We expose Kodabromide F-4 with a ten inch lens stopped to f/32, for about 45 seconds with the copy illuminated by two f4 Photoflood lamps

The original copy to be thus made into a paper or film negative can be produced in several ways. Ordinary typewriting does not reproduce well; electric typewriters are considerably better. Lettering done with a LeRoy pen copies very well. This may be also used on transparent tape for addition to the photographic negative for contact printing. This is one of the quickest methods, if white letters on a black background can be used.

One of the standard methods for producing copy to be photographed is by pasting up or Scotch-taping special photo-type letters. Negatives produced from these pasted-up lines must usually be carefully retouched to avoid showing lines between

the letters. A simpler and neater method of penducing such copy, although more expinsive at the outset, is by means of the phototype setting machines, such as the Coxhead Headliner. This produces in a few initutes a clean strip of lettering on white opaque 35mm film, or transparent 35mm film. The lettering may be either black on white or white on black. This equipment, with eight different type faces, foot about \$700. For volume production of titles or printed material to be photographed this system probably would pay for itself in time saved.

There are many companies whose business it is to prepare technical reports. If an industrial organisation has occasional demand for such service, or is handicapped by lack of drafting, photographic, or reproduction facilities, these companies offer excellent service. If so desired, these companies can produce masters for use on Multilith, Bruning, Ozalid, Ditto, or what-have-you.

One final thought: possibly Xerography could be used in direct printing on photographic paper. The absorption into the gelatin layer of the special powder might be a problem, but this would be the only good approach other than special typewriters that completely eliminate the wet photographic process.

Typing might be feasible if special inks were developed that would be absorbed readily into the paper gelatin coating. Perhaps this idea has already been exploited. Surface activators might do the trick

Hurson K. Howell Boston, Mass.

KODAK BOOKLETS ON TITLING ARE AVAILABLE

I am wondering whether you are familiar with the recommendations we make in our Data Book "Professional Printing with Kodak Photographic Papers."

You mentioned that you knew no better way than setting captions in type. Most companies that have any activity at all in the preparation of display or sample print material have constant relations with the printer, so the problem of having the type set up and printed offers no great problem. I believe the preference for printing by typeset material goes back to the demand for a neat appearing caption. In some cases, this can be attained by hand lettering but, in my experience, typeset material of this kind has been cheaper than hand lettered material.

A. L. Terlow Rochester. N. Y

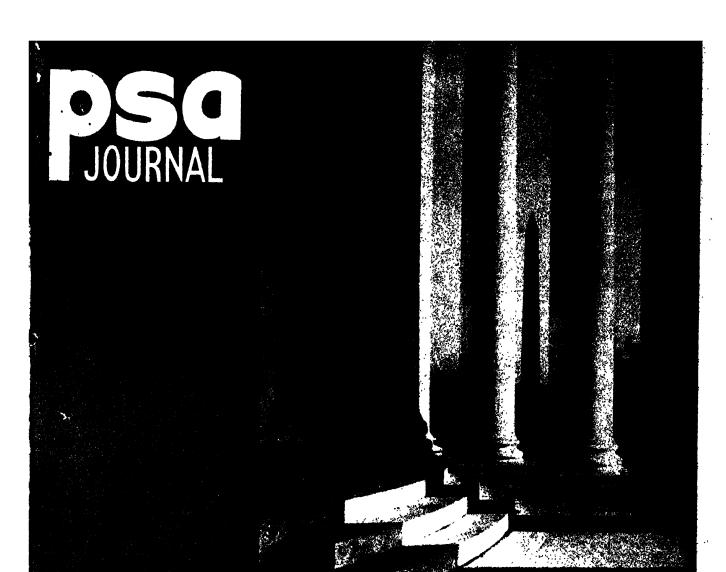
PHOTOGRAPHIC TITLES USED IN PENNSYLVANIA

I wonder if PSA Membea, looking for a means of captioning prints, has tried copying his titles on Kodalith film or similar film made by other companies.

Titles can be printed by hand or typed, then copied to desired size of letters, larger or smaller. In typing titles, the type should be clean to give a clear impression on fair quality letter paper. For best results, I prefer a linetype impression or lettering by hand.

Titles are cut apart with the trimmer and fitted to the plature negative in the usual manner. I know of no other method that can be done more cheaply, neatly, or juickly than this.

Russer, R. Josephov Wyomissing, Penpa.



Marble

Frank J. Heller, APSA, FRPS

From the Pittsburgh Salon

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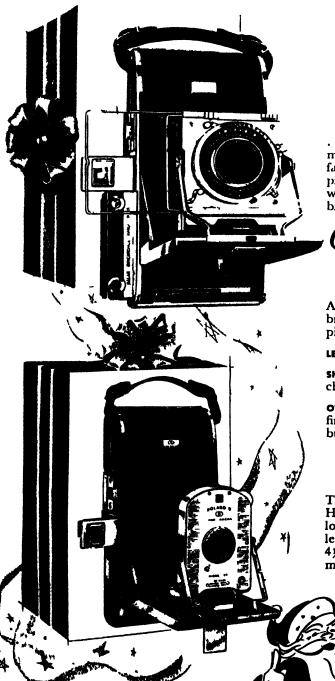
OF THE

PHOTOGRAPHIC SOCIETY

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OLUME 18 • NUMBER 11 • NOVEMBER, 1952

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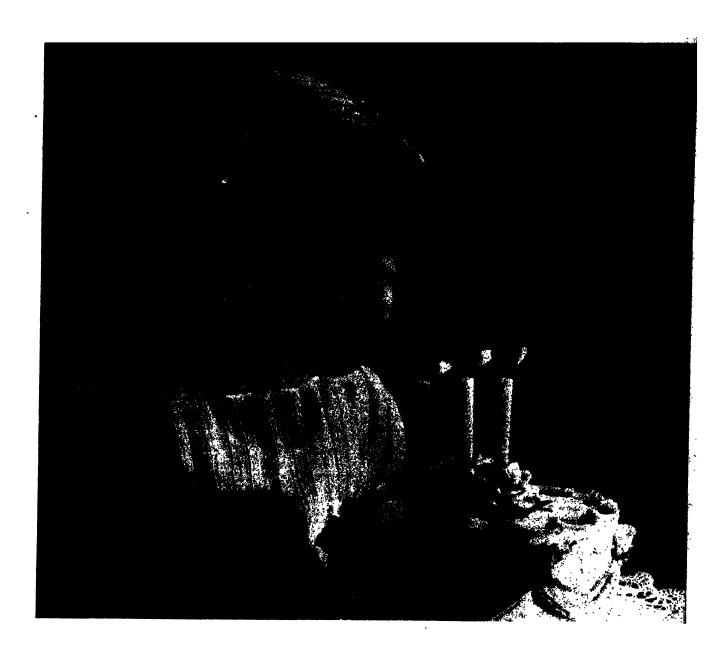
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The low-priced, snapshot favorite POLAROID Land CAMERA Model 95

The camera that made 60-second photography famous. Has taken more than 50 million pictures! Easy "drop, in" loading, easy to focus, easy to set the single dial controlling lens opening and shutter speed, easy to remove the 3½ x 4½" black-and-white print. Easy to use with flash attachment, too.

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PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa. Randolph Wright, Jr., Headquarters Manager

Closing date for news is 25th of second preceding month, in Stamford. Trading Post items must be in our hands by 20th of accond preceding month. Urgent and brief news items can be accepted up to the lat of the preceding month. New handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

Change of address notices should be sent to PSA Headquarters in Philadelphia.

The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PJA are based on voluntary activity.

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The Editor Reports-

While the President takes a well-earned vacation in Europe, your Editor fills in hia usual column with some chit chat about this and that.

You'll notice some color in this issue and you'll probably wonder why we don't have more of it, like the big photo mags. There's the little matter of budget. A set of fourcolor plates for one page would exhaust exactly half of our annual cut budget! Only when our friends lend us plates or supply us with reprints can we splurge like this.

In a month or so we'll splurge again. You will find, in an up-coming issue, four pages of color illustrating Ralph Evan's lecture. It is being printed in the new Ektalith process and the story of this cooperative printing venture is almost as interesting as the lecture. It will be in the same issue.

We've added some features we hope you like, and just to make sure, we are running a ballot in this issue so you can vote on them. There are many other features we'd like to run and will as soon as we have enough pages. Advertising has increased enough to permit us to run four extra pages this month in addition to the color insert, 54 pages in all.

Since November is traditionally a voting month, will you turn to the ballot on the next to last page and vote either yes, maybe or no on the features of your magazine. If you need the application blank on the reverse side, fill them both out and send it to Headquarters. As soon as Randy Wright extracts the membership data, he'll pass it on to us to tally your likes and dislikes.

With the task of getting out annual bills, many memberships expiring in October, and also starting work on the Directory, Headquarters is swamped in November and may be slower than usual in answering your letters. With no increase in staff, more than 7,000 names, addresses and Division affiliations must be checked, typed and arranged for the printer. Then galley proofs must be read, pages made up and everything re-checked. It is a tremendous task and leaves little time for routine matters. So . . . if HQ is slow in answering your letter, please bear with them.

We'd like to bring up one editorial matter while we have the floor. Closing dates. At least once a week we get a special delivery, air mail letter describing a camera club or larger activity which is happening that very week. The sponsoring group wants Journal publicity. If it arrives by the 25th of the month, and if far enough in the future, we write a story about it and send it to the printer to be put in type. A week later we get the proof. Then the story is dummied into the magazine. On the 17th of the month the final page proofs are okayed and turned over to the printer. It goes to press, through the bindery and is prepared for mailing. On the 25th (a month later) we turn it over to the tender mercies of the Post Office. From one to two weeks later, you get it.

The moral of this fable is think early. act early, be early and reap the benefits of forethought.-db



TO MEET popular demand for this Introductory Kit of Du Pont "Varigam" variable contrast enlarging paper, photo dealers are again offering it for a limited time. The kit includes everything needed to try "Varigam" in your own darkroom. Get your own kit soon. Your family and your friends will also enjoy receiving this ideal Christmas present.

EASY-TO-USE FILTERS that slip over the lens of your enlarger provide ten different degrees of contrast on *one* grade of paper from any printable negative...soft, normal or hard. This eliminates necessity, bother and expense of stocking several grades of paper for negatives of varying contrast. You save money, time and storage space.

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Du Pont Photographic Products



NEW AIDS FOR BETTER PICTURE-MAKING

- By JACOB DESCHIN, FPSA-

On the face of it, the dry battery is going to have the field all to itself in speedlights from now on-or nearly so. "But how can you tell," says Lester Dine, of Speedlight Center, 128 West 32nd Street, New York, "until some time has clapsed so we can judge whether it's going to be wet or dry cell, since the wet cell is more economical, though requiring the bother of recharging?" So he's playing safe with a unique outfit called the Swifty, cousin to the Mighty Midget, but giving the user the choice of any kind of power he wants: wet. dry or AC. Swifty weighs only one pound, costs \$59,95. It has no power of its own. You plug in what you like, a dry or wetcell battery pack or an AC box. The dry pack is \$19.95; the wet-cell with built-in recharger, \$49.95, and the AC box, \$15.95. This unique arrangement gives the user the choice of either one of these or the opportunity of switching from one to another to suit different needs.

With the dry battery pack, which consists of two 225-volt dry batteries in a neat leather case and delivers 3,000 flashes before it has to be replaced, the charge build-up time is three seconds. The wet-cell pack's charging time is under eight seconds; it yields 250 to 300 flashes but can be re-

charged repeatedly for a total output of 10,000 flashes. The AC box permits unlimited shooting by plugging the power cord into the house outlet. All three power sources of the Swifty have a black-and-white guide number of 160 (f/16 at 10 feet); Kodachrome, a guide number of 30 (f/3.5 at 8 feet). The Swifty mounts on the camera by a conventional bracket or on a stand by a bottom tripod screw.

Jen Products Sales Co., 419 West 42nd Street, New York 36, innovators in small-package flash equipment and who introduced the first B-C flashgun, announce a new low-priced B-C flashgun for the Leica IIIf: \$14.95 for battery and carrying case. The new unit is the Jen B-C Pocket Flash, Model SF, an all-aluminum lightweight unit with all the modern design conveniences, Its unique feature is a miniature "pronto" connector, which leaves the finder view free. It mounts in the camera accessory clip and folds into a compact unit for portability.

A new Kodak Standard Flasholder, with a new type of bracket to permit quick removal of the unit for off-the-camera flash photography, is announced by Eastman Kodak. The unit has an improved lamp socket and ejection system and other features, takes midget flash lamps, and may be powered either by two C cells or a Kodak B-C Flashpack. It is wired in series, has an exposure caple on the reflector and lists at \$8.25, including a Kodak Two-way Flashguard.

Cameras

Two new medium-priced 35mm cameras have been introduced on the American market by the Japanese firm, Konishiroku Photo Ind. Co., Ltd., of Tokyo. One is the Konica II, which is equipped with the 5-element 50mm f/2.8 Hexanon lens and Compur-Rapid shutter at \$181.50, and includes single window rangefinder and view-finder, built-in synchronization, cushioned body release, and other features. The other is the Konica I, a modified version of Model II and selling for \$109 equipped with a 4-element 50mm f/3.5 Hexar at \$109 and 50mm f/2.8 Hexanon at \$117. A line of accessories for these cameras is also available.

The company, which has been called the "little Eastman Kodak of Japan" because of the diversity of its products, is that country's largest manufacturer of miscellaneous photographic items, including cameras, color and black-and-white film, papers, chemicals, photographic plates and sheet film. It started business in 1860 and employs 2700 skilled workers in six factories and two laboratories. To promote the sales of its products in this country, the company recently established an American agency, the Konica Camera Company, 76 West Chelten Avenue, Philadelphia.

An improved model of the Bower-X. Model II, German folding rollfilm camera taking 620 film, is announced by Saul Bower, Inc., 114 Liberty Street, New York. The camera is adjustable for two picture sizes, eight 21/4 x31/4 inches or twelve 214x214. and has the Schneider Radionar f/4.5 lens which focuses down to 3 feet. With Vario shutter, speeds to 1/200th second, the camera is \$36.50; with Prontor S. to 1/250th and built-in self-timer. \$43.50: with Prontor SV MX, flash synchronized at all speeds, \$47.50. Important features of the camera include telescopic eve-level optical finder and brilliant waist-level finder; built-in shoe for accessory rangefinder or flash unit; speeds visible above and in front of the camera, and a red dot "zone focusing setting."

Ansco announce the new Viking Readyset cancera, a 19-ounce folding camera with the operating simplicity of a box camera.



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Pright and Sparkling, with fine definition developed in PICTONE"

(quoted from an unsolicited letter
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Monufacturers of Mediciael, Photographic, Analytical and Industrial Fine Chemicals

The camera takes eight 2½x3½ pictures on 120 film, has two-position focusing control for pictures from 5 feet to infinity, two lens openings, flash-synchronized shutter, and costs \$19.95.

Lenses

A relatively fast wide-angle lens, the Schneider Xenogon 35mm f/2.8, has just been imported by Burleigh Brooks Company, 10 West 46th Street, New York. The \$95.66 coated lens is constructed of six elements and includes click stops down to f/22. The lens is said to have unusually even illumination and good definition at all stops. The same size as standard Leica lenses, the Xenogon is supplied with metal lens caps for front and rear of the lens.

A new Voigtlander lens, the Apo Lenthar f/4.5, a 5-element lens said to be critically corrected for color work and edge-to-edge harpness, is announced by Willoughby's, 110 West 32nd Street, New York, the importers. The new lens is available in two focal lengths, the 6-inch (15cm) to cover

4x5, in Press Compur-X synchronized shutter, at \$98.50; and the 8½-inch (21cm) to cover 5x7, in Compound shutter, at \$169.

The Rodenstock line of lenses are being imported by Alfa Photo Corp., 303 West 42nd Street, New York. Among the lenses now available are the Rodenstock Heligon wide-angle lens for the Leica; the extreme wide-angle Perigon f/12 lens, which covers a field of 85 degrees at full operture, 95 degrees when stopped down; and the Rodenstock Imagon, a portrait lens with grid attachments for controlling the speed of the lens and the degree of definition.

Movies

A low-priced 8mm movie projector that incorporates advanced design features is announced by Bell & Howell Company, Chicago. It is the No. 221, weighs only 12 pounds and costs \$99.95. The 500-watt AC unit has an optical system consisting of a condenser and coated f/1.6 lens. It is self-contained in a gray and maroon case, has a single switch control for lamp, motor

and rewind, and a swing-out film gate for convenient threading. Reel arms, which hold a full 400-foot reel of film, fold out of sight when not in use; the film is held in the film gate by "side tension" clips instead of being pushed against the aperture plate.

A new infrared-sensitive motion picture film, Kodak Spectroscopic I-N Film, which permits moviemaking in the dark with infrared illumination, or in the semi-dark without, is announced by Kodak. The film can be used in any standard 16mm or 35mm motion picture camera using roll film or 16mm magazines.

Darkroom

Eastman Kodak has three processing outfits for three grades of amateurs. For those who want only to print their own pictures, there is the Kodacraft Printing Kit No. 611 at \$4.95; for the slightly more advanced worker who wants to develop film as well as print, the company offers the Kodacraft Photo-Lab Outfit No. 612 at \$8.75; for the serious worker, the Kodacraft Advanced Photo-Lab No. 613 is sold at \$14.10. The latter includes a metal printer as well as other basic items.

FR Short Stop with Color Indicator is the latest item to be added to FR Corporation's line of photographic chemicals. It will be available in half-pint bottles only, at 39 cents a bottle. The solution is normally yellow, turns to bright purple when exhausted. The company also announces Super X-33 Replenisher in an 8-ounce size at 39 cents.

A single-weight paper with the J surface, a fine-grained, high-lustre surface which requires no ferrotyping, has been added to the list of Kodak Medalist Paper surfaces. Other new Medalist surfaces are the double-weight E, fine-grained white stock with moderate lustre, and Y, a fast enlarging paper with a silk lustre finish.

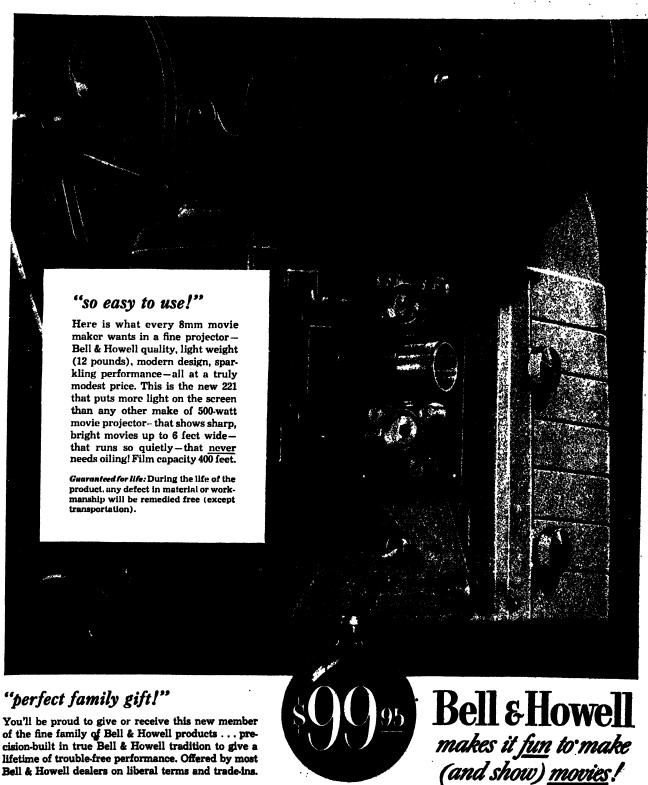
Accessories

A new spotlight, the Sun Ray No. 16, has been placed on the market by the Sun Ray Photo Company, 295 Lafayette Street, New York. Accommodating either 500-watt or 750-watt T-20 or T-24 bi-post projection lamps, the No. 16 is fully adjustable, sprayed inside with a heat resistant paint. finished outside in black wrinkle, operates on AC or DC and costs \$55. The Sun Ray Studio Stand is a three-section unit with a wide-spread triangular base that rides on ball-bearing wheels. By a twist of a thumb lock, the three legs fall automatically into open position and lock in place at the same time. The stand is closed by one upward movement to the center flange. The stand can be adjusted for heights from itfolded length of 40 inches to 81/2 feet. The leg spread is 28 inches Price is \$30.

A copying stand that will accommodate cameras using up to 4x5 film is announced by Spiratone, Inc., 49 West 27th Street, New York. The stand consists of a two-piece 1½-inch diameter post 38 inches high and a 15x18-inch faetal baseboard, and costs \$9.95; a gooseneck light is \$4.95. The company also has imported a Japanese 3-inch f/4-telephoto lens for 16mm cameras



It's the fabulous, new Bell & Howell 8mm home movie projector!



November 1952

Bell & Howell dealers on liberal terms and trade-ins.

When writing advertisers, please mention PSA Journal

with C mounts. The lens has click stops and built-in shade and filter holder, and costs \$29.95. A third item is a remote control release for use with almost any camera. The device uses a solenoid in conjunction with a 20-foot cord, the complete outfit costing \$7.95, the required 4½-volt battery, 70 cents.

Photographic Importing & Distributing Corp., 20 Broad Street, New York, have placed on the market a line of extension tubes for miniature-type cameras; a six-section brass tripod extending to 54 inches, closing to 15 inches, and costing \$7.95, and a line of genuine leather lens cases.

The Combineter, which combines a rangefinder and an extinction-type exposure meter, is offered by S. E. Laszlo, the importer, 25 Lafayette Street, Brooklyn 1, N. Y. The rangefinder is the superimposed image type; the meter has separate scales for indoor, outdoor and overcast sky lighting conditions. With case, the device is \$7.95 in the standard model, \$8.95, the de luxe.

Interstate Photo Supply Corp., 28 West 22nd Street, New York, have imported from Germany an accessory rangefinder and a new photoelectric exposure meter. The rangefinder is the \$4.25 Pollux, a superimposed-image type that fits the standard accessory shoe and focuses from 2 fect to 50 and infinity. The leather-covered device has an adjusting screw for fine adjustment. An accessory case is 75 cents. The meter is the Prix, a \$12.95 unit calibrated in ASA and DIN ratings.

The standard and de luxe models of the Arcadia slide viewer are now available in a Pompeii onyx, a new color, and the case has been improved. The viewers are powered by standard flashlight batteries and cost \$4.95 for the standard, \$5.95 for the de luxe model. The latter has a rectangular viewing lens which permits group viewing. Both viewers are made by Arcadia Manufacturing Co., 2646 West North Ave., Chicago, who will send literature on request.

Enlargement of 2½x2½ Kodacolor negatives up to 8x10-inch Ektacolor Print Film transparencies, is offered in a new service by Authenticolor, Inc., 270 Park Avenue, New York. Michael Lavelle, technical director of the company, says that a new method is used that affords considerable latitude for exposure and color correction. Prices are \$10 for enlargement up to 4x5 inches; \$12 to 5x7. \$15 to 8x10.

A new Graflex booklet, the company's first in three years, is just out and will be mailed free on request simply by writing to Advertising Department, Graflex, Inc., Rochester 8, N. Y. The booklet is in four colors and describes in detail the complete Graflex line of cameras and accessories, which now includes, you will remember, the company's newest acquisition, the Ciroflex line of twin-lens reflex cameras.

Tops at Work

The new "Tops" committee under the chairmanship of Les Mahoney, of Phoenix, Ariz., is proceeding to wrap up a good show for use by clubs and councils. Initial use was the San Diego PSA Town Meeting.

Les has gathered a good group of help-

Les has gathered a good group of helpers. R. B. "Jack" Horner of Chicago has been assembling a slide show of 100 top salon slides made by top color workers. Dr. Harold Lincoln Thompson, APSA, is in charge of the movie part of the show and has contributed his award-winning 1200-foot travelogue in color and sound on Hawaii. Elinore Fields, secretary of the Phoenix CC is helping Mrs. Makoney swing the "hoppe base" jobs.

the "home base" jobs.

If your club or council plans to use "Tops" this year, turn to page 626 for full details.

Accolade

A news letter circulated within the photographic industry by Milton M. Hermanson has this to say in it's October issue:

"Salute to the Photographic Society of America. During the year 1952, a number of shows and conventions, for the public and the trade have been held . . . each one requiring promotion and publicity. By far. the best work along these lines was done by the Photographic Society of America. The publicity program, conducted over a period of about six months, was handled with intelligence, skill and imagination. A constant flow of "news" appeared in the magazine and newspaper press, and on radio and television. And it was all done on a non-paid, voluntary basis. PSA members donated their talent and time to bringing the Convention to the attention of the membership, the trade and the general public, In doing so, they set an example of cooperation and devotion which the photographic industry as a whole should very well note."

Freedoms Foundation Awards

Only a few days remain to get your entries off for the Freedoms Foundation Award in photography. Entries must be mailed before Nov. 11 to Freedoms Foundation, Valley Forge, Pa. Entries are not returned.

Top award is \$1,000 in cash and an Honor Medal. There are also twenty \$100 awards with Honor Medals, ten awards of Honor Medals, and fifteen certificates of merit.

Entry blanks have been mailed to all PSA members.

BOOK REVIEWS

The books reviewed here may be ordered from your regular bookseller, your photo store, or direct from the publishers.

Bigger and Better, the book of enlarging, Don D. Nibbelink, FRPS, APSA, 256 pp, 100 illustrations, \$2.95. Garden City Books, Garden City, N.Y.

If you want to start out right in enlarging, this is your book. It is elementary enough for the beginner, yet contains much that an old hand will find useful. It covers nearly everything that is basic in enlarging. Nearly everything that is basic in enlarging. Nearly everything en cold cathode light sources, for example, only fluorescent and tungsten. On the other hand, there is so much of value that perhaps we are quibbling.

Each chapter ends with a P. S. that is

wisdom in a nutshell. It is easy to see that eight years went into this manuscript, because the author has always had the beginner in mind, provided useful helps for him, yet never writes down to him.

Of interest to almost everyone will be the chapter on Control Processes. Here is the first adequate material on paper negatives for a long time, covering both paper and film intermediates. Also, a new idea in control printing, monochrome-dye, a derivation from the dye transfer color printing process. Sounds like it has possibilities. A good textbook for home study or the club course on enlarging.—db.

The Decisive Moment, Henri Cartier Bresson, with an appended report by Richard Simon, 160 pp, 126 illustrations. Simon and Schuster, New York 20, N.Y. \$12.50.

Ordinarily we would have asked Jackie Judge to review this large picture book because that is her forte. Ordinarily, because we have never been a Cartier-Bresson fan. In fact, we just didn't like any of his work we had seen. When we started through this one, we planned to idly toss a few pages and pass it on for a more understanding mind. We didn't.

As his lab man says, there are two kinds or photographers, those who work for the best possible negative and those who work for the best possible picture. Cartier-Bresson is definitely of the latter group. In fact, there is only one really sharp picture in the whole book and that was made with a 9x12cm camera. All the rest are Leica made, with all the shortcomings of the 35mm negative... softness, grain, and all that ... plus blurs, grab shots out of focus, etc., etc.

The thing that shines through the pictures, negating the technical faults, is LIFE The camera was pointed at people and the ways they live. It told that story. Sometimes the picture was made under severe difficulties, but it was made and you can forgive the faults which pale into minor ones after the impact of the recorded scene.

The book has not converted us into a C-B fan, or even a natural-light fan, but it has given us a sense of respect for the man and his work.—db.

Photography Annual, edited by Bruce Downes, 284 pp, nearly all pictures, (250 and 24 in color). Hard cover edition, published by Crown Publishers, Inc., New York 16, N.Y.

This 1953 Annual, produced by the editors of Photography magazine, has already been on the stands in paper covers. For those who prefer a more permanent binding, this edition is published by Crown.

The book is divided into two parts, Methods and Achievements. Each part is further subdivided under those headings.

What we particularly like is the juxtaposition of pictures that relate either through harmony of idea or disharmony. Often a sly humor dictates the choice.

Many of the pictures are good salon material. Some of them wouldn't get a break in the First Podunk, and some that should wouldn't get it in many. We think you'll like this one, too.—db.

In The Foreign Press

Each month we see many foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo stores, all by direct subscription. We will gladly furnish the address and subscription rates, when known of any magazine from which we quote. Write your PSA Editor. Language in which publication is printed is indicated by suitable abbreviation following cits of publication.

Leica Fotografie — Frankfurt am Main, (Ger.) July-August, 1952. A new innovation is an inserted pamphlet containing English translation of the text. Concluding their current series on apparatus for close-up photography this issue gives detailed information on using the universal bellows focusing attachment. Previous installments appeared in two preceding issues.

Ferrania—Milan, (1t.) July, 1952. Features a comprehensive analysis of the "Causes of Motion Picture Film Deterioration Due to Projection". The second of two installments, it shows many explanatory diagrams.

Photography—London (Eng.) July, 1952. An interesting study of "Estimating Exposure for Land and Seascape". Another article entitled "Grouse about Exhibition Judges" gives the reader a chance to try his skill at judging six prints—and to compare his score against those of three experts. We quote: "This is a plea to our judges to try and understand one another's outlook. Surely a picture that has received only ten per cent from one judge cannot be worth 90 per cent from another!"

Photo-Technik und Wirtschaft — Cologne, (Ger.) June. 1952. This number salutes the German Kodak Company in Stuttgart on the double celebration of its 25th anniversary and the production of the 500,000th post war Retina camera. Two articles describe plant and the development history of this camera while a third article outlines the new Retina System devised for photomicrography. For those unable to read German a condensed resumé in French, English and Spanish appears in back.

Photo France. Paris, (French) July, 1952. Features the new TE-50 electronic flash lamp of French manufacture in a detailed article by M. Deribéré describing its use and characteristics.

Foto—Doctinchem, (Dutch) June, 1952. In this "official organ of the Dutch Amateur Photographers Association" Mr. J. J. Hens writes in basic detail about perspective as applied to photography. Many diagrams help to clarify the article if your Dutch is rusty.

Mark A. Penick

Mark A. Penick, 57, of Quincy, Illinois, a Life and Cornerstone member of PSA, died in a hospital in his home town in Sept. 13.

He was a lawyer and a graduate of Dartmouth. He was an active member of the Photographic Society of Quincy and of many local organizations.

Surviving are his widow, a daughter and grandson and his father.



1109 Attend San Diego Two-Day PSA Town Meeting of Photography



Models, cameras and fans . . . part of the 1109 who made the San Diego Town Meeting a huge success. All pix by Walter Oshtosh of the Poly Photo Club.

By Vella L. Finne

Camera fans from seventy-five California communities, Arizona, Texas, Wisconsin and New Jersey, even as far away as Canada, Mexico City and Australia attended the P.S.A. Town Meeting of Photography in San Diego, California, September 13th and 14th, 1952. Registration totalled 1109.

This second of these Junior Conventions orginated by photography's best friend, Boris Dobro, last March in Santa Barbara, started off with a bang. By noon the first day four hundred forty nine out-of-town guests had registered and were busy taking pictures in San Diego's famed Zoo and other points in Balboa Park.

At 1:00 P.M. the meeting formally convened in the Conference Building in Balboa Park with more than 600 attending. The Vice-Mayor of the City of San Diego gave the official welcoming speech. Southern California's "photographic greats" such as Fred Archer, Hon FPSA FRPS; Harvey Brown, APSA; Merle Ewell, APSA; Boris Dobro, FPSA, ARPS; Lynn Fayman, APSA; Floyd Evans, APSA; Michael J. Roll APSA; and Leslie J. Mahoney of Phoenix, Arizona—to mention only a few, were introduced.

After the opening ceremonies, the meeting divided into sections, attending programs for Pictorial Division, Color Division and Motion Picture Division, in various buildings grouped about the central plaza in beautiful



Merie Elweil, APSA, opens the color slide clinic with more than 500 in attendance.

Halboa Park. From them on it was a four ring circus, with always a number of cager beavers skipping the programs in search of future masterpieces.

Monochromers particularly enjoyed Boris Dobro's talk on "How I Find My Pictures", and the Camera Club Forum carried on by "big wigs" of the Associations of Camera Clubs in Southern California and by presidents of camera clubs.

While these programs were in session, Al Stewart gave his inspiring demonstration on "Flower Photography With Artificial Light" to over 600 color fans in the Recital Hall, and Lynn Fayman carried the movie group through the mysteries of "Color in Motion", followed by Orval Sprungman's "Water is Life". Later, Robert Barkley demonstrated "Titling Movies".

After dinner, Fred Archer's "Simplified Portrait Lighting" stole the show with an estimated crowd of 1000 attending both the talk and model shoot, held afterwards. The models were photographed under the direction of Fred Archer, Boris Dobro, Harvey Brown and Ernie Wallis.

At 8:00 P.M. Harold Edwards' famed Photochromer's Court gave the lighter touch to Color with Leslie J. Mahoney introducing the Cast of Characters: Hon. Judge. Vella I., Finne; Prosecuting Attorney, Verne I., Sheets; Attorney for Defense, Otto Crader; Bailiff, Harold Edwards; Court Clerk, Alda Van Papallendam; Court Reporter, Meida Hammond.

At 9:00 P.M., there was a "Dutch Treat Jamboree" arranged by Alice Hansen, and at 9:30 a Fashion Show conducted by "Walkers".

. Sunday morning "The House of Pacific Relations" consisting of groups of people, in many cases whole families, from twenty countries, graciously posed in costumes of their former homelands. To add to these, approximately fifteen Calendar Girl models clad in colorful outfits from Bikinis to drum majorette costumes willingly posed.



Boris Dobro, FPSA, ARPS, father of the Town Meeting idea, being presented a medal for his brainchild by Lawrence E. Mayo, President of the Southern California Association of Camera Clubs. Charles Wilson looking on.

After lunch monochromers, en masse, attended the Print Clinic conducted by Harvey Brown with a panel consisting of Fred Archer, Boris Dobro, M. M. Deaderick, Floyd B. Evans, Julian Hiatt, Shirley Hall. Mel Phegley and Bill Wier. To finish their day Michael J. Roll gave an informative talk on "Controls in Photography" and J. E. Wilcox, Jr. spoke on "Strobe, Past, Present and Future", with both meetings attended by 300 to 400 interested shutterbugs.

While monochromers were thus employed, approximately 700 color enthusiasts witnessed a showing of P.S.A. "Tops" color slides with titles of slides and introductions of makers, in absentia, presented by Vella Finne and with comments on each slide by George Brauer.

From 3:00 to 5:00 P.M. the Color Division presented a Slide Clinic presided over by Merle S. Ewell, APSA, with Al Stewart, Les Mahoney, Vella Finne, Fred Bond, APSA, Floyd Norgaard, Henry Greenhood. George Brauer, Glenn Brookins and Lynn Fayman, APSA, as commentators.

For the final gala wind-up of the Movie Division, Dr. Harold L. Thompson. NPSA, ARPS, showed his medal-winning "Tops" movie, the "Invitation to Hawaii".

The Southern California Association of Camera Clubs, especially Charles L. Wilson, Chairman of the Town Meeting, and his Committee, deserve a lusty ovation for their untiring effort in bringing such a completely successful P.S.A. Town Meeting to an enthusiastic group of Camera Fans.

Concensus was that the two days of Town Meeting were over all too soon and those who attended eagerly await the third of the planned series of Town Meetings at Fresno, California, October 25th and 26th, 1952.

Any group interested in conducting one of these meetings may get full information by writing to Boris Dobro, FPSA. ARPS, P.O. Box 1117, Santa Barbara. Calif.. or to Charles L. Wilson, 4136 Iowa Street San Diego 4, Calif.

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- 1. Top quality black and white pictorials, 16"x20" mounted prints. by star exhibitors. Yes, over 30 of these.
- 2. Top black and white Nature prints of sparkling quality. Over 20 beautiful 16"x20" mounted prints, again by the star workers.
- Technical section prints in black and white, 15 or 20 of the most wonderful subject matter. Palomar astronomical photos, medical studies, color analysis, scientific photography of rare subject matter not ordinarily shown.
- A 1200 foot Kodachrome in sound by Harold Lincoln Thompson,
 M. D., of Los Angeles. A beautiful movie of a wonderful spot entitled,
 "Invitation to Hawaii".
- 5. Slides, slides, "Tops" in salon quality by the PSA's best known names and workers, such as Baumgaertel, Beilbenberg, Manzer and fifty others, all top workers and beautifully composed and exposed slides as only the top salon workers do it.
- 6. Nature in color! Yes, a set of 50—35MM slides of nature subjects captured in full color on film by the top workers in this field.

Sounds good, huh!

- 1. How to get it?
- B. How much does it cost?
- C. When can we have it?

Well, here are the answers:

- (a) Write Les Mahoney, Chairman, Tops in Photography, P. O. Box 1828, Phoenix, Arizona.
- (h) It will cost you nothing, it is free. All you have to do is pay the rail express from the city where it is being exhibited to your city. You exhibit it and ship it on to the next exhibitor or club or city at their expense.
- (c) You can have it as soon as the club or city nearest you close their show. It is well to allow four to six weeks time for handling, exhibiting and re-shipning

How do we put it on?

One camera club talked it over at their meetings several times and decided they would simply "pass the hat" so to speak, at regular meetings and let each member donate whatever he or she wished towards defraying the shipping expense and gallery rental, if any.

Two members more plentifully endowed with wordly goods came forward and said "we will underwrite any deficit (if any)." There wasn't a deficit. Nobody missed the 25 or 50¢ donated. Not a bad stunt!

But who bosses the job? This club appointed a chairman whose task it was to arrange shipping dates, exhibition dates, exhibition places, and have

tickets printed, and the club members

pitched in and cach took on a small task.

Arrangements can be made with a local gallery, a museum, or your public school for hanging space for the prints. It may be necessary to pay a small rental fee. Preferably the location-hould have a modest auditorium for showing the slides and movie. A photo dealer can help out with projectors.

You ask about tickets, what for?

Some clubs prefer to have a club night or showing then a public showing. Also it is discouraging to be invited to a showing and then not have a seat. We suggest printing inexpensive dated and numbered tickets corresponding with the number of seats in the small auditorium, then each ticket holder is assured of a comfortable seat.

OK, where is the best place to have it?

We think nature prints and slides go over best in a Botanical garden gallery, because they are somewhat specialized in their subject matter. Why not have the prints hung in the gallery and if a small auditorium is available, project the slides at the same place, or in the same room.

Technical prints are of wide public interest, because they deal with scientific subjects. The Science department of a college or school, if convenient to the public is a good location. A downtown bank window or brokers office is a good spot and you will be surprised at the interest it will create.

Now booked: Milwaukee Oct. 15, Saranac Lake Nov. 15, Detroit Dec. 15

Write Les Mahoney, P. O. Box 1828, Phoenix, Arizona, for details and suggestions for staging your own TOPS.

P-J Contest Winner



First prize in the P-J Division contest for pictures made at the N. Y. Convention goes to Mortimer Friedman of Washington, D. C. "Head over heels" was made with a Leica on the boat trip. Other winners below.

Winners in the convention photo-reportage contests sponsored by Photography magazine and the Photo-Journalism Division were announced as we go to press. The Photography magazine contest was for series of pictures telling the convention story, and the P-J Division contest was for single prints.

Fred A. Hamel wins the top prize for series, \$200. You saw many of his pictures in the Convention picture story in the September Journal. Ollie Fife was second for \$100, Billie Price was third for \$50 and Eleanor Rost won the fourth prize of \$50.

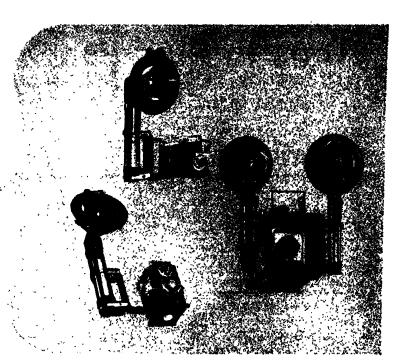
In the P-J Division, Mortimer Friedman copped the top \$50 prize with other awards going to: Eleanor Rost, 2nd, \$25; Miss Billie Price, 3rd, \$15; Fred Hamel, 4th, \$10; Ollie Fife, 1st H.M., \$5; Fred Hamel, 2nd and 3rd H.M., \$5 each. These awards were for single prints.

Arizona Highways

For years we have reveled in the beauties of a little magazine called "Arizona Highways". Before WW II it was freely using color, a rare thing those days with small magazines. Produced by offset, the color is excellent and the articles are always interesting. The October issue contains an article by one of the mag's most popular photographers, Joseph Muench, FPSA, which tells all. His article is worth reading if you want to take pictures of Indians. He has the secret. The Editor, Raymond Carlson, is also a PSA member. Most of the picture captions have the camera data, especially the color pictures. It isn't often we are inclined to plug a "house organ" but this one is exceptional. If you can't find it on your newsstand, send 35 cents for a sample copy to Arizona Highways, Phoenix, Ariz. Subscription is \$3 a year in U. S. A.

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Johnny Appleseed Is Back— Flood of Letters Welcomes Him

What a welcome Johnny received after last month's announcement that he was returning. Offers of help and queries have flooded the mail desk at Headquarters, actually catching us unawares. We thought we were going to have a little time to set up a Directory of Helpers for Johnny but the flood swamped the Directory. Be patient, PSAers, and Johnny will get your answer out just as soon as he can dig down to it.

Helpers who have signed up offer to answer questions on club programming, opcration and use of the Super D Graflex, print toning, graphic arts problems and a host of others. If you have a specialty, may we gently nudge you in the direction of that coupon at the lower right corner of the page? Don't worry that we already have someone, we can use duplicate Johnny's all over the country to speed up the service.

We're printing here some of the answers Johnny has sent his friends. Maybe they'll help you in your problems. Maybe you have a better answer. If so, send it along and if Johnny's expert helpers go along with you, we'll print it. . if they can prove they are smarter, we'll ask them to prove it to you.

So from Johnny's first mailbag, we offer the following items, (condensed):

Wants Another Maine Trip

Using the Journal of June, 1950 as a guide we took that wonderful trip from Kittery to Camden, Me. Now, we would like to have more of those revels in your column and especially we would like to have a trip from Camden up the rest of the coast of Maine so we could take it before vacation. We find it to be ideal to travel for pictures when vacation is over. We did not have the crowds in our way.—I.M.H., Albany, N. Y.

We've also had requests for an article on Nova Canter of the control of the second to have the second to ha

One of my helpers has promised to do it Scotta. One or my neipers has promised to do it up, and we'll see what we can do about his jaunt. We're also working on some "Shorttes", guides to a single picture area. Irma Louise Carter has fed us several, we're going to tackle Charles Albee Howe and maybe Joe Muench will come up with some dope on the Southwest. Sort of a photographers' Bacdaker.

Breaks Rules, But

I have three problems. 1. Does the type of shutter, between the lens or focal plane, affect the exposure or tolerance of exposure, and the fidelity of color film? 2. What is the proper way to apply Fassbender's wax? 3. Is there a standard size of stereo camera that I should purchase?

-H.A.T., Merced, Calif.

You broke our rule about putting more than one question on a sheet. Now we have to copy your letter so it can be split among three of my Helpers. Part I'll answer here, part by mail. Any theoretical difference of exposure between a focal plane and a between the lens shutter is less than the difference between any two shutters of the same type. piece of equipment made has its individualities and each piece must be calibrated by you for the best results. Exposure varations will affect color fidelity. true, but when you change from one camera to another, you must learn that camera. Each of your cameras should be individually calibrated to your exposure meter, determining the right film factor for each camera and each meter you own. Proce-dure is described in the Kodachrome Data Book, but it simply means taking three pictures, one at meter exposure, one a half-stop or stop larger and one the same amount smaller. From inspection of the processed film, choose the right film speed index for your equipment. (You can always get usable pictures by using the equipment as it comes, better pictures by calibrating.)

Your second question has been referred to Mr.

stereo cameras. European models using plates are 45 x 107cm. The Sawyer Viewmaster takes a picture about the size of a 16mm movie frame. Most popular size in U. S. at present is the 23 x 24mm of Stereo Realist, Videon and other cameras. Several cameras makes before a leaves a citature section. eral cameras make a longer picture, namely the Busch Verascope and the Iloca I. Probably more pictures are made in Realist size than any other.

Wants Binders, Index

In the three short months that I have been sember of PSA I have received a great deal of value from the Society, especially from the Journal. I am sure I will want to refer to the Journal again and again, and how will I find an article five or ten years from now? And what if the issue is misplaced? Isn't there a binder I could get to hold my copies? -F.E.D., Hartford, Conn.

We're glad to have such enthusiastic members. And to set your mind at rest, at the end of each year, we publish an index and title page. Some members have the volume bound and in this way they can have a title page for the whole volume, followed by an index of every article which has appeared. The binder problem is not so easily solved. Magazines with million circulation have special binders printed. You can get binders and have them imprinted by your local stationer. Just tell him the

Wants Better Journal

I think the Journal could stand a lot of improve-The news about what individual photographers are doing could be left right out without being missed by me. Some of us do not get to the cond I know there are interes that could be passed on to us. All we get is a short news-type report. Why can't we have more complete coverage of the conventions? We could complete coverage of the conventions? We could stand more articles on where we can take pictures. They don't need to be detailed, but PSA has members who are familiar with their own stamping grounds. I hope more of the papers from the Sym-posium on Science and Industry will be printed. -E.R., Midland, Mich.

This is the kind of brickbats the Journal Editor likes. Constructive. I'll let him defend himself. Johnny.—E.R., the Journal Editor thinks it can stand improving, too. He could use 200 pages every month to meet the demands of all and he has to dub along with 48 pages. The news of Division activities and of people is important to many members. Lots of our readers want more of it. The Convention reporting is another problem. The New York Convention was a seven-ring circus. We would have needed at least ten reporters to cover it adequately, preferably more. Few of the talks were from written material, except in the Technical Division. Five of these were in the PS&T supplement of October, more will be in the December supplement. We know of several talks which were written in advance and were excellent talks, but in cold type they are definitely below par. They are the proposed to the needed the personality of the speaker to make them interesting. We'll try to defend you from that type of material, and we are laying plans to get more adequate coverage of other sections of the Los Anseles Convention in 1953. As for picture possibili-ties, we are working on that as you can see by reading the letters above.

New Member

I would like to learn more about the organization and its history and development. Please send me a copy of the Constitution. How does one become an APSA and a FPSA? How do I locate other PSAers in my city?—L.J.G., Los Angeles, Calif.

This man is going to be a good PSAer. He wants know what makes us tick. He's the type that will know that you get the mostest out of that you put the mostest into. The Journal Editor tells me he is working on a series of short informatells me he is working on a series of short informational items that answer practically all your questions. They will tell you about every PSA and Division service and activity and where you can get the detailed information. This will be run consecutively starting very soon. The 1953 Membership Directory is scheduled for release in February and will contain a geographical cross-index that will make it easy to locate other PSAers in your vicinity. It will also contain the By-Laws.



Why Color?

Would you kindly explain to me the theory that there is no color in an object until light is thrown on it? I have been told that there is color which becomes intensified when light is thrown on it. If this is true, then there must be color somewhere in the object. What about fluorescent paint? This to me is proof that you can see color in the dark. -R.G.H., Toronto.

You sure pick the tough ones! But let me ask you right back, what is light, and what is color? Frankly, a complete explanation requires a whole book and some lab experiments, and you'll find that Ralph Evans' book on color and seeing color has most of the answers. For now, I'll try to give you a brief course that will perhaps clear away your mental blocks and hilp you to see the answer.

Light is energy, a form of vibration related to count and will be observed as the second and trying the second an

sound and radio, but vibrating at a different rate than either of these. In fact, if the whole vibra-ory spectrum were laid out in a straight line about 500 miles long, starting with sub-sonic frequencies and traveling through sonic, supersonic, radio, heat, light, ultra-violet, cosmic, X-Ray and gamma rays

about a sixteenth of an inch just below the middle. Fluorescent materials vibrate under ultraviolet light and usually stay agitated for a while. Thus we can see them glow in the dark. And if fluorescent salts mixed with other salts of visible color, ultraviolet radiation will make the color appear brighter.

HELLUP!

There are a lot of shrinking violets in PSA. I want to ferret them out. Johnny needs a lot of helpers to carry out this new scheme . . . fellas and gals who are real sharp about something. Somewhere in your experience you have encountered problems, the solution of which would also be somebody else's solution. Won't you paste the coupon on a postcard and mail it to me at Headquarters, 2005 Walnut St., Philadelphia 3, Pa., so I can add your name to my growing roster of Johnny's Helpers and refer pleas for help to you? JOHNNY APPLESEED, FPSA

Johnny Appleseed, FPSA 11
2005 Walnut St., Phila. 3, Pa. Dear Johnny: Sure I can help. My subjects might lie in the fields listed
Name
Address
CityZ., State

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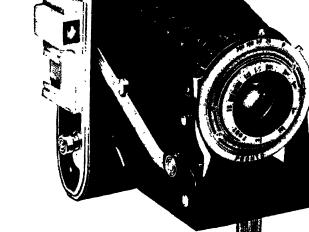
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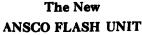
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Modern Requirements of Photographic Lenses

By Dr. Frank G. Back, FPSA*

It is a well known fact that a simple lens such as a magnifying glass has only a very limited use in photography because of its affliction with so-called aberrations. For some time in the recent past when "artistic softness" was sought, mainly in portrait and figure work but also sometimes in land-scape photography, these simple or monocle lenses, as they are technically called, had a certain limited usefulness. But nowadays the trend is in the opposite direction, and it is therefore the principal task of the lens designer to reduce lens aberrations to achieve as sharp and brilliant an image as possible.

The study of lens aberrations and their elimination is much older than photography itself. As early as the first half of the seventeenth century, the great French philosopher and physicist Descartes devised a method to avoid spherical aberration by using elliptic and hyperbolic lens surfaces. Unfortunately, it was impossible until very recently to manufacture such lenses, so that the so-called Cartesian surfaces remained a scientific curiosity without any practical value.

The only other way to correct lens aberrations consists in combining a number of single lenses of opposite power in such a way that their aberrations cancel each other out as much as possible. Naturally, a complete elimination of all aberrations is impossible to achieve and, at best, only compromise solutions can be found.

Lens progress keeps step

The great progress which photography has made, especially in the last two decades, has greatly increased the demands put on a modern lens. The combination of fine grain with high sensitivity in photographic emulsions has led to a great extent to the discard of the old bulky cameras and their large picture size, and has replaced them with small size and miniature cameras. Another factor which led to this change in negative size is that today projection printing, formerly regarded as a highly skilled art, is as easy as contact printing, thanks to the modern enlargers.

In cinematography, resolution requirements are even greater because a very small image has to be blown up to sizes never dreamt of by the old-time photographer. The modern photographic objective therefore has to have a much higher degree of correction than the old camera lenses because image defects which went unnoticed on a contact print become highly objectionable on an enlargement.

A further factor which puts greater demands on the skill of the lens designer is the necessary speed of the lens. While formerly the photographer was satisfied with a moderate speed of his lens—an f/4.5 lens was regarded as a high speed objective—nowadays such a lens is definitely slow. The mod-

ern photographer wants to take action shots under all kinds of adverse light conditions, and so gradually lenses of f/2, f'1.9, f'1.4 and even faster have been designed. It goes without saying that, in spite of this speed, the photographer still demands the same high resolution from the finished picture which he got from his old and slower lenses.

On the other hand, the task of the lens designer has become easier and, strangely enough, this is only partly due to progress in science and technology. One of the basic rules of classical photography was that the camera axis had to be absolutely horizontal. Converging lines on buildings, etc., were regarded as strictly taboo, and old cameras still have a spirit level to enable the photographer to keep his camera straight.

Distortion no longer a factor

Photography, like many other arts, has freed itself from the bonds of old-fashioned rules. In modern photography, the weirdest angle shots, with their resulting perspective distortion, are no longer objectionable. On the contrary, they are regarded as a means of artistic expression. The lens designer profits by this trend in photography that today a slight amount of distortion in a photographic lens is not objectionable any more so long as this lens is not used for measuring or copying purposes. Since, as has been pointed out already, every lens design is a compromise between the different lens aberrations and since, on the other hand, distortion is the only aberration which does not affect the resolving power of a lens, a higher degree of resolution can be achieved at the expense of a small remainder of distortion.

Needless to say, the lens designer has also profited by technological progress. The modern lens designer has at his disposal a greater variety of optical glass than his colleagues of previous times. Since the selection of glass plays an important role in the art of lens design, it follows that the greater the variety of optical glass, the easier the task of lens correction.

Another newly developed technique which has greatly helped the lens designer is the anti-reflection coating of lensair surfaces. Formerly, he was severely handicapped in the number of elements he could use in his objective. In the precoating era, 8 glass-air surfaces were the maximum permissible in lens design. If this number was increased, not only did severe light losses through internal reflection result, but reflection image known as "lens ghosts" made the lens unusable for photographic purposes. These lens ghosts were not amenable to mathematical treatment and therefore had to be eliminated empirically, a task which became well-nigh impossible if more than 8 reflecting surfaces had to be contended with. The old lens designer, in order to avoid glass-air surfaces, had to cement his lens elements together and therefore

nad to resort, not only to triplets, but to quadruplets and even quintuplets to achieve the required correction. With the advent of lens coating, the lens designer has been freed from these limitations. Within reason, he can use any number of lens-air surfaces without incurring serious transmission losses or risking "lens ghosts." In a recently developed varifocal lens, more than 36 glass-air surfaces are employed without any adverse effect.

Chromatic corrections

Another development which greatly facilitated the work of the lens designer was the advent of the panchromatic emulsion. The old emulsions had their peak sensitivity deep in the ultraviolet, and the old camera lenses therefore had to be corrected not only for the visible spectrum but also for the ultraviolet region. This wide range of chromatic correction usually resulted in a great amount of so-called secondary color because full correction, especially with a small number of elements and a limited choice of glass, can only be achieved for two wavelengths. The farther apart these two wavelengths, the worse the secondary color becomes. This peculiar type of color correction, characteristic of the old lenses, explains also why old cameras lenses cannot be used for modern color photography. The modern photographic emulsion corresponds roughly to the sensitivity range of the human eye, and therefore the modern photographic lens is corrected only for the visible spectrum. It is not necessary for the modern lens designer to pay any attention to the ultraviolet region because on modern film it plays only a negligible role in image formation, and whenever there is a predominance of untraviolet rays, as in haze, these are cut out by haze filters.

Another point which has greatly influenced lens design is the fact that formerly a photographic objective was regarded as an optical instrument in itself. The photographer therefore demanded that he could use the same lens for different kinds of image sizes, alternately as a wide angle lens with a large size plate, as a normal lens to cover a medium image frame, and as a telephoto lens for a small size picture. The lens designer therefore had to correct his lens for as wide a field as possible which, of course, greatly limited the speed as well as the resolution.

Nowadays the lens is regarded as part of a camera. It has to cover a certain predetermined field, neither more nor less; thereby a much higher degree of resolution can be achieved. This is a fact which is not fully understood by many amateurs. Time and again the questions is asked, even by advanced amateurs: "Why can't I use a 1-inch 16mm lens as a telephoto lens for 8mm?" The answer lies in the nature of lens aberrations.

Aberrations

Spherical aberration and longitudinal color cause a loss of resolution equally distributed over the whole image plane, while the other aberrations, namely, coma, astigmatism, field curvature and lateral color are absent in the center of the field and increase with the size of the field. As lens design consists mainly in balancing the different aberrations against each other, each type of lens has a definite number of points it can resolve over the entire image frame. If the lens has a short focal length as compared to the field covered, spherical correction has to be sacrificed to achieve a sufficiently flat field and sufficient freedom from come and astigmatism. If, on the other hand, the lens is designed as a long focal objective and consequently has to cover only a relatively small field, the lens designer does not have to worry about the socalled extra-axial aberrations and can concentrate his efforts on correcting spherical aberration as much as possible. It therefore follows that a 1-inch lens designed for an 8min

motion picture frame achieves a much higher a lomm lens which has been adapted to an disting contest cause the design of the latter had to sacrifice contest toward the outer field which remains unused on the Smin frame.

For the same reason, a great number of high speed lenses stopped down to f/4.5 do not give the same high image quality as lenses originally designed for a maximum speed of f/4.5. The latter are fully corrected for this speed, while the high speed lenses sometimes suffer from zonal aberrations which result in inferior image quality even if the lens is excellent when used wide open. The photographer's belief that the faster the lens the wider its usefullness is therefore only conditionally true.

Summarising

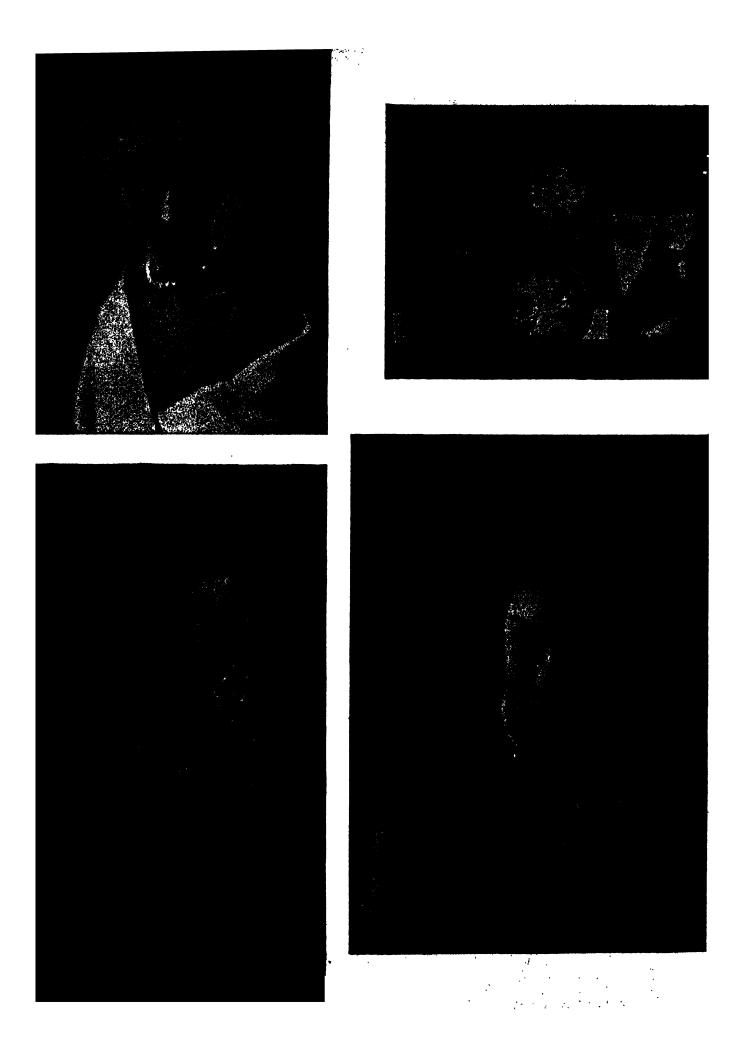
In summing up, it can be said that a good modern lens has to have full color correction for the visible spectrum, and it has to have a resolving power for full aperture which, in the corner, is at least equal to and, in the center, considerably greater than the resolving power of the photographic emulsion. If stopped down, the zonal aberrations and the shift in focus caused thereby should be kept at a minimum.

Most of the modern high class objectives fulfill these requirements. But these achievements do not constitute the ultimate in lens design. One trend goes toward the use of other material besides glass. For instance, recently sapphires and other crystals have been manufactured with sufficient homogeneity to be used as optical material. Another trend combines lenses with mirrors, through this practice is more than 200 years old in telescope design. A further recent development is the commercial production of so-called aspherical surfaces, thereby for the first time using Cartesian lenses.

Finally, the modern high speed electrical computing devices promise to be a great boon to optical designers. The theory of geometrical lens correction was fully developed more than a century ago by the great British physicist Hamilton, although in practical application his theory could only be used as rough approximations for preliminary computations using the methods devised by the German physicist Baron Ludwig von Seidel. Any attempts to develop formulae of greater accuracy from Hamilton's theory led to such complicated equations that they became unusable for practical purposes. The modern large scale computing machines can handle such equations easily and therefore it is highly probable that in the near future Hamilton's ideas will play a greater part in lens design than they have hitherto.

Petsval led the way

In this connection, it should be mentioned that Joseph Petzval, one of the classical masters of lens design, had developed formulae from the Hamilton functions which were usable. In the absence of modern computation aids other than logarithms, the Austrian Government put at his disposal two military engineers well versed in mathematics and computations. Petzvel then withdrew with his human computing machines to the lonely top of a mountain at the outskirts of Vienna and finally produced a leas design far superior to anything known to his contemporaries. As a matter fact, the Petzval type lens still forms the basis of many modern high speed objectives. Unfortunately, burglars who broke into his home expecting to find material riches and treasures, were so disappointed when they found in his safe only sheets covered with mathematical formulae and computations, that they destroyed all his notes. So present day mathematicians have to go through all his work again to develop a usable method for computing machines based on Hamilton's theory.



Quality Color Prints

Produced in the Camera

by John R. Kane*

The color insert illustrating Mr. Kane's article has been furnished through the courtesy of U. S. Camera magazine. An article on this subject appears in the November issue of U. S. Camera. Both articles derive from Mr. Kane's paper delivered at the New York Canvention.

High quality color prints may be easily and quickly produced directly in the camera using standard materials and equipment. These direct color prints, which are considered to be superior in quality to prints printed by standard color printing methods, require only minor changes in existing procedures.

The sensitive material used is Ansco Color** Printon material, which is a multi-layer color printing material on opaque base designed for single exposure production of color prints.

The obvious procedure is to load the Printon material into standard sheet film holders and expose it in the camera in the same manner as film would be exposed and then process it according to standard Printon material processing procedure. This procedure, while basically correct, is not completely satisfactory for the following reasons:

- a) The image is a mirror image
- b) Effective speed is excessively low, being the equivalent of exposure index 1 to 1½
- c) Contrast is too low resulting in mushy appearing prints of unsatisfactory color saturation

The problem then is to overcome the above objections in such a way that existing solutions, equipment and, in most cases, techniques may be retained. We believe that this has been successfully accomplished.

Firstly, the problem of the mirror image is solved by mounting a first surface mirror in front of the camera lens at 45° to the optical axis of the lens. A suitable mirror can be purchased for approximately \$1.50.

DIRECT COLOR photographs, at left, made on Printon. The little boy, lower left, was photographed by the author. Daphne Dorne (top left), Dawn Arden (lower right) and the ceramic objects by Associated Amélican Artists, were photographed by Bernard Einson, well-known New York photographer, in his studio. All of the pictural wave processed in strict accordance with the information set forth in the article.

*Ansco Technical Service Department **Reg. Trademark

A Technical Division Feature

For experimental purposes, a simple cardboard mount can be made. However, for permanent use, a more substantial mount is desirable. Commercially available mirrors were found to have only slight effect on exposure or color balance since most of these reflect over 85% of all visible wavelengths. A prism may be used if available. In the experiments described here, a mirror of 4 x 4 inches was found to be adequate for use with a 12 inch f:4.5 lens used for exposing 8 x 10 inch prints of portrait subjects. Suitable first surface mirrors can be obtained from Evaporated Metal Films Corp., Ithaca, New York, or Semon Bache, 636 Greenwich St., New York 14, New York.

Our second problem, that of increasing the effective speed of the Printon material to a practical level, was solved by increasing the first development time up to double normal time. This increased the effective speed by approximately four (4) stops, or up to an effective exposure index of approximately 16. This, you will notice, is actually faster than most color films. The first development time used to obtain this speed was 26 minutes at 68F. This time can be reduced as much as 50% by high temperature (80F) processing.

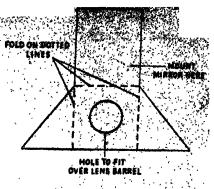
The third problem, that of gradation control, is solved by increasing the color development time. In most cases, an increase of 30% over normal produces satisfactory gradation characteristics. Since normal color development time is on the order of 12 minutes, this means that for direct color print work, we use a time of about 16 minutes. Here again, this time may be reduced by approximately 50% by high temperature (80F) processing.

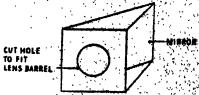
Practical Aspects

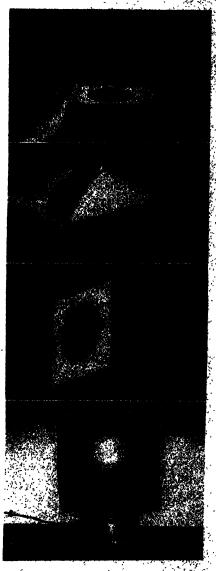
Printon material is balanced to be used with tungsten type illumination, that is, approximately 3200K. If light sources of other color temperatures are used, the appropriate conversion filter or filters must be used. For example, if exposures are made by electronic flash, which we know to be a daylight quality light, a conversion #11 filter should be used on the lens. In addition to a conversion filter, some color compensating filters may be required to "halance out" individual emulsions. It is quite likely that the filtration required will not

(Continued on page 665)

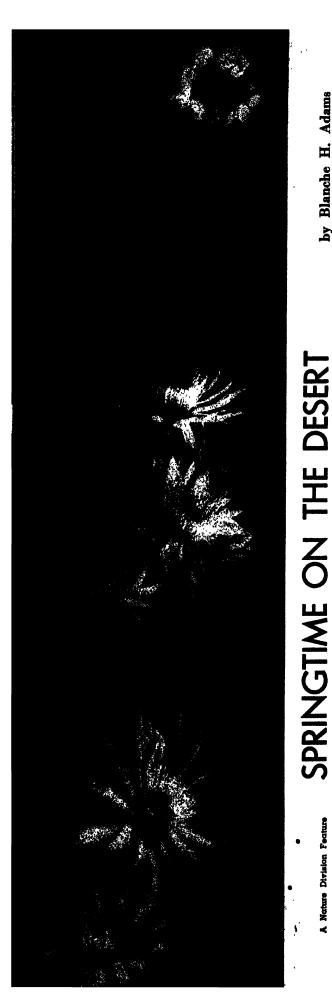
Illumination Tungsten (3200K)	EXPOSURE DATA FOR PRINTON Filter none	Exposure Index 16 Guide No	•
Flash #2 or #22	none	200-	
Flash #2B or #22B	Conv. #11	80	
Electronic Flash-600ws	Conv. #11	80	
Electronic Flash 225ws	Conv. #11	66	
Electronic Flash 100ws	Conv. #11	40	







Score on folding lines, bend to shape; then seel corners with Scatch tape. Mirror can be held if place with rubber coment, Hole should be a push fit on lens barrel. (Keep flagers off front surface of mirror!)



Those who do not understand say that the desert is barren and promiseless. Only he who accepts its challenge by walking difficult trails reaps the rewards. One of these is in evidence in the spring when warm sun rays awaken the cacti which bring forth their delicate blossoms. Their earthly beauty is transitory, but photographic science can preserve it. This, preservation may satisfy a personal desire for an individual collection, or it may, if properly classified and catalogued, become part of a permanent scientific nature collection. In either case, the role of the nature photographer is a worthwhile one.

Those not acquainted with the Southwest are surprised by the desert in the spring. They find it almost incredible that such unostentatious, rugged, cacti produce colorful and exquisite blossoms. Both black and white workers and color enthusiasts find this flora excellent subject matter.

It is not wise to venture forth without some knowledge of the desert, for it is not without its perils. Sturdy shoes are a necessity, for rocks, gravel and brush make desert trails rough. Excessive sun and heat call for drinking water, widebrimmed hats and sun glasses; and long-sleeved shirts, though uncomfortable, will protect one from sunburn.

Rattlesnakes are a potential danger. During the heat of the day they seek the shelter of the shade, and one should exercise care as he goes in search of pictures. Special caution should be taken when one is on the desert during a shower or storm, for coolness and moisture bring the snakes into the open. I have been photographing on the desert for five years, often in dense growth, and have seen rattlesnakes on two occasions, both times after a shower. As a precaution, one should carry a First-Aid Kit for snake bite. The above is not meant to frighten prospective photographers interested in this type of work, but one must realize the necessity of care in this respect.

The flowers are abundant. The hedgehogs are the first to bloom, appearing in early April. They grow in clumps and of all the cacti blossoms, I have found them the most difficult from the point of composition. The Prickly Pear blossoms are unusually delicate, both in form and color; and good composition is easier to find because of the profuse blossoms and buds, and abundance of this plant. They change color during the day, turning from pale to deep yellow with an orange tinge as the day advances. The Chollas are beautiful in their wide range of red, yellow, bronze, green and silver. As they bloom in clusters, it is easy to select good composition for the flowers are numerous. The silver cholla plant, commonly called the "Teddy-bear" because of its resemblance to the little animal, has a greenish-silver blossom tinted with the most delicate touches of pink. The Barrel cactus blooms later in the season; and if one is fortunate, he may find a complete circlet of blossoms. (It is commonly said that a lost desert traveler can quench his thirst from one species of this cactus. Actually, the plants dehydrate in the hot weather and have very little available sap. Even when sap is present in this plant, it is still useless as a source of water, for it is in the form of an acrid mucilage which produces thirst instead of quenching it.) The Mammillaria, or pincushion cactus, likes to grow in the shade of a shrub; and its tiny blossoms form a circle around the top of the little plant giving it the appearance of a birthday cake.

The varieties mentioned, plus the Saguaro, grow in the vicinity of Phoenix, and not too far away one finds the Claret cup which grows in the higher regions and can be found easily by its large crimson patches of small blossoms. The Beavertails, with their rose-pink blossoms, are a joy to photograph. The members of the Rainbow family are of various colors and hues and are borne on a small plant which is almost overpowered by the large blossoms which it bears. During each

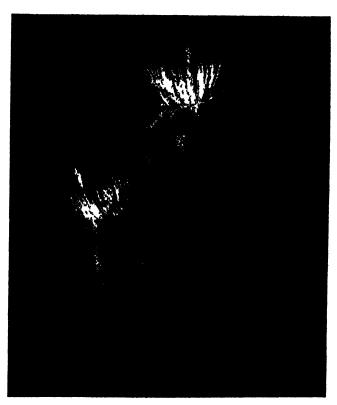
Eriocereus Jusbertii. Center-Peniocereus Greggil, Lower-Cereus onnianut.

season these plants produce a different colored spine which give the effect of colored bands. The flowers of the Coryphanthas bloom in clusters, as does the Johnson cactus. The buds, blossoms and tree structure of the Johna Tree make excellent pictures. The Johna Tree forest is located between Congress Junction and Kingman, Arizôna.

The above is not a comprehensive list but does include the most common varieties found on the desert around Phoenix.

The Desert Botanical Garden Of Arizona, located near Tempe, Arizona, (a few miles from Phoenix) is a source of not only the cacti mentioned above but also numerous varieties not native to the state. Scientists and photographers are welcome, but the latter must secure a photographer's permit from the Director.

Southwestern photography is by no means limited to cacti blossoms. Poppies, lupin, sand verbenas and numerous other desert flowers add color to the landscape. The Palo Verde tree is a mass of yellow when in bloom and the Ironwood tree has delicate lavendar blossoms. The creosote bushes



Nyctocereus serpentinus

bloom a great deal, and the Ocotillo's flaming red flowers brighten the scene.

Heavy equipment becomes a burden in desert photography. It is best to leave it at some accessible spot, well protected from the sun, while one looks for specimens to be photographed. A tripod is necessary for close-up photography, as exposures based on hellows extension are long and necessitate a solid support. Ground glass focusing and composition are also possible when the camera is on a tripod.

Metal foil reflectors serve to throw light on the dark plant area and thus they ease, to a great degree, the problem of the great contrast that one finds when photographing both light blossoms and a dark plant. Mirrors are not as satisfactory for they may produce a glare, yet I have photographed many saguaro blossoms by light reflected from a mirror, for the blossoms were completely in the shade.

The nature photographer may record subject matter in its natural state or in a more formal arrangement. Both approaches, of course, have their place. Because pattern backgrounds lend authenticity, I prefer to use the first approach whenever possible. If that is not feasible and the structure be used as a background, I resort to the sid of artificial backgrounds.

For this purpose I prefer velveteen, for it does not have the glare of cardboards. If folded carefully it does not writtle badly. I also carry a piece of wallboard to which I thumbtack or pin the velveteen, (clothes pins can be used also), and then I place it behind the flower to be photographed. A cloth background has only one disadvantage I believe, and that is that it picks up cactus thorns and dust which must be removed before each exposure.

When photographing a low cactus I place the battspround behind the plant, supporting it with a rock; in the case of a taller one, I hang the wallboard covered with velvesom on a spare, lightweight tripod which I carry for this purpose. This is very easy for I have punched holes in the board (two to hang it vertically, and two so that it can be hung horizontally)



© BHA Saguaro blossoms

and have threaded heavy cord through them. I find this more satisfactory than placing the background immediately behind the plant, because it does not become imbedded with thorns and it can be placed back far enough so that no hard shadow is thrown on it if a light background is used. Many of the thorns are very fine and difficult to remove, and it is well to carry tweezers to remove thorns both from the background,—and the photographer!

For black and white work, I prefer a light gray color because it permits tonal control of the background in the printing process. There are times, however, when I find it necessary to use a dark blue one in order to achieve the desired composition by etching out large areas on the negative. This is easily possible when a dark background has been used.

It was necessary to do this in the pictures of night blooming cereus used to illustrate this article. Saguaro blossoms grow in large clusters or groups and in order to achieve the desired composition in the picture used here, I had to each

out nine buds along with part of the plant. The three bloswoms of the "Queen of the Night" almost overpowered the slender stem on which they were growing, and the stem had to be attached to a stake which could not be removed except by etching. In other varieties, massed stems are a problem. One must realize that a cactus plant cannot be manipulated into good composition. There is much opposition to such a solid dark background, and rightfully so, but one finds it indispensible at such times.

For color work I use a navy blue background most frequently, for it dramatizes the blossoms and does not show a dark visible shadow as cardboards do. I seldom use the bright colors because color harmony is not easy with a limited assortment of colors; and also because they produce a "seed

catalog" effect instead of a pictorial one.

Though the cacti blossoms are numerous, one does not succeed in getting a great number of excellent pictures on one trip. Considering traveling time to and from the desert, the time necessary to find the specimens and the relatively short time during the day that the blossoms are at their best, one can see that it takes many trips and hours of searching to get a large collection. The opening of the blossoms of most varieties depends on the sun; generally they are open about eleven in the morning. As heavy shadows are undesirable, one must avoid the noon hour and wait until the light angle is better. As the flowers begin to close around three o'clock in the afternoon, the day is gone before one realizes it. The chollas, however, open fully in mid-afternoon.

People who have not photographed these blossoms have no conception of the discomfort involved. Much walking with camera equipment is necessary. Insects, particularly gnats, flies and bees can be a decided annoyance. The wind often makes it difficult to make an exposure and causes much delay. At times, the heat is excessive, but photographers loaded down with equipment, a thermos bottle of drinking water. reflectors, tripods, backgrounds, countless supplementary aids,—and perhaps, a lunch too,—do have the courage and undaunted photographic urge to go in search of pictures, not once, not twice, but repeatedly. Often times, one feels amply rewarded; other times, he feels fortunate to have found just one fine shot during an entire day.

Those of us who live in the Southwest where these flowers predominate, can be quite selective in our choice of material. We have the opportunity to photograph the same subjects each season. We know, too, the seasonal aspects of the varieties which grow here and the locations in which they grow. Not all grow together, and in their native habitat, they grow in certain localities. We often drive a hundred miles or more hoping that we will be fortunate enuogh to find the blossoms at their best but when one photographs on week-ends only, this is not easy.

Various species of the night blooming Cereus grow in Arizona, and they can be found in the Arizona Desert Botanical Garden or in private gardens. Their large blossoms open after nightfall and close early in the following morning.

The photography of these blossoms does not differ from

general flower photography by artificial light.

One of the most beautiful is the Peniocereus Greggii, commonly called the "Queen of the Night." It grows from a large tuber which resembles a sweet potato and is very difficult to find on the desert. Its drab stem resembles a dry stick and grows in the shelter of desert shrubs. An inexperienced eye would not recognize it as the potential source of the exquisite fragrant flowers which it bears.

The blossoms of the Saguaro, Arizona's State Flower, open at night also, but stay open sufficiently long in the morning to permit daytime photography. The Saguaros, referred to as the "Sentinels of the Desert" reach a great height and for close-up photography of these blossoms, it is necessary to find a plant which has low "arms" for the blossoms are borne at the tip of each one. Not only is the plant unique in its plant structure and growth, but also in its beautiful waxy flowers and bright red fruit which the Indians consider a delicacy.

Other cacti, along with the Saguaro, bear colorful fruit ranging from a cerise to a scarlet and dark red. Beautiful studies of these can be made, especially of the Prickly Pear.

It is the hope of the writer that this brief introduction will arouse interest in desert photography. The field offers unlimited opportunities as each spring brings with it, in the form of a photographic adventure, a challenge to the camera enthusiast.

Home Movie Stories Are Easy

by Harris B. Tuttle, FPSA

A Motion Picture Division Feature

Nearly everyone who owns a movie camera manages to struggle through the job of exposing his first roll of movie film. The first roll is usually considered a test run-just to prove to one's self that the camera will actually make movies. When this first roll is returned from processing and projected, the initial test is completed. The very important question now is—what is going to be the subject for the next film—and the next-and the next?

First, it should be realized that movie making is a lot different than making still pictures. Each still picture usually does—or, at least, should tell a story. It can be of a subject -snapped while in rapid movement or while in repose. A motion picture is made up of a number of separate scenes of an object or objects in motion or repose, but these scenes, when assembled in proper sequence should be related one to the other and should also tell a story.

While there may not be movement in every scene, there is an over-all movement of progress in the development of the story being told.

The person making snapshots with a still picture camera often does make a story record of an event, merely by making snaps of each related event in the order in which it occurs. Such still pictures usually require considerable explanation in the form of titles.

Motion pictures, on the other hand, merely by tieing together related movements, can tell a story without titles or oral explanation.

The basic difference between a still and a motion picture is that a motion picture should be made of moving objects, or convey an idea of movement.

The motion picture as a means of communication is more powerful than the written word. By following a focal point the motion picture can direct and lead one's thinking into practically any desired channel. The subtle inferences that can be conveyed in a foot or two of movie film would require pages of the written word to explain and then perhaps the subtle inference would be lost. In a motion picture the raising of an eyebrow or the dropping of an arm to the side can

convey more information than a paragraph of written words. The problem of teaching persons who have motion picture

cameras to use them to record movement and tell a story

through related scenes is not an easy one to solve.

Probably ninety per cent of the amateur movie camera users in the world today are snapshooters. Many of them may have owned a still camera before buying a movie camera. In making pictures with the still camera, they would stand the subjects up out in the sun, tell them to hold still-and smile-then they would snap the picture.

A friend of mine did just this in making snapshots of his little daughter's birthday. He made a snap of her blowing out the lighted candles on the birthday cake, and another snap of

her starting to cut the cake.

By her next birthday, he had a movie camera. Now he did exactly as he had with his still camera. He made a few feet of her blowing out the candles and a few feet more of her cutting the first piece of cake. Yes, this time the movements of blowing out the candles and cutting the cake were recorded in motion. Actually these were movie snapshots, but only one step removed from the still snapshots.

Perhaps the difficulty in using a movie camera properly lies in the fact that most of us have never been trained to think in terms of telling a story with a series of motion picture scenes. In view of this, perhaps it is amazing that we, as amateurs, have done as well as we have. However, if we are going to have the most fun and satisfaction and make motion pictures of which we will be proud, we must learn to think in terms of telling a story with a movie camera.

In using the word story, I do not mean the Hollywood-type of story filmed for the theater. I mean the simple story contained in every day events of family life. The birthday party, the wedding-Christmas or New Year's parties-a family picnic or swimming party, or any project around the home.

Each of these events or occasions start somewhere-go , somewhere—and end somewhere.

Let's go back to my friend's birthday party movie of his little daughter. The birthday party idea started way back three weeks before when his wife decided to have a party and invite several of the neighbor children and playmates. Why not start the movie story at this point?

First, there should be a title stating the topic of the movie such as "Nancy's Fifth Birthday—and the date and year." The film should start off with scenes of mother addressing the invitations-and a close-up insert of the invitation so that everyone can read it. This close-up title sets the stage for the scenes to follow. (Such titles can be typed on a typewriter and filmed in a jiffy with the Cine-Kodak Titler).

It says-You are invited to Nancy's Fifth Birthday Party November 9th, 1953 at 2:30 in the afternoon 1220 University Avenue

Now the audience knows what it's all about.

There should be close-ups of Nancy helping mother by sealing the envelopes and affixing the stamps, then a shot of Nancy dropping the invitations in the mailbox. Children are most cooperative and readily enter into the fun of just acting natural in making scenes such as this. Give children opportunity to do things and you'll be surprised at the wonderful related action scenes you can make.

A title can now be used to bridge the gap between the mailing of the invitation and the day of the party. The title could be as follows: "The Big Day Arrives."

The next scene could show mother brushing Nancy's hair and adjusting her dress-then another title reading "In the Meantime-

Then, show Grandma taking the cake from the ovenfrosting it and setting the five candles in the frosting.

The next stene could be of the delivery man with a gallon

of ice cream. Then, a shot of Aunt Mary setting the table with party favors.

Now, let's go back to a shot of Nancy with mother placing a big blue ribbon in her hair.

Now, to a close-up of the clock with hands at 2:29.

Now, show one of the little guests coming up the walk to Nancy's home with a long package in his arms. a package almost as big as he is. Get him going up the steps and then reaching for the bell button. (Make two or three shots from different points of view. One coming toward the camera, one from the rear as he goes up the steps, and close-up as he reaches for the bell button.)

Perhaps he has to stand on his tiptoes to reach it. Make a close-up of his little feet on his tiptoes then flash to a close-up of his little finger on the bell button.

As soon as he pushes the button, something happens now make a close-up of the bell showing the clapper vibrating,just a short shot—make only 6 to 8 inches of film.

When the bell rings, of course Nancy hears it. Now, back to Nancy, showing her jumping with joy as she is alerted by the door bell and get her dashing off to answer the door.

The next scene is a close view of Nancy opening the door and all the little guests are there with presents—they all come in and present Nancy with their gifts.

Now for the movies of the party games. Pin the Tail on the Donkey, blindfolded, London Bridge is Falling Down, and other similar party games. And, of course, movies of Nancy opening all of her gifts.

Then comes the big moment when they are all called to the birthday lunch.

Get the children around the table-get a shot of them passing the ice cream. Perhaps one little fat fellow keeps passing the ice cream on looking for the biggest dish for himself.

Perhaps one of the younger guests may get ice cream all over her face. These are the opportunties for close-ups that make wonderful shots.

Then comes the moment when the candles are lighted, and now for the scene of Nancy blowing out the candles and cutting the cake.

The picture can end with Nancy at the door bidding them all good-bye as they leave.

A film record such as this of Nancy's birthday tells the whole story. It starts somewhere—goes somewhere and ends somewhere. It's a short story—a story of a family incident. It can be filmed with about 200 to 400 feet of 16mm film or 100 to 200 feet of 8mm film, depending upon the number of interesting details filmed.

One can go as far as he wishes in details—scenes of grandma icing the cake and setting the candles. Scenes of Aunt Ruth setting the party table. All such scenes are related and add interest to the film.

It's the type of family record that will become more valuable each year as time goes on. In just a few short years, fifteen, perhaps-Nancy will be a young lady, the other children that were at the party will also be grown to young manhood and womanhood. The only time that complete. records of their childhood can be made is when they're children, not when they are grown. The pictures made of them when they are grown will also be equally valuable in another fifteen or twenty years. These same pictures will be priceless to Nancy when she herself is a grandmother.

The important point, however, is to include the details in movies-pictures of the events as they are planned and as they happen.

One does not need to be a Hollywood cameraman or director to make a motion picture. Anyone that can write a letter or a telegram can learn to convey the same type of message with a movie camera on motion picture film.

It's the filming of the little details that help to tell the story (Continued on page 664)

Who's Who in Pictorial Photography 1951-1952

By C. A. Yarrington

This is the third annual record of exhibitors in all of the accepted Pictorial Photographic Exhibitions in the world, during the 1951-52 photo-year, whose opening date was between July 1st, 1951 and June 30, 1952.

Included in the record are the results from those exhibitions which have, in the opinion of the PD Salon Board, met the Minimum Requirements as published in the June, 1952, Journal. The Board has been very liberal this year, in applying the Requirements, as a courtesy to some salons which were not yet fully informed about them, but which actually followed the main requirements.

This year the Board has stressed the following major considerations rather than a strict compliance with all items. These considerations involved:

- Exhibition open to all with early and adequate publicity, which is necessary if all are to have a chance to send entries.
- Some kind of schedule, listing the dates on which the various specific actions will be taken.
- Three or more judges on the jury, with names of judges stated in the entry blank or catalog.
- Maximum exhibition period of one month, with two additional weeks for each other city where the prints are to be shown.
- Issuance of a catalog within a reasonable time—not over two months from date of opening of salon, and the supply of a catalog to all entrants.
- Return of prints approximately 60 days after the last day for receiving entries, with suitable extension where the exhibition involves two or more cities.

Next year, a more strict compliance with the Minimum Requirements will be expected and Exhibition Committees desiring PSA approval of their shows should make a serious effort to conform to the current rules which have been given worldwide distribution.

The objective of the Salon Board is to establish and keep print exhibitions on a high level, and to be fair to exhibitors, salon committees, and the public. It is not their purpose to foster competition between exhibitors, because there can never be a real meaning to such competitions as there is no yard-stick by which artistic efforts can be truly measured. Hence a numerical listing is not given.

The Salon Board will continue to assist those committees promising adherence to the Minimum Requirements and will urge exhibitors to patronize those shows.

The following 74 exhibitions have been accepted, listed according to the date of opening of the show. This compares with 53 exhibitions listed last year, and indicates an increase in the number of exhibitions conforming to our rules. We have records covering a total of 110 exhibitions held in the world this photo-year. The others, 36 of them, failed in some important particular to follow our Requirements.

The list has been compiled from about 4000 cards, and lists all those who have exhibited in two or more exhibitions during the year. We have tried to correct and eliminate errors which always show up in the catalogs, but if there are any questions about individual listings, you may write to C. A. Yarrington, 50 Church St., New York, who will be glad to reply and explain any discrepancy.

SALONS LISTED

Memphis, 51, Midland, Hartford, San Sebastian, Illinois, Copenhagen, Edinburgh, Vancouver, Truro, Sacramento, Antwerp, Witwatersand, Cleveland, Puyallup, Amsterdam, 11th, West Ontario, Jonkoping, Zaragoza, Brussels, Houston, PSA-Detroit, Bath, Scottish,35th, Evansville, Chicago, Ghent, Zagreb, Mysore, Miss. Valley, Arizona, Santiago, Victoria, Hong Kong, Lincoln, Milwaukee, Minneapolis, Ahmedabad, Lucknow, Des Moines, Springfield, Japan, Bordeaux, Valparaiso, Wilmington, Birmingham, Whittier, Rochester, Adelaide, Philadelphia, Boston, Pittsburgh, Worcestershire, PPA-NY, Cripplegate, Seattle, Solihull, Bergen Co., Chaleroi, Rockford, Portland, Louisville, Toronto, South Africa, Beograd, Cincinnati, Montreal, St. Louis, Bristol, Norton-on-Tees, Baltimore, Finger Lakes, Scottish, 36th, Southwest, Amsterdam, 12th. Note that, because of local conditions, several cities held two

Note that, because of local conditions, several cities held two exhibitions in our photo-year; we have included both of them in this list.

UNITED STATES AND CANADA	Name	Exh	Prints	Name	Exh	Prints
Name Exh Prints	Baxter, Geo. A. H., N. Vancouver, B.C.	. 3	4	Bronson, T. L., New York	57	184
A	Bealmoar, James I., Baltimore, Md		18	Brooks, W. H., Rock Island	5	7
Aelborg, Anders, Memphis 2 5	Beede, R. W., Youngstown, O		17	Brown, Earle W., Detroit	28	72
Abrame, Clarence, Cincinnati	Bels, Basil A., Great Neck, L. I		7	Brown, Harvey W., Los Angeles	7	14
Acosta, Bernard M., Saranao Lake	Bentley, P., Vancouver, B.C		. 4	Browne, R. R., Newburgh, N. Y	2	2
Alfred, Lewis, Brooklyn 3 6	Benus, John, Philadelphia, Pa		7	Browne, Wilson R., Lancaster, Pa	18	82
Allen, F. C., Monterey, Calif 3 4	Biggs, Harold M., Alton, Ill.		46	Brownell, D. C., San Francisco	8	10
Anderson, Geo. F., La Canada, Calif 2 2	Biggs, Edythe, Alton, Ill.		30	Bryan, Don., Chicago	9	13
Anderson, John S., Grand Island, Nebr. 21 41	Bishop, DeWitt, Sacramento, Calif		14	Buker, Chas. B., Birmingham, Mich	29	79
Arai, Clarence, Seattle	Bishop, Mike, Lynbrook, L. I		22	Burack, A., Millburn, N. J.	7	9
Armstrong, J. Elwood, Detroit	Bittman, Florence R., Jamaica, N. Y		11	Burnham, J. H., Trail, B. C.	3	6
Astor, Mercedes G., Sayville, L. I 18 20	Blivin, A. L., Omaha, Neb		7	Burt-Smith, Evelyn, Victoria, B.C	13	18
	Blythe, Alfred, Edmonton, Alta		27	Bush, Wm. E., Berkeley, Calif	24	43
à	Bodine, Aubrey A., Baltimore, Md		90	Buxton, Eugenia, Memphis	62	142
Bafford, Edward L., Towson, Md 6 19	Bohlen, Roy J., S. Orange, N. J		27	Byers, Jack, Los Angeles	8	3
Bahnson, Axel, Yellow Springs, O 3 4	Bojeen, L. N., Pelham, N. Y.		45			
Bellentine, Grace M., Upper Montelair 35 72	Bovair, L. L., Detroit	3	8	C		
Barker, Henry W., Clembrook, Conn 7 9	Bow, Geo! Los Angeles		22	Callicott, S. H., Omaha	2	4
Barnes, John F., San Jose, Calif 21 45	Bower, John W., Woodstock, Vt		9,	Celvert, Fred, Chester, Pa	4	4
Barnes, Kenneth C., Aliston, Mass 2	Boylen, Frank J., New York	22	41 /	Camp, Robt, W., Rochester	2	
Barth, H. R., Toronto, Ont	Boyston, H. R., Rochester	7	15	Campbell, J. W., Montreal	7	9
Bates, Herman W., Worcester, Mass 46 76	Brasher, Alton D., Richmond	6	12	Canaday, Ruth, Tules	6	12
Banes, Fred, Memphis, Tonn	Brasine, P. C., Seattle	. 2	3	Carr, Willard W., New York	14	22
Saver, Lloyd C., La Canada, Calif 25 36	Brenner, K. W., Rochester	15	36	Cavaliere, Nich., New Haven	2	8
Rener, R. H., Villa Park, Ill.	Bricker, Jos. S., Vancouver, B.C.	ġ	28	Chapman, V. M., Pittsburg	6	- 12

					<i>:</i> .		2.4		.
	Name	Exh	Prints	Name	No.	Prints .	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	ظفا	Palete
	Chappelle, W., F., Rochester	6	15	Harrison, Florence, Redundo Bosch, Calif.		4	Lun, G. M. Honolula	2	. 7
	Ches, Fred, Medford, Ore.	2	. 2	Hartman, Heien M., Chicago	•	. 10	. Lgup, R. H., Viotecle, B. C.	4 .	20
	Chin, Que, Seattle	4	8	Hartman, Howard A., Chicago	25	` 46			٠.
	Chin, Yung A., Seattle	7	12	Hartwell, G. M., Freeno, Calif		1 16	Me	٠.,	
	Chow, Sam K., Scattle	10	17	Haselwood, Irms G., Elkhart, Ind	26	57	McAlexander, Nica, Birmingham, Ala	12	
	Churchill, H. W., Boston	2	3 :	Hay, John O., Cleveland		27	McClelland, R. T., Wilmette, Ill.	3	4
	Clark, E. F., Ridgewood, N. J.	2	3	Heacock, Eather, Wyncote, Ps		7	McKee, W. V., Pelham Manor, N. Y	•	14
	Clarke, A. H., Syracuse. N. Y.	5	8	Heard, J. R., Wyandotte, Pa	2	8	McMenemy, Rlimbeth, S. Berbere, Celif.	Ì	17
	Cochran, C. F., Chicago	3	5	Heller, F. J., Bartlesville, Okla	62	166	McVie, J. A., Victoria, B. C.	28	· 70
	Cole, Fred L., Philadelphia	7	9	Henning, A., Seattle	3	6			
	Coleman, Cy, Detroit	2	3	Horsey, R. G., Libertyville, Ill	10	13	M		•
	Colline, L. G., Chicago	4	5	Herzog, J. L., Saginaw, Mich.	4	4		28	32
	Conway, W. P., Short Hills, N. J.	7	9	Hicko, R. S., Jersey City, N. J.	2	2	Mansfield, Carl, Bloomingdale, O.	52	109
	Crikelair G. F., Dumont, N. J.	2	2	Hildebrand, H. V., Albany, Calif.	3	2		15	34
	Crossett, E. C., Chicago	2	2	Hindmen, B. W., DeWitt, N. Y.	31	45		14	30
	Croze, Harvey, Cranbrook, Mich.	9	20	Hinrichs, Emil, San Francisco	.2	5	Maples, P. B., Brockport, N. Y.	1	- 1
	Cuculic, Branks, Chicago		13	Hodgeon, J. F., San Maten, Calif		21	Martin, Sarah, Rockwood, Mich.	ā.	9
	Curliffe, Paul R., Chicago	7	7	Hoffman, I. F., Saginaw, Mich	3	3	Marx, Hens, Saltimore	8	6
	Curin, R. E., Dupuque	2	2	Hogan, John R., Philadelphia	3	•	Massey, H. C., Riverside, Calif.	16	25
	D			Homan, C. E., Chicago, Ill.	11	21	Maymen, J. H., Pawtucket, R. I.	2	2
	-			Hong, D., Hartford	٠,	•	Mechem, Catherine, Wynnewood, Pa	2	8
	Dahlby, G. E., Oak Perk, Ill.		29	Hook, C. J., Seattle	3	7	Meister, Frank, Kansas City, Mo	13	20
	Dakin, S. C., Nanaimo, B. C	2	3	Hoinsey, W. C., Tulsa, Okla.	8	8	Meyers, W. S., Rochester	1	3
	Dancy, Edwin, Houston	2	2	Horvath, A. L., Dayton, O	9	31	Miller, F. H., Cockeysville, Md.	8	3
	Daniel, F. R., Scattle	3		Houston, Shirley M., Rochester	3	4		57	, 149
	Darvas, David, Cleveland	Z		Howard, L. A., West Hartford	2	2	Miller, P. B., South Bend, Ind.	2	3
	Dauwalter, F. S., Chicago	9	3 2	Hoxie, G. R., Oxford, O	2	5	Miner, H. C., Old Greenwich, Conn	7	. 8
	Davis, Harold R., Eluira, N. Y	14	21	Hulett, Betty H., Chicago	17	39	Mischler, D. V., Smithville, O.	3	
	Day, Wm. C., Springfield, O.	· 7	12	Hunt, R. B., Greenwich, Conn	8	3	Moore, C. B., Alexandria, Va.	•	
	Deaderick, M. W., Carpentaria, Calif	5	12	Hunter, F., Churchville, Pa	6	9	Moore, M. G., Cincinnati, O.		11
	Deboice, B. S., Springfield, Ill.	3		Hut, Sydney, New York		5		14	25
	Dennee, H. E., Flint, Mich.	2	2	Hyman, A. H., Rochester	12	24	Murray, D. A., East Orange, N. J.	13	39 5
	Derbes, C. J., Jackson, Miss.	6	7	Hynes, Paul, Cincinnati	3	3	Myers, Lida W., Elma, Wash.	4	•
	Desbrosecs, R., Englewood, N. J.	3	4	_			N		
	Deskiewicz, E. T., Philadelphia	2	4				N		
	Devosa, P. E., Moline, Ill	5	10	Igersbeimer, Alice, Brookline, Mass	12	26	Nakata, P. T., Chicago	2	
	Dick, J. F., Victoria, B. C.	8	10	Isreal, Sam., Seattle	7	11	Newell, G. M., Santa Barbara, Calif	2	6
	Dixon, C. S., Tallahassee	8	4				Newhall, E. G., Santa Berbara, Calif	4	34
	Dixon, Clenn, Mt. Vernon, Wash	2	4	j			Nielson, Carl, Tucson, Aris.	2	
	Dobro, Boris, Santa Barbara	46	136	Jackson, H., Signal Mt., Tenn	2	2	Nofteinger, F. A., Roanoke, Va.	•	•
	Dobson, D. T., Warrensburg, Mo	5	7	Jackson, R., Tacoma, Wash.	2	2	Noma, Y., Seattle, Wash.	•	7
				Jacobs, E. J., San Francisco		10	Norris, Dorothy L., New York	10	
	E			James, Andrew, Vancouver, B. C		4	North, E. C., Baltimore	10	15
	Ebbefeld, Ernst, Jackson Hts., N. Y	5	9	Johantgen, Elizabeth, New Castle, N. H.		13	0		
	Edgerton, R. F., Rochester	43	91	John, Jos N., Philadelphia	8	12	_		
	Ellis, Giscla, Waban, Mass		27	Johnson, J. T., Santa Barbara, Calif	7	11	Oberlin, H., Canton, O.	3	3
		8	22	Jones, R. J., Montgomery, Ala	19	42	Ohey, David, Bellevue, O		
	Endres, J. M., Jackson, Miss	2	8	Jordy, Florence, Madison, N. J	20	37	Ochotta, Nicholas, Edmonton, Alta		20
	Ensenberger, H. J., Bloomington, Ill	10	22	Jouett C. B., Santa Barbara, Calif	3	4	Ochsner, B. J., Durango, Col.	6	7
	Erickson, H. J., Lincoln Pk., Mich	4	6				Ochl, Art. H., Winnetka, Ill.	7	10 37
	Ettinger, Lillian A., Chicago	10	16	K			Orni, Art. M., Winnerten, III	19	91
	_			Kahoun, F. C., Philadelphia	21	48			
	F			Kanode, J. D., Roanoke, Va	4	6			
	Fairbanks, Chas. W., Ruchester	15	27	Katabue, L. L., Pebble Beach, Calif	2	4	Panter, R. A., Toronto, Ont.		35
	Faught, F. A., Philadelphia	10	22	Kazmirski, E. J., Calumet City, Ill	2	4		2	
	Fichtelberg, S., New York	2	2	Koimer, R. V., Cleveland	2	. 3	Pasovski, K., Cincinnati		18
	Fillmore, F. A., St. Louis	2	2	Keith, E. W., Windsor, Can.	7	11		15 10	24 17
	Firth, Caryl R., Trappe, Md	6	10	Kelly, P. V., Birmingham, Ala.	.5	6	Perry, Horace, Montgomery, Ala	2	
	Firth, Tom, Trappe, Md	-6	10	Kennedy, J. E., Tulsa, Okla.	18	34 7	Pettet, V. E., Lincoln, Nebr.		23
	Fish, John I., Rochester		126	Kiess, A., Schenectady, N.Y.	91	48		2	- 8
	Fix, F. W., Chicago	11	21	King, Barton, Niagara Falls, N. Y Kinkade, G. L., Auburn, N. Y	21	6	Phegley, M. M., Glendale, Calif.	7	16
	Fletcher, Jack M., Memphis	.3	5	Kisling, V. N., Baltimore	9	19	Pidgeon, D., Bartlesville, Okla.	8	
		18	33 ~~	Klarquist, H. T., Minneapolis	5	8	Plumer, Mrs. E. G., New Castle, N. H.	Š	8
		10 2	20 2	Koeniger, E. H., Kenmore, N. Y.	3	6	Plumboff, Wm. R., New York	3	4
	Foster, LaFie, The Delles, Ore	2	2	Koller, H. K., Rochester	14	23		6	13
	Frith, H. W., Vancouver, B. C.	2	5	Kosakm Paul, Cleveland	2		Pratte, Paul K., St. Louis	6	17
		14	83	Kuehl, F. H., Rock Island, Ill	8	17		16	65
		10	23	Kunkel, K. F., New York	6	11		2	2
	Fuller, Ruth, Bloomington, Ill.	7	14					8	11
				L			Putterbaugh, R. E., Dayton, O	2	4
	G			LaPelle, R. R., Philadelphia	7	18	_		
	Galbraith, J. F., Toronto	3	4	Lauter, Wolf, Santa Barbara, Calif	6	14	R	_	
	Galbraith, J. M., Toronto	3	7	Leach, K. L., Pittsburgh	6		Ralkowski, S., Seattle	•	13
	Galloway J. W., Edmonton	29	53	Loadbetter, J. W., Portland, Me	2		Randell, B. B., Orinda, Calif	•	9
	Ganucheau, L. P., New Orleans	3	5	LeBlane, R. J., West Hartford, Conn	.5	_	Rapelee, K. L., Elgin, Ill.	•	8
	Garrison, W. L., Westfield, N. J.	8	14	Lee, Wellington, New York	42		Raphals, V., Chicago	:	21
		19	49	Lemus, Milo, New York	2	-	Reed, Lewis T., Mt. Prospect, Ill	•	ä
	George, R. V., Towson, Md.	32	76	Lents, Blanche, Wichite, Kans	5		Ring, Paul F., Richmond Hts., Mo.	•	6
	Goertz, H., Victoria, B. C.	2	2	Lents, Mertin W., Wichita, Kans.	5		Robert, Alma B., Chicago	•	ž
	Goldman, Mort, Toms River, N. J.	2	.2	Lerch, L. S., New York	Ø.		Roberts, Erwin, Ardge, Del.	2	i
	Goldsmith, H. C., Newark, N. J.	7	14	Letts, Evelyn, San Francisco	3		Robertson, J. S., Cap a L'Aigle, Que	2	2
		10	15	Lew, Elmer, Fresno, Calif.			Rochm, L. W., Scattle	2	8
		18	19	Lewis, W. W., Chicago	3		Rochrick, C. G., Houston, Tex.	4	7
	Gould, Hal, Lovelace, Calif.	2	2		16		Romig, O. E., Pittsburgh, Pa.	9	61
	Grasso, A., Chicago	2	3		10		Ross, R. A., St. Louis	2	2
•	Gray, Larry, St. Louis	5	•	Lindahl, R. E., Drayton Plaine, Mich.	.6		Rowland, W. M., Bakorsfield, Calif	2	3
	H				12		Royky, Edith M., Sioux City	4	9
,	Haffer, Virna, Tacoma, Wash.	8	5	Litael, Otto, New York	16	29	Ruch, Line A., Syracuse, N. Y.	8	2
		11	17	Longsers, J. M., Rock Island, Hl.	3	6	Rushhoft, C. C., Cincianati	2	49
		28	66		16	44	Russel, LeRof, Prescott, Ariz.	2	2
		20 12	71	Loomis, R. C., Suffield, Conn.	2	8			
	Hampfler, G., Kennett Sq., Pa.	6	17	Lowe, Lee, Everett, Wath.	5	11	S	_	
	Hampfler, Hilds, Kennett Sq., Pa.	3	7	Luce. C. F., Atlante	16		Saflors, H. R., Barticeville, Okle 19		26
	Regrestes, Roy, Torosto	3	· i	Lukin, T. S., Seattle	5	11	Sammis, J. H., Peerla, Ill	3	4
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Name	Esh Printe	Nome Exh	Prints	Notes:	de Printi
Serall, Walter, New York	AND FRANCE	Wolfe, P. J., Butler, Pa.		Moetwil, Jean, Brussele	4 0
Sannders, L. G., Saskatbon, Sask.	2 6	Wood, W. F., Montreal	29	Moome, R., Merkson manuscriment	
Schaeler, M. L., York, Pa.	5 8	Woods, John, Convent, N. J	2	Mottart, Rene, Braine L'Alleud	8 9
Schiller, R. M., Highland Park, Ill	6 8	Wooley, A. E., Baton Rouge, Le	17 ,	Nicalee, Wat., Brussels	2 2
Schmidt, F. J., San Antonio, Tex	4 8	Worth, Edith, Nutley, N. J., 4		Oat, Joseph, Sattegem	3
	11 19	Wright, C. W., Buffalo, N. Y	2 155	Petit, Victor, Seraing	
Schwartz, Al. C., Brooklyn	19 36 10 20	Wright, S. P., Springfield, Ill	.55 81	Petry, Camille, Bruscels	1 26
Seth, Aiden, Broad Channel, N. Y.	26 53	within at all aboundaries and assume as	••	Planche, Alfred, Brussels	5, 13
Sherman, Susan, Brooklyn	6 15	Υ .		Ponsaerts, R., Brussels	3 8
Sherry, J. I., Toledo	2 4	Yamaguchi, Sam, Seattle 2	2	Proze, J., Deurne	2 2
Sherry, L. L., Portsmouth, Va	2 2	Yarrington, C. A., New York 54	106	Renson, Fr., Liege	4 6
Shorey, W. H., Davenport, Iowa	5 7	Young, W. A., Webster, N. Y 8	18	Snoeck, Geo., Antwerp	8 14
Schuhler, A. J., Pottsville, Pa.	2 3			Tamke, E., Brussels	2 8
Sibley, C. C., Hamden, Conn	5 8	Z		Van Ael, Maurice, Turnhout	3 3 4 9
Sieger, Barbara, Pearl River, N. J Sigler, E. B., Rock Island, Ill	2 4	Zucher, R. D., St. Louis 2	2	Van de Wyer, Maurice, Antwerp	
Silberatein, B. G., Cincinnati	3 7	Ziegler, P. J., Akron, O	14		3 5
Silverman, S., San Francisco	5 13			Van Ranst, J., Brussels	2 4
	13 24	ARGENTINA		Verbeke, L., Deurne	9 20
Sipes, J. T., Detroit	2 8	Alonzo, Manuel, Rosario 2	2	Verfaille, Emile, Marksem	4 8
	11 20	Calgaro, Hiram, G., Rosario	2	Wissels, J. J., Liege	3 6
	16 29	Carrillo, Antonio, Rosario 2	4	Zingher, M., Brussels	2 4
Smith, C. A., Pitteburg	5 10	Gianella, A. J. F., Buenos Aires 3	8	DD 4777	
Smith, M. G., Fresno, Calif	2 2	Grellund, A., Buenos Aires 2	4	BRAZIL	
Smith, R. J., San Diego, Calif	5 11	Kalmar, Hugo, Buenos Aires 9	17	<u> </u>	_
	14 19	Martines, CH, Maria M., Rosario 2	2	Agostinelli, Julio, Sao Paulo	4 5
Soong, N., San Francisco	28 49 2 ?	Mervar, Luis, Rosario		Albuquerque, Francisco, Sao Paulo 11	
Sorensen, M. W., Fresno, Calif.	5 9	Picot, Jorge S., Buenos Aires	14	Alderighi, O., Sao Paulo	
Southwork, F. G., Beltimore	4 4	Porcellas, J. M., Buenos Aires	2 19	Almeida, M. R., Seo Paulo	
	11 30	Yost, B. R., Rosario	2	Assmann, F., Rio de Janeiro	
Sperling, A. H., Pittsburg		Zaccara, Nicolas, Rosario	2	Ammanu, 11, 110 to Janeso mananamina pe	
Spicer, W. J., Cincinnati	24 56	and the state of t	•	Person Dieta E. Die de Jameiro	6 9
Springthorpe, J., Mount Airy, N. C	7 13	AUSTRALIA		Barros-Pinto, F., Rio de Janeiro	
Stanley, D. M., Paducah, Ky.	4 6			Brasini, Mario, Rio de Janeiro	
Stevenson, E. M., Memphis	7 12	Carney, J. P., Griffith, NSW 16	27	Brietmann, Sioma, Niterol	
	27 51	Fried, John O., Melbourne, Vic 4	6	Breitmann, Sioma, Pto Alegre	-
Stimson, Allen, Lynnfield, Mass	2 5	Gray, A. G., East Coburg, Vic	3	Brezing, H. F., Rio de Janeiro 3	3 4
Strongman, R. E., Decatur, Ill	2 4	Love, L. A., Melhourne, Vic 4	n	C	
Suydein, W. S., Madison, N. J	5 /	Lyons, L. A., Port Kembla, NSW	5	Celheiros, P., Rio de Janeiro 14	1 25
7		Lyons, Molly E., Port Kembla, NSW 2	2	Cardosa, C. A., Sao Paulo 4	1 5
		McKay, L., Brisbane, Q 3	4	Castro-Filho, A. M., Sao Paulo 2	
Taylor, A. H., Franklin Perk, Ill	3 3	Robertson, E., Adelaide, S. A 5	12	Correia, Ismael, Rio de Janeiro	5 6
Taylor, Thelma, Franklin Park, III.	7 13 6 10	Yakovenko, Ivan, Hobart, Tas 6	14	Coutinho, F., Rio de Janeiro 3	3 4
Telfair, Frances K., University City, Mo.	0 10			D	
Telfair, G. B., University City, Mo.	2 1	AUSTRIA		Duarte, Carlos, Aracaju	3 4
Thompson, J. F., Cincinnati	5 11	Ceerny, Ed., N. O 2	3	F	
	48 97	Fischer, L., Vienna 10	17	Farkes, T. J., Sao Paulo	5
	7 24	Gemperle, L., Vienna 3	5	Feres, M, Rio de Janeiro	
Tilden, M. W., Chicago		Holik, Karl, Vienna 2	2	Ferriera, F. B. M., Sao Paulo 2	
Tipple, C. H., Onconta, N. Y.		Kibalink, A., Vienna 2	2	Ferreira, H., Aracaju	11
	2 3	Klose, Julius, Vienna 3	5	Fiori, Mario, Sao Paulo	5
Toll, Grant, Windsor, Ont		Knapp, Josef, Vienna 3		Fisher, Alan, Niteroi	3 10 2 3
Tollinger, Tholms, Pleasant Hill, O	14 22 18 34	Koller, Frans, Vienna	11	Fontess, J. P. S., Rio de Janeiro	
Turner, C. C., Memphis	22 36	Neumuller, M., Lins 3	18 9	Francesconi, R., Sao Paulo	i 5
		Novotny, Frant, Vienna	2	Francheschi, H. M., Rio de Janeiro 2	3
U		Obrovsky, Emil, Vienna	20	Frietas, R de C., Rio de Janeiro	3 4
Ulmer, D. H. B., Moorestown, N. J	4 8	Rastl, Albert, Salskammergut 2	8	Freundenfeld, R., Niteroi	3
Underwood, A. M., Rochester	6 23	Remes, Rudolf, Vienna 2	2	Froes de Cruz, O., Rio de Janeiro 4	5
		Spendelhofer, A., St. Poelten 9	10	G	
V		Spitshuttl, Otto, Vienns 2	3	Gasparian, G., Sao Paulo 11	
Van Scoy, Hale, Seattle	5 12	Stanek, H., Vienna 9	12	Gaudio, D., Rio de Janelro	4
Violette, Q., Arlington, Va	9 16	Sulke, Rudolf, Vienna 20	47	Guimaraes. A., Santos	_
***		DEL OTTES		Guimaraes, A., Santos	
W		BELGIUM	•	1	,
Waddle, H. L., Port Dover, Ont.		Arenberg, Evrard d', Brussels 10	18	Jabor, Chakib, Rio de Janeiro 2	2
Wade, C. O., Memphis		Bescheroot, Mme. R., Louvain 2	2	Jorge-Gaudir, E., Pto Alegre 4	6
Wade, W. L., Whistler, Ale.	2 2	Bekaert, F., Antwerp 2	. 2	K	
Wagner, H. W., Worcester, Mass	20 43 6 18	Bilande, C., Florennes	15 4	Kawahara, K., Sao Paulo	4
Walker, J. B., Nanaimo, B. C.	9 4	Bocque, L., Brussels	84	L	
Wallin, Ann, Albany, N. Y.	4 4	Boone, Andre, Turnhout	8	Landau, R., Rio de Janeiro 4	7
Wallin, F. F., Albany, N. Y.	2 2	Borrenberger, J. N., Antwerp	25	Latorre, C. F., Sao Paulo 4	4
Watson, Alfred, Buffalo, N. Y	48 84	Bottu, Rene, Tirlmont	2	Lecocq, Jean, Sao Paulo 6	9
Watt, H. B., Chicago	2 4	Bouwen, L., Deurne	17	Leivas, H., Rio de Janeiro 9	.10
Webb, E. J., Poughkeepele, N. Y	3 5	Chermanne, H., Bouffloulz 2	8	Loros, G., Sao Paulo	14
Webb, Rand, Beaver Falls, Pa.	2 7	Collin, Brussels 2	2	Lucena, E. H de, Rio de Janeiro	5
Weber, Doris, M., Cleveland	40 102	Delbeouf, Alexie, Huy 4	8	M	, ,
Weber, J. A., Philadelphia	3 5	Delboeul, Andre, Huy	5	Malcon-Filho, J., Rio de Janeiro 10	15
Weed, C. B., Hamden, Genn		Delboeuf, Jean, Huy	7 2	Mondes, P. S., See Paulo 4	5
Welse, J. A., Jasper, Alta.	Ž .	DeLiege, J., Brussels		Miranda, M. de L., Niteroi	6
Weissenberger, G. L., Keekuk, Iowa	25 67	DeMunter, P. L., Lokeren	,	Morales-Filhe, M., Sao Paulo 2	2
Westiake, F. E., Cincinnati	8 10	DePessemier, J. P., Schaerbeek 2	6	Moreira de Luna, J., Niteroi 8	13
Wheeler, C. W., Rechester	3 3	Derycke, L., Brussels	Ä	Moreira, M., Sao Paulo 2	3
Whitecash, E. B., Alton, Ill.	4 5	Drice, Ant., Antwerp	26	Moros, Berbara, Sao Paulo 2	3
Whitehouse, T. V., San Diego, Calif		Echoqui, Joan, Brussele,	•	N Marketin and the Base Baselo	_
Wier, W. H., Sen Diego, Call.		Floren, Jan, Bresschaat	2	Nescimento, A., See Paulo	2
Williams, D. H., Owege, N. Y	9 12	Godinus, Luc., Mont. le Tilleul 2	2	Nutl, A. F., See Paulo 7	10
Wilson, G. L., San Diego, Celif.	46 119 51 17	House, Gaston, Tienen	• • 1	Children Wilher T. Blo de Jenfers	**
Winnik, M. J., New York	21 87	Hobus, J., Brussels		Otticios-Filhe, J., Rio de Janiero	
Webliebe, E. A., Settle		Joris, Jos., Antwerp		Oliveire, E., Rio de Janeiro	. 7
Welf, H. B., Chloade	ž ž.	Mosta, J., Antworp	•	Otaka, M., See Paulo	3

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Polyments W. Aus Wards	٠.	_	EGYPT	•		Chapita. W. A. Salisbury		. 36
Palmerio, F., Seo -Paulo	3	5	Caruso, Henry, Cairo	3		Clark, W. H., Weedland Green		
Pereira, Ary, Niterol	8	8	Sidaway, Ronald, Cairo	15	28 ,	Crafkshank, G. D., Edisburgh		
Rego, G. de S., Rio de Japeiro	•	4	FINLAND		• •	5		77
Rodrigues, N. de S., Sao Paulo	4	4	Hedetrom, Trond, Helsinki		82	Dalton, C. W., W. Drayton	6	. 7
Recembaner, S., Niteral'	8			8 2	5 2	Darby, W. E., Bath	•	6
Salles-Ferreira, F de, Niteroi	2	2		=	-	Davis, Iss A., Boroham Woods	2	3
Salvatore, E., Sao Paulo	14	24	FRANCE			Day, L. E., Westpliffe/See	4	3
Silva, C. D. de, Rio de Janeiro	2	2		2 26	6 51	Deleney, John P., Coventry	8	*
Silva, Ivo F. da, Sao Paulo	2	3	Boinet, Cilies, Heda	4	6	Deleney, J. A., Coventry	4	•
Sousa-Lima, A. A. de, Sao Paulo	7	ě	Broihanne, G.,	2	8 2	Dixon, R., Birmingham	i	, j.
Stelkens, J. A. J., Pto Alegro Strehl, P. D., Pto Alegre		2	Descamps, Emile, Roubeix	17	21	Duke, A. B. C., Clacton/Ses	7	7
Surante, A., Niterol		4	Innegraeve, A.; Turcoing	3	3	E.		٠.
Toward I Die de Leute			Longere, Andre, Lyon	2	3	Ellis, Arthur, Paisley	2	
Tavora, J., Rio de Janeiro		21 2	Menard, R., Paris	2	6	Evans, Derek E., Hereford	3	
Trocado, J. F., Rio de Janeiro		2	Prompsaud, A., Chattellerault	3	8			
Van de Wyer, Sao Paulo	5	10	Roussel, Pierre, Clichy	2	2	Fairles, Dorothy, Greenack	2	2
Vasconcellos, J., Niteroi	2	2		2	20 2	Fearnley, B., Middlesbrough	3	3
Victor, Ada S., Sao Paulo	8	3	Vivier, Claudio, Roubaix 1	14	20	Fisher, Arch., Motherwell	2	6
Yalenti, J. V. E., Sao Paulo	8	9	GERMANY			Floyd, H. B., Purley	7	11
Yoshida, R. H., Sao Paulo	8	5	Althann, Herbert, Munchen	3	6	Foster, Gordon P., Solihuli	9	19
Zany C A Rie de levele			Angenendt, Erich, Dortmund	7	22	Foster, W. A., Skipton	2	
Zany, C. A., Rio de Janeiro	Z	2	Arnold, H., Fussen im Allgau	6	9 7	Frost, W. E., Smethwick	•	•
CENTRAL AMERICA			Beutler, Willi, Hamburg	3	6		_	
Varona, E. A. de, San Jose, C. R	9	18	Bilstein, Anton, Munchen	3	5 2	Gee, McRichard, Liverpool	7	19
CHILE				2	5	Gibson, Jack, Dumbartonahire	2	4
Bertens, E. L., Santiago	5	5	Brumm, H. W., Spree	7	12	Gilchrist, James C., Pitlishry	2	3
Boettcher, H., Santiago	2	5	Clause, T., Esslingen Feldner, George, Munchen	2	4 5	Golding, R., St. Sampsons	2	•
Bry, Miguel, Santiago Camiruaga S., J. H., Santiago	2	2	Freundenberger, F., Munchen	4	6	Gosden, Joyce B., Coventry	3	5
Cuillag, Ivan, Santiago	2	2	Getlinger, Fritz, Kleve	3	5	Granger, Ernest G., London	2	7
Forestier, Agnes, Valparaiso	2	5	Gunter, Franz, Koln-Sulz	2	3	Grier, Wm. E., Northallerton	2	4
Gili-Montal, F., Sanitago	2	3 6	Harren, Ludwig, Nurnberg	4	4	u		
Herreros E., Arturo, Valparaiso	2	6	Hennenberger, R., Munchen	3	16 3	Hall, Mildred, Stratford/Avon	2	2
Hothhausler, I., Santiago	3	5 7		3	8	Hamilton, Alex. H., Glasgow	2	4
Hoogeloom, W., Santlago	3	ż	Hulls, Max, Munchen	5 2	6 7	Harding R., Bournemouth	4	i
Jurgens, C., Ilse L., Valparaiso	2	3	Knaus, Anton, Munchen	2	2	Harper-Roberts, H. J., Chester	3	5
Kabath, R., Victor, Santiago Lira-Vergara, J. E., Santiago	2	5 7	Krempl, Josef, Munchen	3	5 3	Hawkins, G. L., Minchoed	3	7 5
Marin P., Jose A., Valparaiso	2	2	Meiners-Boelken, Julie	2	7	Head, N. A., Upper Parkstone	4	6
Marti-Vidal, A., Santiago	2	5 4		7	10	Herbert, Donald S., Southampton	6	18
Mova-Ramirez, R., Rancagua	2	2	Paulus, Max, Amberg		17 40	Hildersley, London	2	3
Munor-Cano, E., Santiago	2	6	Kattinger, Rudolph, Munich	2	2	Holder, W. E., Barnstaple	2	4
Orellana, D. D., Valparaiso	2	17 4	Reig. Wilhelm, Altotting 2	3 2	7	Holland, D. E., Glasgow	2 88	96
Quevedo-Rojasm, C., Valparaiso	2	6	Rosenkrantz, Wilhelm, Hanover 5	5	7	Hughes, G. J., Bridge of Allan	25	45
Sanchez-Reyes, P., Santiago	2	4	Rugner, Otto	2	2	1		
Schlosser, G., Quilpue	2	2	Schmid, Hannes, Munchen	2	2	Irving, Wm. H. S., Hamilton	2	5
Von Dessauer, E., Santiago	3 2	7	Schmidt, Georg, Schwabach 8	8	15	j		
Wiedmaier, G. B., Valparaiso		8 -	Schneiders, Tonl, Bad Schachem 5 Schueter, Ludwig, Munchen 21	a I	16 46		10	18
CUBA			Steinberg, Jakob, Bad Neuenahr 2	2	2	James, F. G., London	2	3
Arguelles, Enrique, Havanz		7	Steinart, O., Saarbrucken	4 3	10 3	John, R. H., New Radnor	2 4	i
Carvajal, L., Havana	2	4	Voght, F. W., Regensberg	3	8	Johnston, James, Lochgelly	2	3
Delfin, B. R., Havana	2	5	Wildenhain, Helmut, Frankfurt	5	10	Jones, W. T., Birmingham	2	6
More, Rogelio, Havana	2 2_	6	GREAT BRITAIN			K	_	
Prieto, Alvaro, Havana	2	5	A			Knight, Frank W., Leicester Knight, J. T., Musselburgh	2	5
CZECHOSLOVAKIA			Alleon, Miss G. L., Edinburgh	8	16	_	-	-
Berau, Jan, Brno	10	16	Allard, Sam G., London	2 6	12	La Trobe, H. W., Birmingham		
Bohacek, Jaroslav, Prague	15	32	Allen, Donald, Solihull 8	8	16	Lister, L., Coventry	ă	3
Bohuslav, Burian, Brno	4 2	12 3	Auerbach, Erich, London 2	2	4	Lock, Cool, Bath	2	5
Hruby, K. O., Brno	16	28	Barnes, E. T., Birmingham	4	5	Logan, John S., Glasgow	•	•
Rossi, Adolf, Brno	29	41 .	Barraclough, Albert, Shanklin	3	9	Me		•
DENMARK			Bertlett, Mr. & Mrs. L., Southsea	4	6	McKinneli, J. F., Dumiries	2	3.
Bendtsen, Wermund, Odense	2	2	Bell, John, Accringted	6.	13	McRae, John, Glasgow	2	2
Clausen, Holger, Aalborg		25 17	Benjamin, Juris, Manchester	5] 3	151 5 _	MacDonald, Hugh, Glasgow	5	6 10
Jaconsen, Herdis, Copenhagen	5	12	Billson, G. V., Bromsgrove 9	9	17 *	MacLucas, A. H., Edinburgh	2	2
Johanson, A., Asrhus	3	5	Biunie, J. M. C., Edinburgh	z 2	2	M		
Jensen, John, Silkeborg	ž	8	Boulton, J. T., London	2	3	Mansfield, M. I., Minchesd	2	8
Jensen, Jorgan R., Aarhus	2	4	Boyd, W. F., Edinburgh	2	4	Marsh, R. H., London	9	35 14
Jorgensen, Orloff, Copenhagen	2 15	8 27	Carlile, H., Palaley 2	2	5	Mason, Gordon G., Wednesbury	i	14
Remfeldt, Asse, Havdrup		•	Carter, E. J., Waltham Abbey 2	2	4	Milligan, H., Manchester	3	
Skovdal, Jens, Hobic	5	8	Carter, Eric, Wotten/Edge	*	2	Morison, Robt., Glasgow	.2	#

.	Remie		Prints	Наше	-	Pelbis	Name	¥-1	h Prints
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۳	Morall, C. J., Worcester	2	3	Cheung, Yu Chiu, Hong Kong	- ZO	64	Dalel, U. S., Ahmedabad		
٠.	Marrie, H. T. Queramoure	2		Chung, Au Young, Hong Kong			Davay, S., Medras		
	Morrison, T. H., Newcastle	8	13	Chung, Ng Ying, Hong Kong manpananan	- 17	. 31	Dabroy,	₩ ` ¥	
.,				_ '			De Souza, Jack, Bombay		. 3
	N	_		9	•	•	Dudhia, M. G., Ahmedebed		
٠	Neubert, F. R., Guernsey	7	11	Dan, S. F., Hong Kong	24	42	Edwards, O. C., Bangalore		. 3
	Newton, H. C., Derby	2	2				Engineer, D. C., Ahmedabad		5
	Nielson, C. G., Waltham Abbey	2	8	Fok, Ming Kwan, Hong Kong	. 4	5	Godbole, V. S. Poons		6
	•			Fung, Lai Yat, Hong Kong	- 6	11	Hellan, D. R., Dehra Dun	2	2
	΄Δ			Fung, Leung-Ho, Hong Kong	. 2	3	Issott, E. N., Bangalore	11	18
	Offord, L. W. Brighton	4	11	Fung. Yuen-Hon, Hong Kong		22	Kahn, H., Poona	. 3	5
	Orr. J. S., Glasgow	2	- 4	Bt troop some minimum	. 40	**	Kantiker, M., Peona		5
	Old S. Di Clarges Chammannian	•	_	a.e			Kantikar, S., Poona		8
	_			M NI CO III			Khopker, D. B., Ahmedabad		- A
	* · * · · · ·			Hung, Pak-Cheun, Hong Kong	. 6	9	Khopker, K. B., Amedabed		- 7
•	Pesel, F. V., Glasgow	11	20						
				1			Kothary, K. L., Palanpur		14
	R			Iu, Cho-Yau, Hong Kong	. 5		Mehra, P. N., Allahabad	. 10	22
	Richards, E. E., Penzance	3	4			_	Mehta, N. V., Surat		28
	Richardson, W. F., Monitive	3	5	1			Mony, C. A. S., Madras	. 11	18
	Risi, Louis, Glasgow	2	2	Jou, Grandford, Hong Kong	•		Mukerjee, B. K., Calcutta		26
	Roberts, L. H., Edinburgh	Ā	-	tool cienciolal trotte would ammunimin	3	5	Nalawalla, N. J., Bombay	. 2	3
	Robertson, A. F., Dornoch	,	ĭ	v			Nath, T. Kasi, New Delhi	. 2	2
		•	·	K			Nyss, E. A., Calcutta	. 17	. 37
	Rodger, J. L., Stornoway	•	3	Kaan, Se-Leuk, Hong Kong		7	Patel, P. C., Sarse	. 3	4
	Rostron, A. N., Southport	3	3	Kan, Hing-Fook, Hong Kong	. 29	50	Patel, M. C., Ahmedabad	. 3	À
	Rovery, W. J., Hove	2	7	Kwong, Lau-Wai, Hong Kong	12	18	Patel, C. B., Ahmedabad		7
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	Rowson, W. L., Skegness	3	9	L			Pathak, H. L., Calcutta		
	Rufus, J., Elstree	4	9	Lai, Yat-Fung, Hong Kong	6	11			19
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	St. Clair, R., London	7	11	Lau, T. K., Hong Kong	4	7	Row, S. V. Gopal, Madras		15
	Sandiford, John. Rochdale	4		Leung, Cho-Tek, Canton	2	5	Sanyal, B. K., Calcutta		8
	Saril. Bath		7	Leung, Hing-Lau, Hong Kong	3	4	Sarkar, S. N., Calcutta	12	25
		2	•	Leung, Key, Hong Kong	2	3	Shah, C. J., Ahmedabad	4	9
	Shanks, K. W., Newcastle	2		Liang, Nung-Yan, Hong Kong	2	2	Singh. B. K., Bangalore	3	3
	Sheppard, J. D., Godalming	5	7	Lo, Soman, Hong Kong	2	4	Thomas, G., Bangalore		31
	Smith, J. F., Salisbury	4	6				Unwalla, J. N., Bombay	6	13
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	Trathen, K. M., Redruth	4	8	_			Corinaldi, G., Milan	3	4
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	Tweate, J. A., Goventry			Tang, Heung-Hoi, Hong Kong	8	13	Foresti, Guido, Bologna	2	ā
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1	Vinall, A. C., Peacehaven	ì	7	Wong, Wing-Cheung, Canton	15	33	Maritano, Carlo, Torino	2	2
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	w			Woon, Cheng-Chick, Hong Kong	2	3	Morini, Roberto, Monza	3	5
,	Waterson C 17 Mari 11	_	_	Wu, Chi-Fai. Hong Kong	3	5	Orsi, Arrigo, Milen	4	7
	Webster, S. H., Motherwell	-	8	Wu, Daisy, Hong Kong		25	Parmiani, Giulio, Bologna	19	33
	Whatley, J., London		2			139	Pelosi, Att.lio, Ancona	- A	7
	White, C. E., Bristol	:	4	Wu, K. H., Hong Kong	10	19	Peretti-Griva, D. R., Torino	10	-00
1	Vilkens, G. M., Bristol	2	3	,,	•••	••	Peyrani, Francesco, Turin	4	20
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١	Vilson, R. G., Nairn	!	3	<u> </u>	_	_	Poggisli, Giovanni, Firenze	4	11
١	Wood, R. S., Romford	2	2	Yeung, Wing-Yau, Hong Kong	2	2	Pollitzer, Andrea, Trieste	3	3
	Voollard, E. W., Edgeware		2	Yuen, S. K., Hong Kong	2	3	Rossi, Gualtero, Bologna	3	4
٦	Vooton, H. W., Long Eaton 16)	13				Sandro, Rota, Milan	3	4
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Ľ	atimos, John P., Athens 1	l	16	Gink, Karl. Budapest	ă	ģ	Kitahara, Nobuo, Fukuoka	5	7
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	Paum Ganna Mandal-1-		_	Jarai, Rodilf, Budapest	4	5	Kubota, Suirei, Kurume	4	8
	raun, George, Maantricht		6	Jonas, Paul, Budapest	2	4	Nagasaki, Minoru, Nishinomiya	3	6
	och, Mathieu, Roermund	,	9	Karoly, Kovacs, Sopron	3	4	Omori, Motomachi, Fukuoka	6	9
L	iduinus, Fr.M., Utrecht	i	8	Sagi, Tetvan, Budapest	2	2	Sato, Ryukichi, Morioka	2	3
L	senhoud, B. C. von, Rotterdam 3		3	Seidl, Joseph, Budapest		32	Tachikawa, H., Uryumura	5	9
P	revoo, A., Kerkrade 3		3	Skita, Victor, Budapent		34	Tekso, Kyoshi, Himeji	4	7
P	rooyen, C. A. Van, Rotterdam 4		4	Szebernyi, Georg, Budapert	9	13	Tanaka Kinotaka Tahan		:
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8	cholten, Joh., Haarlem		15	Vadas, Erno, Budapest	2	6	Uchimura, Kolchi, Hanamaki	17	27
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u	neung, M. P., Hillie Kong		7	Chaudhury, A. R., Cafcutta	3		Benko, Ladislav, Zagreb	2	2
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Chell, Vlado, Mariber Dahas, Teso, Zagreb		19 19	Caders, Bernardine, Lisbon		
Debeljkovic, Branibor, Beograd		19	Carvelho, David de A., Colubra	4	
Drakov, Blagoj, Skopje	2		Castro, J. O. de, Lisbon	. \$	
Field, Ivo., Ljubljana	3 4	•	Coste-Liete, J. de, Oporto		14 1
Greevic, Miaden, Zagreb		- 182	Gudell, G., Operte		7
Griesbach, Duro, Zagreb	2	8	Mais, Antonio, Colmbra	12	2 2
Hlupnic, Fren, Ljubljana	3	3	Marquee-Fernandes, G., Lisbon		
Ivanov, Cvetko, Skopje		· 9	Monteiro, Arneldo, Regue		. 4 15
Jarnjak, Marjan, Ljubljane	2	2	Nogueira, Silva, Lisbon		15
Kocjancic, Peter, Ljubljana	5	` 6	Nogueire, Silve, Lisbon	9	10
Kolosa, Joze, Muraka-Sobota	3	2 3	Pinto, Mario, Quelus		41 22
Lus, Branko, Zagreb	7	9	Rodrigues, Jose, Coimbra		2
Maily, Jose, Ljubljana	6	-ų, 11	Taborde, F. dos S., Lisbon		89
Marencie, Janes, Kranj		. 3	Vincente, Fernando, Lisbon	16	25
Mickell, Maters, Ljubljana		30 2	SOUTH AFRICA		
Munk, Rikard, Zagreb	3	3		5	11
Pavic, Milan, Zagreb		27	Brank, E. J., Pretoria	2	2
Pavlovic, Milos, Beograd		7 31	Buyskes, Sara, Johannesburg	9	15
Premru, Ferdo, Ljubljana		2	Denfield, Jos., East London		17
Rendulic, Drago, Zagreb	5	5	Douglas, Gordon, Johannesburg	6 7	10 9
Roca, Ante, Zagreb	5 6	5 7	Holliday, R. A., Pietermaritzburg	6	14
Snur, Oskar, Zagreb		3	Holmes, S., Johannesburg	3	6
Stajer, Bozo, Ljubljana	2	_	Maddox, J. E., Johannesburg	13 2	17 8
Surjak, Zatko, Zagreb			Mann, B. D., Port Elizabeth	2	2
Susic, Vlado, ZagrebZraec, Zlatko, Zagreb	4 7	4 10	Partington, Norman, Durban	5	7
	•		Van Tilburg, C. A., Pretoria	2	2
LUXEMBOURG			SPAIN		
Bicheler, Rene	3	7	Acillona, Tomas de, Bilbon	2	2
Mengen, Fritz	2 31	2	Azpeitia, Luis, Madrid	_	
Jentgen, Rene		67 3	Barcelo-Vidal, I., Madrid	7	13
Muller. Gustave		21	Boniquet, R. G., Harcelona	2 5	2 10
Proess. Jean		6	Casals, J. Tous, Barcelona	2	3
Schlesser, Albert	2 12	4 22	Cuadrada-Gibert, M., Reus	3	3
Siebenaler, Robert		25	Domingo-Bisbal, Juan, Barcelona	4	7
Stril, Grorge	5	7	Echague, J. O., Madrid	5 4	15 7
Zangerle, Andre	12 4	21	Gutierrez-Torres, C., Valencia	2	2
Zangerie, Andre	4	9	Irurzun, Lydia de, Pamplena	6	9
MALAYA & INDONESIA			Galarraga, G. L. de G., Vitorio	10	18 5
Lim, C. L., Penang	2	2	Loygorri, Jose, Madrid	7	14
Loke, Wan Tho, Singapore	4	6	Lozano, Jose, Mulrid	3	9
Ong. Kie Tjaij, Malang		11	Masdeu-Rovira, P., Burcelona	3 5	4 5
Tan, Seng Aun, Penang		39 15	Masso-Vidal, Jose, Reus	7	10
Teoh, Siew Seiong, Butterworth		25	Monistrol-Musufret, P., Sabadell	3	4
Wong. Kool Wah, Penang	18	25	Moya, Manuel G., Madrid	3	3
Wu, Peng Seng, Penang	13	19	Pedrola-Millan, E , Tortesa	6 2	9 9
MEXICO			Schmidt de la Heras, I., La Coruna	2	4
Ampujdia, Manuel, Mexico, D. F.	5	12	Serrano-Sanchez, M., Zaragoza	2	5
Sabate, Mario, Mexico, D. F.	2	5	Tinuco-Acero, Jose, Madrid	6	8
Sobrino, Francisco, Mexico, D. F	15	23	SWEDEN		•
MICCELL ANDOLIS CONTRACTO			Berndston, Stellan, Karlsborg	2	4
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Kaldal, Jon, Iceland	2 5	3 9	Epstein, S., Stockholm	12	19
Le Anh Tai, Indo-China	3	6	Gotlin, Curt, Orebro	3 35	3 ¹ 81 6
Shou, Haonien, Formosa	2	3	Hogstrom, Henry, Harnesand	5	10
Umpiano, Khu. Philippines		4 3	Lindstrom, Nils, Ljungby	9	13 t
	•		Ornehall, Herman, Goteborg	2	2 3
NEW ZEALAND			Sorner, Alma, Poras	10	19 3
Ambrose, T. B., Hamilton		5	Sorner, Jacob, Borns	3	.5
James, H., Hamilton Schmidt, H. J., Auckland	2 5	3 5	Sorner, Ryno, Sollinder-Sparsor	18 4	32 7
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Myren, John, Kristians nd	6	10	Kaiser, Elsie, Lucern	2	5
Schulerud, G., Trondheim	2	4	Kaiser, Heinrich, Zurich	2	4
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Khursheed, H. M., Lahore	2	2	• •		t)
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PORTUGAL			MUO MUO		8 A

IN STEREO

By ROBERT J. GOLDHAM 43 Plymouth Rd., Great Neck, L. L., N. Y.

The West Coast was quick in recognizing s good workhorse. Paul J. Wolf (Hew thorne, N. Y.), now residing in San Fran cisco, will judge at the Photochromers for their September contest and is also school uled to judge for Berkeley and California CC in October . Les Mahoney (Phoenia, Aris.) is in the dog-house. His wife, Olga-refers to Les' fancy studio as a "plush lined dog house." . . Dr. Francis Wn Hess Kong) presented a lecture on "Pictoria Photography from the Chinese Viewpoint" for the benefit of the Central Ohio Camera Club Council in Columbus, Ohio, on September 12 . . .

Ezra Parsons (Windsor, Nova Scotia) was shooting all around the PSA convention in New York with the No. 1 Polaroid Land Pathfinder Camera, with Wollensek F4.5 lens in Rapax shutter, loaned for the occasion by the Polaroid Corporation . . . Joe Burges (Dumont, N. J.) delivered the Portfolio to Martha Tarplee (Rochester, N. Y.) at the convention in New York, in personso as to meet the deadline. Martha menaged a free lunch out of the deal . . . A wonderful way to correspond is by tape recording-just put your feet up on the table, sip a cool drink and talk, so say-Phil Maples (Rockport, N. Y.), Gene Chase (St. Louis, Mo.), P. H. Oelman (Cincinnati, Ohio), Spee Wright (Springfield, III.), and Col. Joe Perry (El Pase, Texas), who keeps them all well informed on the progress of his Mission grapes at El Rancho Perry . . .

Isaac Jonathan (Cairo, Egypt), a newly enrolled member at the convention in New York, temporarily residing in Springfield, Mass., ran the Photo Lab for the American Embassy in Cairo and gave a one-man show in that city and in Alexandria of pictures on Egyptian life . . . Ruth Sage (Buffalo, N. Y.), compiler of Who's Who in Nature Photography, is one of the three women photo-engravers in the U. S. specializing in making color plates

Karl Baumgaertel (San Francisco) has turned poet. In telling about Charles G. Phelps (Grand Rapids, Mich.), who some years ago took over as his personal photographic project the making of color slides of the 48 state capitols and in finishing his project much sooner than he expected, was at a loss for something to do, Karl writes-

In Grand Rapids, Charley Phelps feels most unhappily

Wanted slices of all the state capitols and got them too snappily So now all he has left are a couple of

waits

Till Hawaii and Alaska are some day. made states . . .

Once again, we remind PSA follie that this column is aimed at helping them know who is doing what in PSA throughout the country. Please send personal news items such as appear here to Robert J. Goldman, 43 Plymouth Road, Great Nack, N. Y.

Araujo, Artur de.

Comments on Baltimore

Our request for comments on the Baltimore Salon has produced some curious reactions. Two members who have seen the show have reported, also several who didn't but saw the reproductions in either the Journal or in Camera, and one enterprising club which conducted a critique session under the guidance of an artist.

Mark Mooney, who handled the reporting job for Camera and supplied us with our information, in a postscript says that those who saw the show hanging were generally agreed that it was a good show. (Who ever liked every print in any show?—db).

Of all the comments received, we like best the report of the discussion sponsored by the YMCA CC of Springfield, Ohio. Leader was Prof. Raiston Thompson, head of the fine arts department of Wittenberg College. Attending were 55 persons including star exhibitors, salon judges, professionals, advanced amateurs, beginners and artists,

Prof. Thompson started the meeting with an introductory talk on modern composition. Following this examples of photographs and paintings dating from 1870 to the present day, including all the pictures from the Baltimore Salon catalogue, were projected.

Comparisons were made between paintings and photographs to show how one influenced the other. Club members' prints were discussed, not judged by the speaker.

Carlton Bauer, club president, in reporting the event says: "It is too early to get a fair and accurate reaction from the club members. The meeting did cause a fury among the local photographers. They are still banging their fists on the camera store counters. There are many opinions about who should judge the salons. Some want artists, some want photographers and some don't care. The commotion that this meeting caused will vibrate off the club room walls for months to come. Every one seems to have an opinion of his own and doesn't care what the next fellow thinks.

"A large majority think the Baltimore experiment was beneficial and good would come out of it. The club members were astounded at the differences between modern compositional theory and old-style salon pictorialism. Our meeting did not break up until four hours had passed.

"Remarks from photographers present were: 'It gets you out of a rut'. 'It made you stop and think'. 'It renewed interest in photographers who have gotten stale'. 'It's the only thing'. 'It's not a question of should there be more Baltimore Salons, there will be more of them.'"

Later on we'll give you some data on the Baltimore prints, but now we'd like to carry on the mail melee . . . Garth Oler says the whole thing has left him in a fog. He thinks the question of photography as an art was answered years ago and we have art techniques that can stand alone. He would like to see some of she winners circulated in portfolios for comment by Weber, Romig and other master craftsmen.

Garth fears that if amateur photography is to be put to judging like the Baltimore experiment that many serious workers will sit on the sidelines.

Raymond Hanson of Boston "was little impressed by the pictures nor by the fervor of the judges in their eulogistic appraisal of the prize winners."

Perhaps the most important commentary is that of F. G. Southworth of Baltimore. He has some figures to back up his report. About 12% of the entries were hung and he feels that is about average.

A group which included some members of the salon committee had an independent viewing of the show. They classed the prints as "pictorial", "pattern" and "other" Then they divided them by print quality. Of the 28 pictorial subjects, 25 were adjudged as having good quality; of the 36 pattern pictures 17 had good print quality; of the 30 in the "other" group, half were of good quality.

The group felt that of the pictorials, all of good print quality would have hung in most salons. Of the pattern prints, most of the good ones would have hung in a salon where the judges were sympathetic to patterns. But, the group felt that none of the 30 "other" prints would have hung in any regular salon.

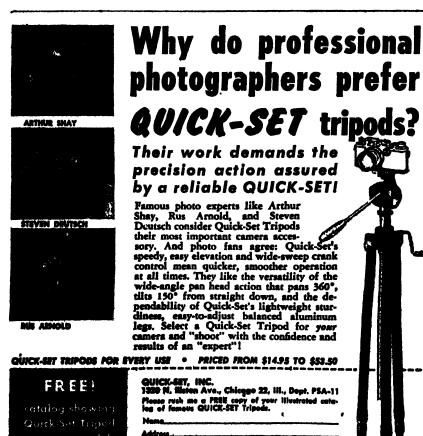
Southworth reports that the jury strongly objected to prints which fall into the usual classification of pictorial. They didn't go for landscapes, seascapes, animals, pretty girls and posed anecdotes. Particularly cited were "vulgarly obvious sailboats" and pictures "displaying mushy prettiness".

Apparently the public did not agree with

Apparerty the public did not agree with the jury since an additional gold medal awarded strictly on a basis of public vote was won, hands down, by a print which, although hung by the jury, was definitely in the jury's category of a "sentimental approach to mushy escapism".

Southworth makes an extremely pertinent comment in pointing out that artists in general, and this jury in particular, earn their living in art, whereas exhibiting photographers are hobbyists and not concerned with the economic perpetuation of art.

It seems to your editor that this argument is going to go on for a long time to come. You'll find as many schools of critical thought as there are photographers. You'll find old-timers who like it, and new comers who can't see it for peanuts.



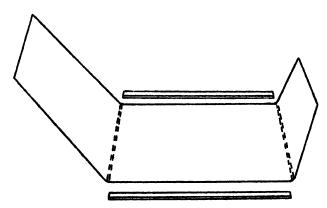
Lightweight Print Mailer

By Harry R. Reich

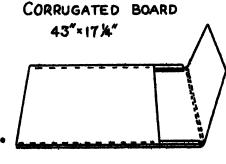
When this writer forwarded the material for the August Nature Column of the Journal he was not aware that he was letting himself in for an added assignment. Don Bennett, in editing that material, was evidently intrigued with the print mailer described in one of the articles but not impressed with the description of it or, I should say with the instructions for its construction, so he very promptly demanded a story with sketches and pix. Well, when the editor demands, the columnist has to produce. So here it is for what it is worth.

There are two ways to procure the material. If you have any connections with a local lumber yard, the wood for the strips may be procured from the scrap pile. This of course will require that you are mechanic enough to fashion it to the proper dimensions. If not you may purchase it so fashioned for a very nominal fee. If you have connections with local department stores you can also obtain the corrugated board from their shipping room floor, if not it may be purchased from some local paper company cut to size.

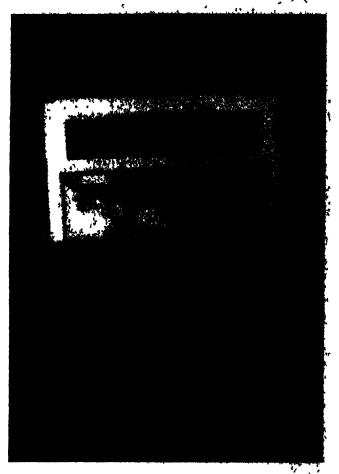
There are several types of corrugated board available and either of these will suit the purpose. Some of it is rather oft and thick while others are harder and considerably thin-



Material --- LIGHT PINE STRIPS 20"x "8" x %"



ASSEMBLED MATERIAL



ner For durability the hard thin board is preferable. The weight of the two is nearly equal. The wood that you use is a factor in the weight of the finished container and should therefore be of a soft light wood such as white pine. An oak strip for instance could weight twice as much as a pine strip. Two such strips could materially affect the finished weight of the mailer.

The balance of the material can be purchased from the local stationer and hardware dealer. It consists of a box of short shanked, brass headed upholstery tacks, and a roll of quicinch scotch tape, a dull kitchen knife, and a tack hammer, plus a minimum amount of mechanical skill.

The top sketch shows the material ready for assembly. The corrugated board has an overall dimension of forty three inches by seventeen and one quarter inches. The board is scored for bending with a straight edge and a very dull knife. The first score mark will be fifteen inches from the end of the board. The second score mark will be just one half fight from the first. This half inch will constitute the thickness of the container. Twenty inches from the second score mark another score mark will be made and one half inch further you will make another, fourth, score mark. It will be necessary that you make these score marks with repeated light strokes of the dull knife so that there will be no danger of cutting through the paper while making it possible to bend it quite readily at these marks. The corrugated board is now ready for assembly.

The pine strips are cut twenty inches long by \$\foata \text{inch mids} by \$\foata \text{inch thick.} As shown in the first sketch the board is placed so that the twenty inch area is down and the strips

(Continued on page 664)

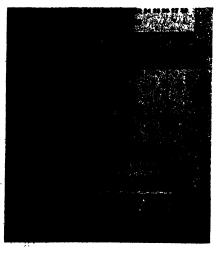
Proof Sheets By Theodore S. Hall

Proofing your negatives is a necessary chore, especially with the smaller negatives, for no matter how fine the strip or individual negatives look, proofing alone will reveal all the features.

When you went out and came back with either one roll or a dozen, it was a time consuming job to proof them all. And what did you do with the proofs after you had made and studied them? (Each one can answer that for himself).

Now, in a few minutes instead of hours, you can make contact prints of the full negative in a form easy to file, as a permanent record for future reference.

Other than an enlarger and print developing trays, the only extra piece of equipment necessary is a printing frame and the most practical size in this case is 8 x 10 inches, larger sizes may be used. This size frame will comfortably hold 30 negatives of 35 MM, one roll of 2½ inches square or four 4 x 5 inch negatives.



Adjust your enlarger so that the light, without a negative in the carrier, amply covers an 8 x 10 inch space on your baseboard or easel. Mark this area in some way so that you will know where to place the print frame when you are ready to print. This will give you an even printing light over the required area and if you make a note of the height, it will be no trick to



Here is an idea the photo-journalists have been using for some time... they often shoot hundreds of negatives on a job and rather than blow them all up to full size, they make proof sheets on glossy paper so the best poses may be selected for enlarging. The practice is so common that you simply ask a professional finisher for "sheets" and no further explanation is needed. Because few anateurs have a contact printer, Ted Hall's idea presented here is a good one... why not try it an your next roll?

Do you have some alich tricks like this ship was the ship was the ship with the ship was the ship wa

next roll?

Do you have some slick tricks like this you have been hiding away? Stop it! Tell your story in pictures, with enough text so even the Editor can understand what you are driving at and send it along. But . . . act like a photographer and make pictures to tell your story.

adjust your enlarger after this whenever you want to make proofs.

Now turn your print frame over, remove the back and place your negatives on the glass, emulsion side up, singly or in strips, having first slipped an old 8 x 10 or larger print, white side up, under the frame, as a guide to placing your negatives. Up to now you can work under regular room or white light. Switch this off and turn on your safelight. Take a normal sheet of 8 x 10 enlarging paper and place it over the negatives, emulsion side down, carefully so as not to push them out of line. Replace the back of the frame carefully and lock it. For proofing I use normal, single weight, glossy paper. You are now ready to make the exposure but if you have any doubt about the time necessary, make a test strip. (Contact paper could be used but long exposures would be needed.)

Once you have found the time necessary for an overall exposure, unless your negatives vary in density considerably, you can always use this same time with the same setup.

By this method of contact proofing it is possible to do a bit of dodging by holding back the thinner negatives and giving the others a few seconds more.

Ordinarily you are supposed to give prints full development and not pull them from the developer before time. However, in this case you are not trying to make prints of salon quality but to produce a reasonably good sheet of proofs of the negatives involved and I have found it quite practical to give a couple of seconds or so more than the average to cover any slight difference in density of some of the negatives and if some of the thinner sections come up rather fast in the developer but before they block up, I pull the sheet, stop and fix it, and have a workable sheet of proofs.

This in brief is the method, but it does not enumerate all of the benefits, altho by now many of you will commence to see them. To mention a few of the benefits:

- (1) Besides saving time, labor and expense, you have a whole sheet of proofs to compare at a glance.
- (2) These sheets can be filed back to back in inexpensive ring binders, by number or by date or whatever system you choose, as a permanent record with appropriate labels on cover and back.
- (3) An index sheet can be placed in each binder to note data on special negatives.

فالأراب سيتنا بالسيادات والمديو

(4) Instead of cramming envelopes, small boxes and big boxes full of old single proofs, hard to refer to and easily lost, you will now have sheets of neatly arranged proofs in compact binders each one of which, for the 2½ inch square negative, should hold approximately 600 negative proofs.

DARKROOM HINTS By Francis Ashley Faught, M.D., PSA.

To Keep Test Strips Flat

Sensitized paper tends to curl, especially in a dry atmosphere. To prevent this while printing, test strips should be covered with glass. It is convenient to have on hand several sizes, i.e. $4\pi 5$ ", $5\pi 7$ " and $8\pi 10$ ". Place the test strip in the area selected, and overlay it with glass of appropriate size. This will not reflect enough light to influence the length of exposure. This simple procedure will not only keep the test strip in place flat, and in sharper focus, but will also prevent it from being disturbed when a cardboard shield is used to make step up test exposures on a single test strip.

Accidental Fogging of Paper

A momentary flash of light caused by a sudden jar will renew electrical contact in a live socket, where the bulb has been backed out a little to extinguish the light. The remedy is to use only key sockets.

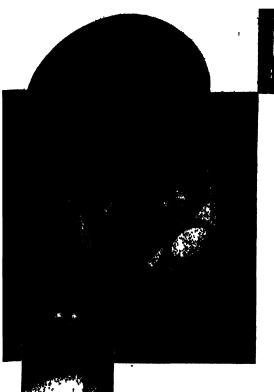
To Secure Sharp Focus

Free and uniform movement of closely fitted moving parts require lubrication. This applies to the rods and guides upon which the enlarger and counter weight slides. A little machine oil occasionally rubbed on, and the excess rubbed off, will secure freedom of motion, and so make it easier to adjust to a sharp focus.

The thickness of heavy weight paper may affect the sharpness of focus when making large enlargements. To avoid this, focus on a piece of paper of the same thickness in the easel, which is then removed, and replaced by the sensitized paper. A sharper focus may also be secured by making the adjustment in total darkness. The type of film carrier which functions without glass may allow closely trimmed film to pull away from one edge and spoil focus. Always check the four edges of the image before printing.

Don't Talk Or Sneeze

Fine droplets of saliva may produce white spots on the finished print, resembling those produced by dust settling on the negative or enlarging paper. Experiment has shown that ordinary speech produces a microscopic spray extending about four feet beyond the speaker, while sneezing and coughing has an even greater range. It is a good rule not to talk when near the easel, and if you must talk, talk with your back to it, Caution your visitor to do likewise. This precaution may greatly reduce the need for spotting.



Kodak

BRING YOUR DARKROOM UP TO DATE...

Amateur photography is a balanced, well-rounded hebby. To those who get the most enjoyment out of it, no one aspect overshadows the others—yet each has its best season."

With nights growing longer, this is the season to rediscover your darkroom—to recapture the pleasures and satisfactions of creative work there. But first—check your darkroom equipment, and be sure it is truly up to date.

UP-TO-DATE **ENLARGING**

Have you, for instance, discovered the pleas-

ure of working with a cold light enlarger? In the Kodak Flurolite Enlarger cold light is provided by a Circline fluorescent lamp housed in an integrating-sphere lamphouse. Your negatives stay cool without any heatinduced tendency to buckle or warp, even on long exposures. The quality of the illumination, too, is a revelation if you have been accustomed to older types of light. All of the light is reflected light evenly distributed throughout the negative area. Visual contrast is excellent, for easy focusing; and the excellent actinic contrast assures superior print quality.

Every photographer will recognize instantly the advantages of the Flurolite's two-hand control in focusing. The focusing and elevating knobs are so placed that elevation may be controlled with one hand while simultaneous focusing is done with the other.

Big Storage Base

The Flurolite eliminates groping for paper. Its base is a big lighttight storage compartment for paper up to 14" x 17", making the enlarger almost a darkroom work center in itself. The double support provided by this base construction and the extra-large heavy column helps insure the Flurolite's "rock-steady" performance.

A rotating and tilting negative carrier lets you correct distortion in almost any plane, effortlessly and easily. The rotating negative carrier, combined with the swinging head, also permits centering any portion of the negative at the center of the easel.

Add all of these advantages to the fact that you can also use the Flurolite enlarger

(with accessories) as a view camera, for copying, for close-ups, for photomicrography, microfilming, clinical photography, and for cine-titling and slide making and you'll agree that this modern equipment does add appeal to the darkroom. The price, without lens, is \$99.50.

In selecting your lens, you will also discover that recent years have added something. Both Kodak Enlarging Ektanon and Kodak Enlarging Ektar Lenses have been specifically designed for enlarging, to work from one flat surface to another flat surface, with maximum definition throughout the area they cover. Either Ektanon or Ektar Enlarging Lenses are available in 2-, 3-, and 4-inch focal lengths, priced from \$14.00 to \$49.90. The Kodak Enlarging Ektar Lenses, the finest that Kodak makes. are particularly recommended if you plan to do color work.

Automatic Control

Incidentally, if you are planning to make your own Christmas cards this year, one of the neatest time savers you can get is the Kodak Electric Time Control. Plug it into the power supply, then insert the enlarger or printer plug into the socket on the Time Control. Just set the printing time for the negative you are using, from one to 57 seconds, then for each exposure just press the lever. Each exposure will be precisely timed, and the lamp automatically turned off after the exposure. The price, \$13.50.

You need both hands free while you are dodging prints in your enlarger or working at a contact printer; and this pleasant experience can be yours, either with the Electric Time Control or the Kodak Utility Footswitch. The Footswitch lets you turn the current to any of your darkroom equipment on and off with your foot. A safe, lowintensity neon light in the foot pedal helps

you find it in the dark. The price, \$10.00.

If you have never worked under a safelight that puts the light you want exactly where you want it, you will appreciate the versatile new Kodak 2-Way Safelamp. It's triangular in shape, one side containing a filter, the other a removable metal plate for which an additional filter can be substituted for wider distribution of the light. With an extension cord you can place it on the bench, or you can insert it in a wall or ceiling socket . . . and, it can be completely rotated in the socket to direct the light where desired. Price, with one filter and 15-watt lamp, \$4.50.



Kodak

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochoster 4, N. Y.







Experts' Choices For Fine Prints

No. 7 of an informative series...how leading exhibitors choose papers to fit their salon aims

ELMORE C. ADAMS' "The Brush-Burner" has appeared in more than forty important exhibitions. He writes:

"My choice of Kodak Opal Paper for 'The Brush-Burner,' as well as for most other pictorial prints, was based upon my experience with its ability to give maximum scope to tonal range of the negative, and to render these tones to the fullest degree in the finished print.

"Its ability to give prolonged projection time and the fullest development time, without fogging or loss of print quality, is exceptional The dark-

room worker has sufficient time for dodging, printing-in, or other manipulative processes.

"Choice of Kodak Opal Paper G for this picture was further determined by its fine pebblegrained lustrous surface that permits full rendition of detail without loss of pictorial quality. In my experience. Kodak Opal Paper's superiority in giving the fullest scope and control over the various toning effects, either to enhance its own natural warm tone or to give the beautiful bluegrays sought by many pictorialists, makes it an even more desirable paper to use "



 $\mathbf{l}_{ extsf{N}}$ "The Brush-Burner," Adams sought to recreate the warmth and atmospheric mood of autumn. Kodak Opal's brown-black image tone fitted perfectly. For "Pattern Motif 283," Axel Bahnsen desired a crisp, objective design quality, with maximum image texture and detail. Kodabromide Paper F, with its pure white stock, cool neutral blacks, and glossy surface, fitted perfectly. Had he desired a slightly warmer interpretation, Bahnsen would naturally have turned to Kodak Medalist F or high-lustre Medalist J. This fine warm-black paper comes in a range of surface choices and contrast grades, and has two special advantages—great flexibility in contrast control, plus the same speed in all four contrast grades.

CHOOSE THE PAPER THAT FITS THE PICTURE—AND THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—Kodak Medalist Paper.

For rich neutral blacks in a top-speed paper-Kedabromide Paper, Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed, paper-Kedak Platine Paper. Three printing grades.

For widest choice of tist and surface in a low-speed paper of utmost topal quality and adaptability to toning brown-black Kodek Opel Paper. One printing grade.

For Opel quality with twice the speed of Opel-Kadah Bhtslure Paper G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—Kedak Illustrators' Special.

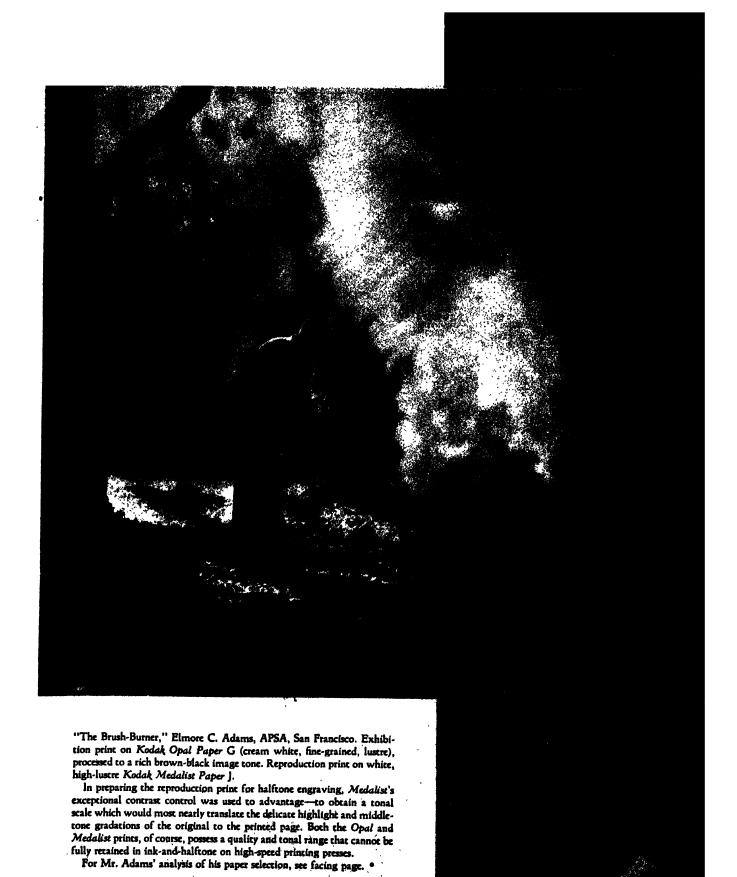
For photomurals-Kodak Mural R.

For transilluminated prints-Kodak Opalure Print

Film and Kodak Translite Paper.
For extra-fast printing and processing—Kodak Resiste Rapid N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints-Kedak Aze, Velex, Resiste N, and others. Each Kodak enlarging paper has a contactpaper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers-tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.



EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kottak



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America





C. "JERRY" DERBES, Director

I recently received a very interesting letter from Mr. Walter Fiske, Jr., of the Jefferson Portfolian Club (Louisville), which I would like to quote:

"At a recent meeting of the Jefferson Portfolian Club, I read the Salon Workshop article to the members. The response was wonderful and nine members would like to have applications to get into this deal. This includes me, of course. Will you send me about twelve applications?

"Our Club was formed about nine months ago and has grown from six wide eyed rank amateurs to fourteen very interested workers. On the average, the work of all of us has improved considerably. They jumped on your activity with glee and want to get into it."

As director of this new activity it has been interesting to nurture the idea from its infancy and watch it grow to young boyhood, which is just about where this idea of the Salon Workshop is at present.

The young boy has growing pains. The idea of being able not only to see but to actually print from a well known salon exhibitors negative, is catching on. (If you did not read the opening announcement, may I urge you to look up your August issue on page 494 and read it now).

There are still a lot of well known salon exhibitors who are willing and anxious not only to loan us one of their valuable salon negatives but are also willing to furnish us with a 11 x 14 print to travel in the second circuit. In addition, the Master will give us an actual Salon Print to award to the person in his group who makes the best print and will comment on each print individually and point out the good points as well as the bad.

What a golden opportunity for each of you inexperienced workers to improve your print quality by actually seeing how the Masters print their pictures as against how you and the other fourteen members in your group print from the same negative. It will be fun to watch the different cropping, toning, spotting, etc., each member chooses to use and then compare it with how the Master made his print.
Do you need interesting programs for

your camera club? Why not display the sixteen prints and read the comments by the Master about each of them?

I suggest each camera club officer who reads this column take the August issue and read the opening announcement of the Salon Workshop to the members of your club at your next meeting. It should be interesting to each of them and no doubt many of the members would like to get in on this activity.

Application blanks for joining the Salon Workshop may be secured by writing the Director, whose name and address appears in the mast head.

INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, Associate Editor

As a result of a series of conferences at the recent PSA Convention in New York, a number of changes in the procedures of the Competition have been made which will make this activity of even greater value to every camera club. A consistent, high level of print judging and an improved scoring system will be two of the immediate benefits of the new innovations.

The first four of the five contests for the coming season will be held at the Baltimore Camera Club, the fifth at the 1953 PSA Convention in Los Angeles. This last contest will be a part of the convention program of the Pictorial Division and the actual print judging will be open to the general public. It is planned to make the presentation of awards to the winning clubs at the Convention.

The well-staffed Baltimore club has ample facilities, and can call upon a large number of qualified judges to insure the success of the new plans. The first contest, held in October, featured three outstanding judges: Edward L. Bafford, APSA; A. Aubrey Bodine, FPSA; and Mark Mooney, APSA. Robert V. George, print director of the Baltimore club, will supervise the details of the print judging while the president of the club, Vernon N. Kisling, will handle an improved publicity program. In order to permit the ultimate in service to be given to all participating camera clubs, the Baltimore Camera Club will not compete this year in the Competition.

The revised scoring system allows each judge a maximum of 12 points per print instead of the previous high of 10 points. Besides rewarding the finer prints with greater point scores, the increased value will permit each judge to indicate a rating of 1 to 4 points under each of three categories: (1) Composition, (2) Interest value, and (3) Technical quality. In addition, each judge will indicate specific written comment for print improvement on scoring sheets which will be returned to the print maker.

The details of this more efficient judging system were worked out in conferences at

the New York Convention with A. Aubrey Bodine, Robert George, and Vernon Kis-ling of the Baltimore club and "Gene" Chase and Ray Miess of the Pictorial Division. The final plans also incorporate improvements in the judging system introduced by Robert J. Lauer, Director of last season's Competition.

For further particulars concerning any of the new features of the judgings or how your club can enter the International Club Print Competition, write Grant M. Haist. Director of this activity.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

This month in our "Comments by Commentators" you will find an article by Dave Darvas, APSA, Commentator for Portfolio #24. This article was quite lengthy, but in order to bring all of it-and there is an excellent message there for you-I've put in the first portion this month and will follow it up next month. Don't miss it!

Comments By Commentators

During the past few years as Commentator to Portfolio #24. I have gained a great deal of knowledge that has influenced certain contentions concerning print quality, technique, and other factors that enter into our desire to produce a good picture. Through the contacts with the members of #24, listening to the voices through their words, I have felt intimacies that would have been impossible otherwise. Their comments on the other members efforts, as well as all the criticisms as a whole, help to establish an inkling of human behaviorism among those of us in the Portfolio who have desired to express a message through photography.

As I see it, the major purposes of Portfolio activity are a concerted effort to teach each other as well as be taught. Portfolios are somewhat like itinerant classrooms with Commentators acting as teachers and advisors. I believe that this fact must not be overlooked. Too many of us are willing to try anything once, in the hope that through partial activity only, we will find the help we need in ten easy lessons. Portfolios can only become successful through the constant patience and consistent effort on the part of all, including the Commentator.

Knowledge is gained slowly. That Port-

folios have helped a great many to find themselves in photography is true, but there are many who have failed to achieve similar results. The elements of ability and experience have contributed to success, and the majority having had their share of ability can achieve that success if only they will allow themselves the time for the experience.

I must say that Portfolio #24 has been very consistent and very enthusiastic through all these years, and the membership has been intact except for a very few cases where the resignations were warranted. I feel proud of #24 and its members and am honored by the willingness on their part to suffer through much of my vitriolic criticisms, yet I feel sure that they liked it. Otherwise, they wouldn't have remained. I hope that in the future I can point to the names and say that over 90% of the membership has been with me from the very start. By that time, too, I will be able to point out those that have achieved success in picture making.

There shall be many problems to overcome before that time arrives. Improvements in a person's work progress imperceptibly, and only by comparisons made between his earlier work and the present can noticeable changes become obvious; yet the differences of quality between a first effort and a last may be very slight indeed. Those slight differences mark the tempo of his evolutionary progress. If practice and experience is held to a minimum, the tempo will be slow and the progress slow as well.

Of course, it is s'uple to expound doctrines and broad statements. What we wish is specific information; accurate and positive statements regarding the answers to our questions.

Let's take the word "experience". When I refer to experience, I mean many things. I mean the sum total of knowledge gained through the practice of the incidentals of our craft; I also mean the experience gained through the fusing of our mental attitudes, thoughts and philosophies with our technique.

I believe that we cannot sever one particle of our mental consciousness from the pure technical requisites. The sum total of knowledge gained must be made up of minute segments of subjective thoughts and subjective technical applications in order that we may solve our objective problems.

This may be difficult to realize until we actually attempt to analyze and adapt an apparently simple fact to a photographic conclusion. Among the many problems within our Portfolio membership, as well as in others, is our feeble attempts to answer our own questions through material methods without first considering the possibilities of the mental approach.

In the early experiences with the problem of print quality, we are a bit confused about one particular and obvious photographic result, namely that from a simple and commonplace sheet of sensitive paper a tremendous number of tonal combinations are possible in the form of a picture where each and every picture is just as appealing as the other.

appealing as the other.

Why is it possible to appreciate this or that photograph as compared with another when both are handled differently and have

a tonal range entirely unlike chek other. We look at a picture handled in the law key and marvel at the tonal range and fog its general handling of all factors. We are next attracted to a print in high key, and that key has equal carrying power as the one in low key. What is that essence of print quality that allows an apparent flexibility of tone distribution in opposite directions without devaluating the influence that we call "carrying power"?

I'm quite sure that when we try to make a low key print our general result is very muddy. When we try something in high key our result gets chalky. Authoritative instruction defines print quality as the resolution of a complete tone range within the limitations of the photographic process. We have achieved this during our test printing. We have proven to ourselves that we can print for a black and a white and all the tones in between, but just as soon as we attempt to confine those tones into a photographic image we get anything or everything other than the objectives we had in mind.

(Continued next month)

"STAR DUST"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By Roy E. LINDAHL, Gen. Sec'y Star Exhibitor Portfolios

Material for this column has been a little scarce of late and this presents an opportunity to pass along a few things that might be of interest to those who are members of other than the Star Portfolios. I find response from those in the regular American Portfolios indicating that we have an active following there as well, and this is as it should be for they represent our future Star Members.

We might well direct our attention first to those readers who have not yet had the pleasure of belonging to a Portfolio by saying that if you are a serious amateur photographer with a real desire to improve your pictures, you should by all means take advantage of this opportunity presented by your Society. It will give you added incentive to improve your work by comparing it with that of others like yourself, by exchanging ideas and through the suggestions and help you will receive from the Commentator.

To those who have enrolled in one of the various Portfolios and subsequently dropped out because of loss of interest may I suggest that you follow this column for the next few issues and perhaps you will find where the cause for your loss of interest lies.

First of all let me point out that, in a community activity of this kind, the success or failure of the operation depends on the active and consistent participation of each member of the circle. We will get out of our Portfolio exactly in proportion to that which we are willing to put into it. One factor of extreme importance in the success of any Portfolio is the full participation by all members in the Notebook. Just as it is important that you put forth your best effort on the pictures you submit it is equally important that you have

PICTORIAL DIVISION

May Miles, Affil Chairman 1900 North Farroll Ave. Milesman & Wh. Loren Beek, AFSA Fine-Chairman 1907 Sheridan Seed, Chicago M. Ill. Miles Stella Jonks, AFSA Sectiony 1905 Kenny Reed, Columber 13, Olfic Robert J. Letter, Processor See Seeds 16th St., Milesman 4, Wheesen

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MEMBERSEIP
Walter E. Parker, Director
6213 Woodleyn Ave., Chicago 37, Illinois

ORGANIZATIOÑ John R. Hogan, Heat PEA, PPBA, Director 1838 Welaut Street, Philodophia 2, Panis. a clear and reasonably concise idea as Pictorialists, having accomplished a reasonable degree of dexterity with a camera and the various operations of developing and printing, find themselves confronted with the question of "When is a anapshot Pictorial?" and "Why is my pictorial just a Snapshot?". What is a Pictorial picture anyway?

Perhaps this can be cleared up a little and in the column for next month we will try to show how you can help your commentator help you find the answer to this perplexing question.

Highlights from the PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

Something New To Be Added

I have asked some of the Commentators, top notch amateurs and professionals in our Portrait Portfolios to send me some prints so that I can make up some books of good portraits.

These books in time, will be sent by Parcel Post to each member of all Portrait Portfolios. They will have lighting diagrams and some technical data. There will be prints by Edith Royky, APSA, Charles Tipple, Everett Saggus and Lionel Heymann to mention only a few. Each book will have several prints of each maker.

The idea is to stimulate more interest and desire to make better pictures of the family, friends or get portraits into the salons.

If you know of any friends interested in portraiture better advise them to jump on the Band Wagon and join a Portrait Portfolio where they will learn a lot more about portraiture, be in a nice group of new friends all interested in the same hobby.

It has been suggested I start a Portfolio just for the very first beginners in portrait work. I will be glad to do so if I have enough members join. Also to start another advanced folio and another hand oil color folio. The folios are for your learning and enjoyment. Send for the rules and application blank today, address: Frederic Calvert, Director 28 E. 4th St., Chester, Pa.



STANLEY D. SOHL, Associate Editor

South Africa for You?

Word has just been received that the South African Portfolios have received a burst of new life and are back on a schedule of real activity. Number 2 portfolio is on the read toward South Africa with number, I starting on its way before this

even gets into print, South Africa has a new and third group of workers gathering their prints to form a still newer portfolio. We here in the U. S. are going to have to hurry up just to keep up.

The pictures that these friends of ours sent us are most interesting. They approach photography from a different angle which is both educational and very beneficial to sell who take advantage of their style through these exchanges. They like to take pictures of the country, the mountains, the seascapes; the extreme contrast of the dark and light in portraits and many mood pictures. Their cameras are predominately Rollies, but their techniques are varied and many.

Or Costa Rica?

We will soon need some new state side members to help match the new P.S.A.'ers active in Costa Rica.

The newspaper, El Diatio of Costa Rica, sponsored a photographic competition. The exhibition, through the support of the National Press, was displayed in the Press building for many hundreds to see and enjoy. The first prize winner was "Dolor de Madre" (Sorrow of the Mother) by Mario Madrigal, second prize, "El Problema" (The Problem) by Abelardo Bonilla, and third prize was Yunta (Oxen) by Oscar Powan.

The Jurors were Leslie de Paos, Jorge Aubert, and Dr. Esteban A. de Varona, APSA.

Over two hundred and forty prints were submitted and ten Honorable Mention prints were selected.

The newspaper, by way of its celebration, reproduced the first three winners' prints in a full front page spread, in three colors.

It's good to see that our PSA Members are the leaders in their respective countries. All of these men are members of the Caribbean-American Portfolios.

New General Secretary For New Zealand-Australia

The new diplomat for our international program "down-under" is Mr. Russell Cooper. He will have as his right-hand General Secretary, on the U.S. side, Miss Edith Royky, APSA, of Sioux City, Iowa. These following secretaries will work with the two general secretaries in their specific circles. Mr. Harold Carpenter, of Sandy, Utah, is the new secretary for Circle #1, with Mr. Lem Casbolt from "down-under". Mr. C. A. Sweet of Green Bay, Wisc., and T. R. Patterson from Hamilton, N. Z. for Circle #2. Mr. Maurice Louis of New York City is the secretary for the U. S. side, with a new secretary for the other half of Circle #3 to be appointed from the Australasian counterpart.

These three circles are in operation now with two mote, #4 and #5, to be filled any time. Here again is a chance to get in on the ground floor on two fine portfolios.

Mr. Russell Cooper says in part that he is going to be hard on any alacker from "down-under" and as he expresses it that we will "get them, (the portfolios), across smartly".

Good luck to all you workers and the many PSA members from so far away.

We have a good organization so don't lot the secretaries down.



V. E. SHIMANSKI, Associate Editor

Some years ago I developed the habit of taking a brief "time-out" period each day,—just a few minutes to relax and sort of day-dream.

During one of these day-dreams I got to wondering as to who had the best job in this world of ours. I had about concluded that a golf pro had the best racket, for he was paid to do what I considered a pleasant recreation. Then I thought of Maurice Louis, He is now traveling throughout this scenic country of ours, talking about photography, and getting paid for it.

Then I became curious as to the least desirable job in this world, and had about decided that I'd rather do anything but be a coal miner, when I suddenly remembered the poor program director of a small town camera club.

The program director must come up with no less than eighteen original, entertaining, instructive and all-interesting programs during the camera club season. He is expected to put on a three-ring circus at every meeting. Now in a small town this is no simple task.

Serving my fourth consecutive term as program director I speak from experience, and I wish to pass on a friendly tip to you program chairmen. Schedule one or two of the International Print Exhibits as program material.

If your club has never viewed an International Exhibit you can give the members a real treat. You will be amazed, impressed and inspired by the variety and quality of work produced by our fellow photographers from across the seas. Such a program will be like a spring tonic.

We have print exhibits from Australia, China, Italy and other countries available to camera clubs. Merely drop a note to the Director of International Exhibits and we will make arrangements for one or more of these shows for your club.



A. LYNNE PARCHALL, Associate Editor

November is a month when many outdoor photographers lay their cameras on the shulf and turn their attention to indoor artificialities.

It is true that long spells of dark, rainy weather do sometimes descend upon us at this season of the year, but the month does not deserve the bad rating that is commonly given it. Every season has beauties of its own if we will only look for them. What is levelier than a still, frosty morning in November? Gray skies maybe, but atmospheric effects that can be caught at no other time. Stark black trees, clustered factory chimneys from which the smoke rises straight and vertical, perhaps an occasional plume of white steam against the dull background, roof planes that are invisible at other times of the year, everything that is needed to make a picture except your own creative imagination.

Come on, let's get up early some morning and try it this year!

Pictures, pictures, and more pictures are needed to keep the club going. If the members become interested and there are indications of prints in the making, then you have nothing to worry about, but if there are signs of a let-up, you may have to call upon PSA for help, so better act quickly.

American Exhibits

Fred Fix still had a few open dates for several of the American Exhibits when we heard from him last, but we suggest that you write him for an up-to-date list of the shows now available.

Instruction Print Sets

Among the new helps now being offered by the Pictorial Division is the Instruction Print Sets. There are one-man shows that are accompanied by the comments of experts. Members of small and isolated camera clubs soon become fed up with the stereotyped criticisms of their fellow members and would like to hear what a qualified salon judge has to say about the pictures. This is what these sets offer. The director of the activity is Dr. John S. Anderson; write him for further particulats.

Portfolian Clubs

Some members of every PSA club are in Portfolio circuits and someone should keep track of their schedules. Many a meeting has been saved from cancellation by the timely arrival of a Portfolio.

If four or five members are engaged in such activities, perhaps they would be interested in organizing a "Portfolian Club" to supplement the regular club activities. Sten Anderson is the man to consult in that event.

Sten reports that the latest club to qualify for a sponsor is the Orlando Portfolian Club, and Thomas Limborg, APSA, of Minneapolis has been appointed to the job

Portfolio of Portfolios

Would you like to have a display of pictures to hang in your club room on a social night, or display to the public in a show window? See whether James T. Johnson has a Portfolio or Portfolios for you. These are collections of prints that have traveled in International Portfolios, and many of them have become famous.

The prints are of smaller size and several are grouped together en each card. The cards are all 16" x 20" and there are fifteen, or twenty cards to a set.

Comera Club Print Circuits '

William Hutchinson has left us for other work in PSA and the new director is George I. Munz. George and I. sat together in a meeting at the New York Convention in August, and had a nice visit, talking over plans for the future. George says:

"As I get further into the running of PSA Camera Club Print Circuits, I notice that a club gets the henefit of having three activities from one participation, first, they can have a competition to see which three prints will be entered, second, they have the program when the Circuit arrives for viewing and commenting, and then third, when the prints and all comments are finally returned to them. This takes a lot of worries off the program chairman, and I personally feel that the more prints that you view and hear comments on, the better photographer you will be.

"I also think the clubs that participate in this activity should have the print makers remake their prints according to the comments received. This is the only way to really learn and correct the mistakes that others see."

Ask George for an application blank, and before sending it in be sure that you already have the three prints required of your club.

Judging Service

When does your club have the big Print of the Year contest and display! If it comes in January, it is time now to make plans for judging. If it comes in May or June, you have several more months in which to think it over, but do not delay too long.

Consult Fred Bauer Jr. if you need help in finding some good out-of-town judges.

VIEWS AND REVIEWS

BY THE DIGEST EDITOR

WHO'S WHO

The long listing of those who have had prints accepted in two or more photographic exhibitions during the past year, which appears in this issue, is some indication that neither the exhibitions nor the exhibitors are quite as decadent as some people might like to believe.

These exhibitors have found acceptance for their work in competition with other photographers all over the world.

No one who understands exhibitions or exhibition judging will deny that many meritorious prints were not accepted for exhibition. But for the most part, the prints which were displayed were not only technically excellent, but partrayed some facet of our life today which the maker felt was important.

The leading exhibitions and the leading judges of exhibitions are becoming more and more critical of what they choose as representing the best in photography. The best will always survive, and photography will have taken a forward step toward its rightful place as one of the Fine Arts.

—STELLA JENES, APSA

County Salom Agreein to follow

Note: M-majoridenta giant, and principal delical color transformation (Majorides delical color transformation (Majorides delical color delical delical formation portions delical color delical delical formation delical color delical deli

CHICAGO (M) Exhibited Oct. 10 th Nov. 16 at Museum of Science and Industry: Betat Mile Meller Young, 231 S. LaSelle St., Room 1982, Chicago 4, 111

MEXICAN (M., T) Rahibited New, 28 to Dec. 15 of club. Data: Ray Miss., 1890 N. Ferrerii Aveş. Milwauhee 2, Wis. or Club Foregrafiel ile Maxico, San Juan de Letras 60, Maxico I. B. R., Maxico, HONG KONG (M., C) Exhibited Dec. 1-8. Data: Se-Louk Kaen, c/o Hang Shing Co. Lel., 53 Boubean Strand East, Hong Kong, Ghian. VICTORIA (M., T) Exhibited Nov. 16-28 at Empress.

VICTORIA (M. T) Exhibited Nov. 16-25 at Empress Hotel. Data: Jan. A. McVia, 2171 Partiel Ave., Victoria, B. C. Canada.

ARIZONA STATE PAIR (M. T) Enhibited Nev. 7-16.
Data: Viss Agnes Holst, Supt. of Photography.
Arizona State Fair, Phoenix, Aris.

SANTIAGO (M. T) Closes Nov. 4. Enhibited Nov. 20 to Dec. 20. Data: Foto Club de Chile, Calla Huerfanos 1223, Santiago, Chile.

CUBAN (M, T) Closes Doc. 2. Enhibited Dec. 18 to Jan 20 at club. Data: Club Fotografica de Cuba, O'Resily 366, altos. Havana, Cuba.

SPRINGFIFLD (M, T) M closes Dec. 3; T Dec. 10.

32 entry fee for prints. Exhibited Jan. 4-25 et
Smith Art Museum. Deta: J. E. Phelps, G. W. V.
Smith Art Museum. Springfield S. Mass.

SINGAPORE (M, 5) Closes Jan. 9. Enhibited Feb. 715 in Briti h Council Hell. Date: Singapore Art Society, Raffles Museum. Singapore 6, Straits Settlements.

WILMINGTON (M. C. T) Closes Jan. 11, Exhibited Feb 1-23 at Fine Atta Art Center. Data: Edw. A. Heiskr. Jr., P O Box 401, Wilmington, Del.

MINEAPOLIS (M. C) Closes Jan. 13. Entry for \$2.00 Enhibited Feb. 5-22 at American Swedish Institute Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn

CIRCLE OF CONFUSION (M. T) Gloses Jan. 24.
Exhibited Feb. 8 22 at Whitter Art Gallery. Data:
Arthur W Maddoz, 12020 Orange St., Norwalk,
Calif.

WORCESTERSHIRE (M. C. T) Closes Feb. 11. Exhibited Mark 7 28 at City Art Gallery. Beta? C. J. Morrall. 57 The Tything, Worcester, England.

ROCHESTER (M. C. T. S. ST. SS) Closes Feb. 12.
Frhibited March 6-29 at Art Gallery. Data: Lowell
Miller 99 Parkude Road, Rochester 16, N. Y.

SOTHULL (M. C. T) Closes Mar. S. Exhibited April 11-18 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill Rd, King. Norton, Birmingham 30, England.

MARINE (M. T) Closes March 17. Exhibited March 22 to April 17 at Marinere Museum (Newport News) and during May at Smithsonian Invitation (Washington, D C.). Data: R. A. Myere, 1609 E. Warwick Rd., Warwick, Va.

SYRACUSE (M. C. T. S. ST) Closes Apr. 20. Print fee \$1.00 and return postage. Data: Alles Ruch, 1421 Butternut St., Syracuse, N. Y.

OTHER SALONS

ROYAL (M. C. T. S. SS. A. MP) Exhibited at Leeds and Bristol Oct. 25 to Den. 31. Date: Seey. Rayal Photographic Society, 16 Princes Gate, London SW 7 Expland.

LIUBLIANA (14) Exhibited Nov. 29 to Duc. 36.
Data: Foto in Kino-amaterska Zvam, Lopi Pet 4,
Ljubljana, Jugoslavia.

SOUTHAMPTON (M. T) Exhibited Oct. 25 to Nov. 22. Data: Southampton Camera Cinh, 36 Cacton Crescent, Southampton, England.

NTEROI (M. C. M Press, T.) Enhibited in December at Hotel Quintundinha. Data: L. A. Pimontal, Sociedade Finniscuse de Fotografis, Gotra Puntal 118, Niterol, State of Rice de Impeleo, Resail.

LINCOLN (M. A. S. L. T) Class Nov. S. Enhibited Dec. 6 to Jan. 4 at club. Dets: A. J. Markins Branston, Lincoln, England.

(Continued on page 465)

PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA 2824 S. Central Park Ave., Chicago 23

Korean Communique

In a previous item we mentioned that the Color Division Hospital Project was functioning close to the front lines in Korea. Just how close is now disclosed in a letter written by Miss Mary Jane White, an American Red Cross Assistant Field Director in

Korea. We quote:

"A few days ago I received the color slides which your group sent to the hospital here. I am so pleased to have them and I know we will use them a great deal. This is a mobile surgical hospital and many of our patients are very ill. After a few days they are interested in some quiet activity and this is where the slides will help. The hospital personnel joins me in thanking you for this contribution. Because this hospital is fairly isolated there have not been many recreational facilities here so everything is appreciated.

"As you probably know, the mobile surgical units are hospitals set up in tents. They are the first hospital patients reach The men are usually here for about five days and then evacuated to the rear. Our hospital which is typical is situated in a small valley and is surprisingly comfortable.

"Once again, thank you for the slides. They are already in use and are a pleasure to have."

In forwarding the above to us the American Red Cross Field Directors Office in Tokyo, Japan adds the following:

"As always, we can't tell you enough how much your splendid work means to us. Without your very wonderful contribution, a great lack would be felt most strongly by the men in the hospitals".

While the American Red Cross has been expanding its service to take in additional hospitals our part of the project has slowed down due to a drop in the number of slides received. We need at least 4000 slides a month for hospitals in Japan and Korea and at least 2000 slides a month for U. S. Army, Navy and Veterans hospitals in this country. The need is desperate. Send whatever you can, no matter how few or how many, identified as to subject matter if possible, to Karl A. Baumgaertel, A.P.S.A., 353 31st Avenue, San Francisco 21, Calif.

Convention Note

Since closing day of the New York Convention, much has been heard of the splendid Color Division Show and the innovation introduced by its chairman, Mrs. Amy Mintel Walker, APSA, and co-chairman John Walker, of showing the slides grouped into several classifications, such as Still Life, Genre, Pastoral, Marine, etc., each group accompanied by appropriate musical background.

This arrangement afforded fine opportunity of comparison of the various subject matter for the audience, and created considerable feeling of smoothness in the presentation.—Carl Sanchez, Jr.

Some Aspects of Color Perception In Viewing Color Prints

Editor's Note: The number of color print makers is gradually increasing, and the following article by Color Division's Technical Adviser is chiefly for their information. However, much of uts material on color applies also to tronsparencies.

The second portion of the article will appear next month.

We have always lived in a world of color. and the present high level of success achieved by modern color processes allows us to reproduce pictures in color with a realism so great as to almost create the illusion of the real thing. To many, this has already become a distinct handicap which limits their individual means of expression, and accordingly, methods have now been devised to remove this limitation and thus extend the possibilities well into the realms of color abstraction.

When photographing colored objects in monochrome, the primary objective is to correctly reproduce the luminosity of the objects and thus retain the relative tone values. Luminosity is the term used to characterize the depth of that neutral gray which appears to the eye to match in "lightness" the given color. Despite frequent and deliberate deviations from this primary objective for reasons of emphasis or of individual artistic preference, we seldom feel the necessity to question the correctness of the reproduction. Perhaps we feel that the missing colors themselves can be supplied through a mental conversion of monochromatic values into whatever color values appear to suit the occasion.

A monochrome print can accordingly deviate almost without bounds from correct reproduction, and this quality will seldom be challenged. We feel that if the picture satisfies the requirements of composition and expresses a mood appropriate to the occasion, whatever overt liberties were taken to emphasize and perhaps enhance the reproduction, only served to demonstrate the artistic facets and technical ability of the maker.

When viewing a color photograph, however, especially a reflection color print, an entirely different set of circumstances seem to apply. Here, the necessity for a mental assignment of color to monochromatic values no longer exists, and the hypothetical boundaries of almost infinite limitation which formerly applied have now been reduced to the rather narrow limits of the print area itself. We can now no longer assign a color of our imagination to an area, but are obliged to view the photograph in full color as a realistic reproduction. To many, this sort of confinement appears to be a distinct disadvantage, and accordingly they attempt to evaluate the reproduction colorwise, not necessarily in

Coming Color Exhibitions

CUBA, Dec. 18-Jan. 28, desdline Dec. 2. Four slides, \$1. Forms: Club Fotografico dec Cuba, O' Reilly 366, altos, por Compostelo, La Habana, Cuba.

SPRINGFIELD, Jan. 4-25, deedline Dec. 12. Four slides, \$1. Forme: John Pholps, G. W. V. Smith Art Museum, Springfield 5, Mass.

CHICAGO NATURE (slide section), February, deadline Jan. 17. Four slides (up to 8½ x 4), 81. (Also color prints.) Forms: James Kirkland, 45 W. Monroe St., Chicago 3, Ill.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

TURIN. May 1-15, deadline April 10. Four slides, \$1. Forms Dr. Renato Floravanti, Corso Re Umberto. 84, Turin, Italy.

terms of what they see, but too frequently in terms of how they think the subject should have appeared, even though they may never have seen it under any circumstances. Such attempts, more frequently than not, distort the facts and result in considerable confusion.

Since the interpretation of color involves both physical and psychological factors, it may be of more than passing interest to consider it rather briefly in the general field of psychophysics in an effort to account for the more important factors which affect the visual mechanism.

Because light is the medium by means of which the sensation of color is produced, we can conveniently start by examining the nature of light, and later, consider its effect upon the visual mechanism.

The Nature of Light

As one of several known forms of radiant energy, light is presumed to travel with wave motions. The speed with which these waves travel in air is approximately 186,300 miles per second, and as matters now stand, this is the absolute speed limit of the universe. The waves of light differ in length, this being defined as the distance from the crest of one to that of the next. They also differ in frequency, which is the number of waves passing a given point in I second. The product of wave length by the frequency is the speed, and this is constant for any given medium. The speed varies, however, with different media.

The various forms of radiant energy result in a continuous series of wavelengths. each differing from the next by an infinitesimal amount. Such a series is known as the electromagnetic spectrum. Toward one end of this spectrum are the almost infinitely short gamma rays emitted by some of the radioactive materials. Following the gamma rays are the X rays, and these gradually merge into the ultraviolet region. Farther along toward the center of this tremendous array of energy, we reach a series of wavelength which is able to stimulate our visual mechanism and cause the visual sensations. This is the region of light, which starts at approximately 400 millimicrons and extends to about 700 millimicrons. A millimicron is one millionth of a millimeter or about one twenty-five-millionths of an inch.

Beyond the visible region of light is the infrared region, followed by the radar, television, and radio waves, some of which are miles in length. For comparative purposes, if we consider only the region from the short gamma rays to the long radio waves, this can be represented by an imaginary straight line approximately 6 miles long. Toward the center of this line is a space about one-sixteenth of an inch in length. Within this relatively small linear dimension is confined most of the energy which stimulates our visual mechanism and causes the sensation of sight; but it is a powerful stimulant.

Light is scientifically defined as the aspect of radiant energy of which a human observer is aware through the visual sensations which arise from the stimulation of the retina of the eve. Since this definition includes both radiant energy, which is purely physical, and the visual sensation, which is psychological in character, the entire process extends into two realms and is therefore expressed in psychophysical terms which interrelate both phenomena. The Visual Response

There is nothing in the physical nature of light which decrees that human beings shall respond to it, and the energy comprising this very narrow band is quite similar to that of adjoining areas. Nevertheless. it supplies the medium by means of which we observe the world of color about us, and why we respond to this particular energy band has never been elucidated. We can consider the visual response to light only in terms of human beings, and because we vary in our physiological as well as in our psychological responses, the visual process cannot be defined in terms of a particular individual, but rather it must be considered in terms of an imaginary person called a standard observer representing an average "normal" visual response. Colorwise on this hasis, it has been possible for the International Commission on Illumination to prepare a set of three response curves representing the average response characteristics of this hypothetical individual to the energy which constitutes the visible spectrum. The Spectrum

We are all familiar with the spectrum as presented by the rainbow, when the sunshine falling upon the curved surface of raindrops is dispersed into a majestic array of color. A similar situation can be achieved analytically in the laboratory by passing a beam of white light through a glass priam. The resulting continuous bands of colored light are known as the visible spectrum, and it is customary to recognize the seven colors—violet, indigo, blue, green, yellow, orange, and red.

For reference purposes it is necessary to have some recognized method for identifying any desired portion of the spectrum. Such a method is fulfilled by the Fraunhofer lines which are narrow dark bands traversing the spectrum at fixed points, and they form a convenient means of designation for any part of the spectrum.

White Light
When all of the wave lengths between 400 and 700 millimicrons are presented collectively to the eye, the sensation of "white" is produced. Because an absolute basis for white does not exist, the term cannot be precisely defined except by visual comparison to such arbitrary standards as a block of pure magnesium oxide illuminated by light of specified intensity and spectral charactegistics.

Our conception of white under ordinary circumstances is therefore a matter of some conjecture and considerable variation, since The G. D. Hospital Project in Agitton

PFC. Charles Rogers (center) of Greenville, South Caroline tries to convince Cpl. Domingo H. Garcia (left) of Cotulia, Texas and PFC. Jose A. Rivers (right) of New York City, with the aid of color slides donated by PSA members and others, that South Carolina scenery is more pictorial than that of Texas or New York. This picture, of a friendly discussion among Korean War casualties in the U. S. Army Hospital in Tokyo, Japan, shows only one of the many ways in which color slides are used in more than fifty U. S. Army, Navy and Veterans Hospitals in the United States, Japan and Korea. Please identify your spares or rejects as to subject matter and/or geographical location and send them to the PSA Hospital Project, 353—31st Avenue, San Francisco, California. They will be greatly appreciated. Official American Red Cross photo by Mori.

the visual mechanism is able to adjust over a wide range of changing conditions. Most tungsten sources will accordingly appear colorless until they are compared directly with daylight or with other artificial sources of daylight quality.

The role which colors play in light is quite similar to that which pure musical notes play in sound, but the physiological effect is entirely different. Two superimposed musical sounds can easily be recognized as two distinct pitches by most of us, and a trained musician can differentiate and identify the separate notes in a harmony, including the overtones present in the notes from a single instrument.

Unlike musical sound, however, as few as two spectrum colors comprising a mixture are incapable of such separation. If, for example, spectral red is mixed with spectral green, the psychological effect of yellow is produced which cannot be distinguished from that which might be produced by a single spectral yellow. In similar fashion, the admixture of any number of spectral colors gives rise to a single color sensation which cannot be analyzed into its constituent parts by vision alone.

Several theories of color vision have been proposed, but all of them seem inadequate to satisfactorily explain some important aspect of the manner in which we see color. One of the most widely accepted theories propounds the existence of color sensitive

elements in the retina of the eye. There are three sets of such elements, each group acting as a separate receptor s stem for one of the primary colors, red, green, and blue. Heretofore, these receptors were presumed to be arranged in a somewhat orderly manner, but recent evidence from England appears to indicate that they are scattered about somewhat haphazardly in the manner of the colored starch grains in an Autochrome plate.

Since there appears to be no way of isolating one of these mechanisms to study its response as a function of wave length, there is still considerable uncertainty as to the exact manner in which it operates.

These response centers are connected to the brain by an extensive communication system of nerve fibers. When light reaching the eye is focused on the retina, the respective stimulations are carried to the brain where they are converted to sensations. The psychological factors involved in this process are indeed complex, and it is therefore no more surprising to find variations in color interpretation among normal individuals than it would be to expect differences of opinion among them.

Additive Color Mixture

The principles of additive color mixture were demonstrated in 1861 by James Clerk Maxwell. A similar result can be most conveniently achieved by using three projectors, each beam of which is screened by a red, green, and blue filter, respectively.

If the circular areas of color are made to overlap, somewhat in a pattern resembling a three leaf clover, the sensation of yellow will be produced in the area of overlap between the red and green direles. Likewise, the mixture of red and blue will create the sensation of magents, and that of the blue and green will cause the sensation of bluegreen or eyan. In the central area where all three colors are superimposed, the sensasion of white will be produced. Hence, Maxwell demonstrated that for all practical purposes, white light can be thought of as a mixture of red, green, and blue light in the proper ratio. This principle was later applied to the development of the additive process of color photography, and its success was demonstrated by such processes as Autochrome, Agfa Color, and Dufaycolor. Subtractive Color Mixture

By way of comparison to additive mixture. there is a second method of color synthesis which employs colors complementary to those used by Maxwell. This scheme, called the subtractive process, utilizes cyan, magenta, and yellow, and they are accordinaly identified as the subtractive printing primaries. Unlike the corresponding additive primary colors which exist only in their respective energy bands, the subtractive primaries exist in two wave bands. Thus, the evan is composed of both green and blue, the magenta, of red and blue, and the vellow, of red and green. If the subtractive primaries are projected on a white screen. using the pattern previously described, the sensation of red, green, and blue will be created in the regions of overlap between the magenta and yellow, cyan and yellow, and magenta and evan, respectively. In the central area where all three colors are superimposed, black will be produced.

This principle is used in all of the modern subtractive color processes, although the materials employed are somewhat different, according to circumstances. For color transparencies, dyes are used, and for reflection prints, either dyes or pigments may be employed.

It may be of interest to note that the subtractive principle used in modern color photography follows the method used by painters. They start with a white canvas which scatters light of all colors, and they apply a bit of pigment to an area. The function of the pigment is to remove or subtract white light from the area over which it is applied, and thus substitute its own unique characteristics. If the pigment has the quality of absorbing the blue component from white light and reflecting the red and green, the sensation of yellow is created. Thus, modern subtractive color processes are not concerned with any attempt to duplicate the spectral colors themselves, but instead, to create the corresponding color sensations. and when this is accomplished with reasonable accuracy, the effect upon the visual mechanism will be practically identical to that produced by viewing the isolated spectral colors .- W. K. RAXWORTHY, APSA

The Service Folder

If you are a member of the Color Division, you have received the 1952-58 edition of the Division's Service Folder.

This folder carries the details on 14 specific projects of which you (if an in-

dividual member) or your Club (if a CD member) can take advantage to improve your color photography and to reap additional thrills from such effort. The folder also explains 16 related services which should be of interest and value to all CD members.

Our advice is to study the folder carefully, and follow through on one or more of the services offered. By all means, file the folder in a convenient place so you can refer to it frequently. You may be very much interested in some project tomorrow which holds little interest for you today.

The folder carries the names and addresses of the Color Division officers for 1952-54. If you have special problems or questions not answered in the folder, write to your Division Chairman, other officers, or supervisors listed. Suggestions for improving Color Division projects and services are always welcome.

Color at San Diego

Over one-thousand camera fans, preponderantly color enthusiasts, had themselves a real field-day at the P.S.A. Town Meeting of Photography in San Diego, California on September 13th and 14th. From early until late they swarmed over beautiful Balboa Park and the water front, cameras in hand, taking advantage of cooperative weather and models.

For those who were after future masterpieces there were calendar girls, and drum majorettes, topped by a shooting session supervised by name photographers with none other than "Miss San Diego" herself as model. On Sunday almost a hundred persons including whole families from twenty different countries, members of San Diego's House of Pacific Relations, graciously posed hour after hour in their native costumes.

On the more formal programs, outstanding photographers gave willingly and unstintingly of their knowledge. Al Stewart opened the Color Division with a command performance of his masterful and inspiring demonstration of "Flower Photography Under Artificial Light."

Lynn Fayman, who can always be counted upon for new emotional experiences in "Color", took his audience thru a realm of "Color in Motion" never before exhibited in color photography. Both his films and color prints left one breathless.

Harold Edwards' famous Photochromers Court provided a lighter touch to put all in a mood for the Dutch Treat Jamboree held on the Roof Garden of Hotel San Diego Saturday night, where a dazzling style show with more beautiful models provided additional incentive for snap-happy photographers.

For those who seriously wanted to learn about "Color", Fred Bond, APSA, and noted authority. lectured on "Color Harmony and Composition", on Sunday.

"P.S.A. Tops in Photography, Color Slides" were indeed—TOPS—with Vella Finne introducing each slide, and its maker in absentia, with George Brauer commenting.

A two-hour Slide Clinic closed the Color Division program with Merle Ewell, APSA, conducting, and Al Stewart, Les Mehoney, Vella Finne, Fred Bond, APSA, Floyd Norgaard, Henry Greenhood, Charles Norona, George Brauer, Glenn Brockins and Lynn Fayman, APSA, commentators.

To the Southern California Association of Camera Clubs, especially Charles L. Wilson and his able committee, we give a lusty ovation for a wonderful two days that ended all too soon.

—Vella L. Finne

TECHNICAL DIVISION

TD Executive Committee

The Annual Meeting of the Executive Committee of the Technical Division was held on Sept. 27 at Lake George, N. Y. Installation of newly elected division officers and the appointment of committees were prime order of business, along with plans for the future activities of the division.

This annual get-together is the social event of the year for TD and committee members bring along their families. New York, Rochester, Binghamton and Boston Sections were represented. Bill Swann, retiring division Chairman presided until he tunned the reins over to Dr. E. P. Wightman, the new Chairman. W. E. Fritz is Vice-Chairman and Herbert MacDonough is Secretary-Treasurer.

Canoe Island Lodge on Lake George is the meeting place and as the gang started to arrive on Friday night, the large dining room was turned into a projection room. Clyde Carlton brought two stereo viewers and showed his slides of the PSA Convention and also of the Lake George 1951 meeting. Gene Wightman had color slides of both meetings and Herb MacDonough threw some of his into the pile.

On Saturday night Host Bill Busch showed movies he had taken on a ski trip to Austria and Switzerland, giving your reporter additional reasons why he should never take up skiing. Bill never misses a good shot, especially when it is blonde, and one of the blondes in Switzerland proved to be Renee, waitress in the dining room, who was always coming around to see if we wanted "anuzzer" cup of coffee.

Then Bill showed some very dramatic productions made this past summer by guests, including a slightly condensed version of "World In His Arms". Al Sheldon of Ansco showed some of the color slides he uses in his camera club lecture program, ranging from high-magnification nature subjects to the geological glories of the Southwest.

It looked as if everybody present had a camera; several stereos, Leicas, a brand new 2½x2½ under test, and Sam Kitrosser was trying out Polaroid Pathfinder No. 1. (The Pathfinder we had at the Convention turns out to be No. Zero).—adb.

Boston Section

Hy Schwartz of Kalart was speaker at the first meeting of the Fall season. He spoke on B-C Flash Photography. Next meeting is scheduled for Nov. 20, subject not yet announced. Sam Kitroseer of Polaroid is Chairman.

(See also page 661)

PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

Personalized Slide Analysis

Max W. Sorensen, 1119 E. Andrewa, Fresno 4, Calif. and Paul J. Wolfe, APSA, 124 E. Jefferson St., Butler, Pa., have agreed to recrive stereo alides from any individual who cares to submit them for analysis and comments. This is a new service, free to members of the Stereo Division.

In this case the analysis will be based on the appearance of the slide in the hand viewer. It appears there are many stereo photographers who are interested in making good pictures for hand viewing, and do not immediately care about projecting them. Secondly, we have long thought that a personalized slide analysis would appeal to some members who do not care to enter the competitions or circuits, but would like to know, now and then, what a more experienced photographer would have to say about their pictures.

Messrs. Wolfe and Sorensen are capable photographers in other fields as well as stereo. They have had extensive experience as photo critics.

You may send slides to either of these men (Note that one is in the eastern area, the other far west.) Or, you may send the same slide, first to one and then to the other—for double checking—if you like,

Be sure to include enough postage for the return of your slides first class mail since the package will contain their comments. Also send along a self-addressed sticker for convenience in returning the package. The slides do not need to be bound in glass. It would be helpful if the slides are titled; titles help give the analyst an idea of what the photographer had in mind when he took the picture. Also it would be well to give him the exposure data if you remember it, the kind of weather, location of the scene, whether you used a tripod and other such data.

At the present time we will not set a limit to the number of sildes that may be sent. However it is just good sense to send a typical slide out of a lot of slides about which you have some question, rather than to send the whole lot. You can always send a second selection of slides after you see what the analysts have to say about the first

Siereo Larger Than 35 mm.

Wheeler W. Jennings, 7549 S. Clyde Ave., Chicago 49, Ill., will serve as an information clearing house for stereo photographers interested in making stereograms of the larger sizes. He has followed the progress of stereo photography for many years in Europe as well as U.S.A. He has a large collection of slides, cameras and viewers of all sizes.

He will be glad to have reports from others who are working with the larger pictures.

Would you be interested in a large-slide circuit? Do you care to exchange information about equipment? De you wish to buy or sell? Write Mr. Jennings.

Eastman Charge for Stereo Mounting Called Excessive

The Stereo View, publication of the Stereo CC of the East Bay (Alameda, Calif.) and the Stereo Group News of the Jackson Park CC (Chicago) call the new Eastman stereo slide mounting service unreasonably high in cost. The price of the Kl35 films in sizes 20 and 36 include the cost of mounting as 2x2's. The question is asked—why should not the stereo camera owner get a break in one way or the other when he uses the film? Either the cost of the film should be less when he mounts his own, or if Eastman mounts as stereo, the cost should be little, if any, greater than for the 2x2 mounting service.

Photographers and Magnetized Watches

This photographer's watch was in trouble repeatedly because of magnetization. Where it came from was a mystery to several jewelers. Finally one asked -"Are you a photographer? -Then, keep your watch away from your light meter." Light meter had been carried on belt; watch in pants watch pocket directly underneath. F.E.R.

Four-Way Vision for Projectionists

I nless all slides are mounted in projection mounts or are otherwise compensated in the mount so that the right and left images of the most distant objects automatically fall on the screen with 2½" separation, projector adjusting will need to be done during the show. To do this well, the projectionist needs to examine the projected pictures four ways:

- l. In stereo.
- 2. Out of stereo (no polarizing spectacles).
- 3, Left-eye image only.
- 4. Right-eye image only.

Some projectionists wear their spectacles down on their noses so they can sight over tle top to check the horizontal and vertical alignment of the images. Others cut off the bottom third so they can peer underneath. For checking focus, they must squint through the left spectacle, then the right, cover the lenses alternately, or switch the lamps off alternately.

A viewing device is suggested which is constructed on the visor or bill of a base-ball cap. The visor is extended so that sheet polarizing material may be suspended from the visor about 6" in front of the eyes. Two horizontal filters are used, each 1\\(\frac{1}{2}\)"x5\\(\frac{1}{2}\)". Of course, the angle of polarization of each filter must match that of the commercial spectacle.

By looking straight through the filters the screen can be viewed in stereo. (The 1½" height of the filters would be sufficient to cover the screen area completely when viewed from the projector location.) By tilting the head back, the filters are lifted out of the line of sight. By turning the head and sighting with both eyes through the

left filter, the left serven hauge may be seen. By turning the head in the opposite direction the right image only may be exceeded.

The Stereo Optical Co., 3539 N. Kanton. Chicago 41, can furnish two 114"2514" filters properly out for the shore upon receipt of \$1.50. Cash with the order, please. They also have a limited number: of the following item which you can have for 60¢ cash.

The Polaroid Vecto-viewer consists of two oblong filters mounted in a cardboard mount 5"x5½". This can be manipulated to give the four-way vision described but takes one hand to do the manipulating.—EARL KRAUSE.

Old-Timers Only

You fellows who stuck with stereo through its dark ages are the ones we can depend on for help with technical problems. You've forgotten more about stereo than most of us new-comers will ever know—but please go easy on us, will you?

Stereo really has two sides. One involves optics and mechanics, things that lend themselves to precise measurement and calculation. Problems in this field can be answered positively, and you old-timers have the background to do it.

The other side of stereo is in the mind. We don't know nearly as much about it, and it doesn't submit to mathematical formulas. Often an answer that holds true for one stereo user won't necessarily work out for another. Here we'd like to have you leave us a little freedom to have some fun.

For example, you can tell us precisely the distance at which the atereo window will appear when we use a given camera and mounting technique, and we'll be grateful. But please don't go on and tell us we should never let anything protrude through that window, or that anything we shoot at a closer distance will be hopelessly distorted.

Questions like these get us into the workings of the mind, into that field of stereo where there aren't as many definite answers. Mathematics won't prove anything here, and one man's opinion is as good as another's.

An old-timer whose mind is well schooled in the finer points of stereo may find objectionable distortion in six-foot pictures taken with 2½-inch interocular. He's entitled to his opinion—but it isn't law. If we all recognize that some picture qualities aren't fixed and measurable, we can all have more fun and can keep stereo from slipping back into the straight-jacket of rules that kept it stagnant for so many years. It's a swell hobby. Let's enjoy it.—Rosert L. McIntyre

Ed. Note: Amer!

How One Stereo Group Does It

Here is the pattern for activities of one stereo group. Meetings are held once a month with a members-competition every other month. Members enter 3 slides in the competition. Three judges are selected. They are often guests, since members entering slides should not judge. One of them is the analyst whose name was announced in the club bulletin and in publicity releases to the newspapers.

This club uses an electric voting machine which shows each judge's decision as either

a red or green light. After the vote, the analyst comments on the picture, touching on composition, subject matter interest, and atcreo technique. When all members slides have been voted on, the judges talk over the top scoring slides and pick out 3 honor awards and 2 to 4 honorable mentions. As these are projected for the last time, the titles and makers names are announced.

Guests are invited to bring 2 slides each and these are projected with comments by

the analyst-no judging.

The stereo programs on the other six meetings during the year consist of travelogs, technical demonstrations and discussions, manufacturers and dealers demonstrations, traveling folios from other PSA clubs, etc.

At the end of the club year the Annual Exhibit and Banquet is held with stereo. print, and color slide committees of the club cooperating. A catalogue is published.

If you wish your community had a stereo club, refer to the club manuals published by the David White Co. and in the PSA Journal. Then talk to other stereo photographers, camera store employes, and directors of existing camera clubs. For meeting quarters contact art institutes, camera clubs, park or YMCA officials, community house directors, or restaurants with private dining rooms.

There is interest in stereo all over this country. To get more satisfaction from this interest, participation in local clubs is to be encouraged. Try to line up a real stereo attraction for the first meeting and don't forget newspaper publicity on it.--EARL KRAUSE.

Is It Exaggeration? Distortion?

The sense of sight is so arranged, that when we look at a large scene, nothing is distinct. When we try to grasp the view in its entirety, it is out of focus and we only have a general idea of what we are looking at. Then when there is something in the picture that particularly attracts our attention, we focus our eyes on that. This smaller area, we can now see clearly.

It is astonishing, how small a part we really closely examine at one time. Our vision is practically brought to a point. The attention covers less than one square inch, at a distance ten feet away. This scanning action also takes place, front to back. We can only see clearly one plane at the time, at the distance eyes are focused.

At the Stereo Salon in New York the picture of a girl was projected on the screen large sire. Head and shoulders wershown. Talk about distortion ensued. Of course the distance from the girl's shoulders to her nose was somewhat exaggerated, but the fact that our eyes cannot focus at two different distances at one time makes talk about distortion of less significance.—Victor Ellis

One Question and Five Answers

Question: Would like to hear from others as to their experiences with different kinds of film and different kinds of filters.

Answer No. 1. Where color film is used, color correction filters should be used with great care, because of over correction of colors. It takes some one very skilled in the art of color balance to be successful. The user may like his finished product, but others may think he has poor taste in color

iense.

Answer No. 2. So would all photographers everywhere. Wondering about the other brand or technique is part of the fun of photography.—Robert L. Howard

Answer No. 3. Ansec color and other color processes that incorporate part of the color-formers in the emulsion are much too grainy to be enjoyable in stereo. The David White flash filter seems to be too warm with Kodachrome A and No. 25 bulbs. And the same combination of film and bulb without the filter is too cold. I get best results with SM bulbs, no filter, and type A Kodachrome.—Bob Munns

Answer No. 4. I use and recommend Kodachrome A with Realist filters.—Geo. W. Mack

Answer No. 5. Stereo is no different from any other form of photography in the end result. Films, filters, double exposures, vignetting, and what have you, can be experimented with, with the same fascinating results as planar photography. -- Bruno Menin

Follow the Crowd

Don't let a rear place in a crowd keep you from getting shots of that parade, or whatever else it is the crowd is watching. Addition to your accessories of a unipod (one-legged "tripod") and a time release for your shutter will turn the trick. Set the time release after attaching camera to unipod. Hold unipod aloft with two hands and base against waist or chest to steady it, with camera pointed at parade over heads of crowd. When self timer goes off, you've got your picture.—L. B. Dunnigan

Tune Out That Static

Static electricity, the stuff that grabs dust from the air and slaps it onto your film just as you're trying to enclose it in glass is today's worst offender when binding slides. You can pull the dust particles off the film with a hard rubber comb that has been rubbed with a piece of silk. This rubbing sets up strong static electricity in the comb, and the dust will give the film the cold shoulder for the hair-parter. And if you prefer blowing the dust off the film, use a bulb syringe rather than your breath, which is chock full of moisture.—L. B. Dunnigan

Flash That Baby Smile

Ever notice when taking those baby pictures how the tyke so often watches you serious-faced until you shoot, then breaks into a grin after the flash goes off? Capture that smile on film with an extra flash gun attached and use a cable release if you have one. Stand a bit to one side with the extra gun, to get baby's eyes off the lenses, and shoot the extra gun. When baby grins, snap the picture. It costs an extra bulb, but it's a good investment.—L. B. Dunnigan

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

September Nature Color Slide Contest

The judging of the September Color Slide Contest of the Nature Division was held at the home of the Co-chairman, Willard H. Farr on September 19. The judges were: John Millar, Deputy Director of the Chicago Natural History Museum, Arthur W. Papke, Past President of Chicago Nature Camera Club, and Julius Wolf, President of Chicago Nature Club.

Sixty two contestants, representing seventeen states, Canada, and Hawaii, submitted over 240 slides, which is an increase of twenty five percent over the figures for the last contest. The awards were as follows:

MEDAL WINNERS

Irma Louise Carter, Manhattan Beach, Cal. "Rice Shocks, Java". Al Suter, Chicago, Illinois. "Dunes". Paul Wolf. APSA, San Francisco, California. "Apple Blossoms".

HONORABLE MENTIONS

Flovd E. Brickel, University Heights, Ohio. "Joe Pye Weed". Dr. M. A. Chantler, New Toronto, Canada. "Prickly Fungi".

Thomas J. Fisher, Staten Island, N. Y. "Peach Blossoms".

H. W. Greenwood, Hollywood, Cal. "Volcano in Miniature".

Irene M. Hefiner APSA, Albany, N. Y. "Autumn Lane".

Ludwig Kramer, Pleasantville, N. Y.
"Hickory Horned Devil".
Paul L. Miller, Seattle, Washington.

Paul L. Miller, Seattle, Washington, "Desert Storm".

Myrtle R. Walgreen APSA, Chicago, Illinois. "Acorns".

The Nature Color Slide Contests will be conducted in 1953 again, in April and September. The deadline being the fifteenth of each month. Let's make them bigger and better than ever.

Nature Adventure Series .

Ever since the PSA National Convention in Detroit in 1951 the writer has been receiving requests for information as to how some of the members of the Nature Division might obtain the services of Robert C. Hermes for their camera clubs. Mr. Hermes, as you who were present in Detroit will recall, presented his marvelous color film "Exploring Canadian Bird Islands." Mr. Hermes is a regular staff lecturer of the Audubon Society and it is very difficult for him to arrange dates to make many commitments for camera club engagements which is cause for regret on the part of Mr. Hermes. A member of PSA and the Nature Division, Mr. Hermes has been more then willing to fill such engagements when his schedule permitted but unfor unately his engagements were confined to the area near his home, where the trip would be a short one.



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SANTA may be getting the full treatment — but you can literally "take it easy" with your Stereo-REALIST. The breath-taking depth and full natural color of REALIST pictures simply can't be beat for life-like realism. Children are so real you feel as if you could reach out and touch them ... you can almost smell the fragrance of flowers ... scenic views are startling in all of their natural splendor.

It's easy to take these beautiful, three-dimensional pictures. The REALIST takes all of the hard work out of photography, because it duplicates exactly what you see with your eyes. A few easy-to-remember adjustments and you have taken a picture you'll treasure forever.

You'll want a REALIST for yourself — and so will those "special" names at the top of your Christmas list. It's the finest, most everlasting gift money can buy.

If you haven't had the thrill of seeing Realist pictures, visit your camera dealer soon. He'll be glad to show some to you. DAVID WHITE COMPANY, 387 West Court Street, Milwaukee 12, Wisconsin.

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" PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the twenteth of the second praceding meant before publication.

GRAPHIC VIEW-For Sele, Beautiful 4x5 camers, like new, red bellews. Vernetile, all-metal, revolving back with tilts and awings, case. 879 without lens. Max Tharpe, Front St., Systeville, N. C.

\$500 CASH gets 18mm Gine Special just back from factory fully checked in perfect condition, with three different focal langth lenses and cine traped. Jesse H. Buffum, 75 Bradley St., North Adams, Mass.

FOR SALE-1991 Auto-Rolleiflez, (/S.S Zeiss Jena T-couted Tossar. X-synch. Like new, CC. 9190. Frank T Neal, P. O. Box 1211, Shraveport, La.

SALE-lomm movie outfit; Bolex camera, 1" and 13mm lenses, professional tripod, editor, Colortran lights, DeVry sound pioj., titler. B. L. Hillgren, Room 420, 307 N. Michigan, Chicago 1.

FOR SAI E-B&H 185-C sound proj. Have had only six months, used very few times. New condition. \$350. Inspection privilege. Dr. A. W. Biber, Spartanburg,

LEICA IIII-New, with Summitar 50mm, Summaron 15mm, Hektor 125mm. Best offer complete or separates. Carl Hart, Wyomisang, Berks Co., Pa. WANTI D-RHS view camera, 4x5, condition unimportant. Lancelot Sukert, 4000 Cathedral Ave. N.W., Washington 16, D. C.

NIVAR IXPERT--precision Swiss 415 with American 135 bark. 3 interchangeable bellows, sunshade, case, actevotres, All L.N. except case. Worth \$550, asking \$250. Don Bennett, PSA Journal.

On a recent visit to Mr. Hermes' home to arrange for his appearance at a camera club I learned that his schedule on the Audubon lecture platform was full from November to April of 1953. As his itinerary covers territory where N.D. membership is heavily concentrated we thought it a good idea to publish his itinerary so that N.D. members could take advantage of the opportunity to hear Bob and see his wonderful films.

This schedule covers the period from Nov. 10 to Feb. 23. Two subjects are shown, "Bonaventure Diary" and "The Grass Forest" which we are abbreviating to Diary and Forest.

November dates are: 10, Salt Lake City, Diary; 11, Santa Anna, Calif.; 12, Oceanside; 13, San Diego; 14, Pasadena, all Diary. 15, Eagle Rock, Forest and Los Angeles, Diary. 17, Montebello, Diary and 18, Forest. 18, Los Angeles: 19, San Bernardino: Santa Monica; 21, Berkeley; 22, Lodi; 24, Concord; 25, Modesto; 26, Carmel; 28, Whittier; 30, Fresno and Dec. 1, Stockton, all Diary.

Dec. 2, Sacramento, Forest afternoon, Diary evening. 3, Marysville; 4, San Francisco, Diary. 5, San Jose, Forest, aft., Diary, eve. Same for Redwood City 5th, Portland, Ore. 8th. Seattle Wash., 9th, Vancouver, B. C. 10th and 11th, Diary.

Dec. 12, Victoria, B. C., Forest aft., Diary, eve. 15, Edmonton, Diary; 18, Port Arthur, Ont. Forest (aft.); and Ft. William, Diary, (eve.).

January 6, Huntsville, Ont.; 7, North Bay: 8, Timmins; Kapuskasing; 10, Kirkland Lake; 12, Burlington; 13, Guelph; 14, St. Thomas; 15, Chatham; 16, Grosse Pointe, Mich., all Diary and the evening of the 16th in Grosse Pointe, Forest. 17, Bay City, Mich.; Belleville, Oat.; 20, Cobourg, Ont., Diary.

February 12, Binghamton, N. Y., Diary. 14, Rochester, Forest. 16, Sewickley, Pa.; 17 Indiana, Ps. and 18, Cumberland, Md., Diary, 19, Millersville, Pa.; 20, Williamsport. Pa.; 21, St. James, Md., Forest. 23, St. Albans, D. C., Diary.

Repercussion

In a recent article in this column the writer makes a plea for lighter weight mailers to be used in submitting slides and prints to exhibitions in order that exhibition expenses might be reduced to a minimum, enabling those exhibitions that chose to retain lower entry fees to come somewhere near breaking even.

Since that article appeared, the writer has heard from some exhibitors who had in the past tried to adhere to that practice, but had experienced some sad results to some of their choicest color slides due to energetic use of the cancellation stamp by some postal employee.

It occurs to the writer that maybe it would have been wise to include a word to the salon committees of some of the exhibitions as well as the exhibitors in order to produce the desired results, namely, reducing exhibition costs. It stands to reason that if a hand cancellation stamp is used on a package of slides by some postal clerk who might have had a bad night the night before, the results might be fatal to some of the slides in that container. The fault in that case would rest with the salon committee.

That is why a word to the salon committees should have been included in that article. If the exhibitors will accept my apology I'll pass it on to the exhibitions herewith. I sincerely hope that it will be read by the sponsors of all of the nature exhibitions. I think that the folks who are responsible for the return of slides should consult with the postal authorities in the post office to which they take the slides for mailing and request the use of precancelled stamps on all the slide packages. This will preclude the necessity of the use of a hand stamp for the purpose and I believe will insure the safe return of all slides. How about it?

A Call for Help

In the last issue of the Journal it was announced that there were many new activities for the Nature Division in the making. These added activities mean that there will be a need for more active workers who might have time and the inclination to take a more active part in the conduct of the Nature Division and who would be willing to serve in the capacities required by these activities.

There will be a need for circle secretaries for the Nature Portfolios. A committee to work on the Star Ratings of the nature workers. Folks to handle the color circuits of the division, and also the distribution of the tape recordings and for that matter we will require the services of any members of the division who are capable of preparing a tape recording for distribution.

If you have the time and feel that you would like to help in these various activities and in doing so help to promote the interests of the nature division, and stimulate an hiterest in hature photography please drop a line, either to the writer or the secretary of the division. Ruth Sage, and let us know of it. If you have any choice of activities in which you would care to take an active part please specify.

PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

We are getting a nice response to Dave Eisendrath's Sept. 5th letter from many P-J members and there are some mighty good ideas coming in to us. If YOU haven't written us yet, get going because it is the ideas of all of you that we are going to use to put and keep the P-J Division right up in front all of the time.

One of our proposed activities should be just what you have been looking fortegional get-togethers where P-J members in local areas can get together at luncheon or dinners and talk it out, get acquainted present problems, and enjoy good company. Meeting places and dates are to be arranged locally and meals, if any, would be "dutch".

The P-J membership list is being arranged for us by areas so that it will be simple to contact regional members. We here at national HQ are going to work up half a dozen or more programs in skeleton form that can be used at the regional meetings. Bob Garland, our fireball from Graflex, continually travels the country over and he is already making contacts and helping to get local programs started.

In order to hold these regional meetings it will be necessary that there be someone in each area who is willing to spark the activity. The meeting places and dates must be arranged and some contact maintained with P.J members nearby. We will help all that we can from here by supplying membership lists, furnishing or suggesting programs, answering questions and problems, etc. If we can obtain «chedules far enough in advance, we will run them in the Journal. A meeting every couple months wouldn't be too much trouble and could be a lot of fun for the person (it doesn't have to be a man!) who is willing to volunteer for the good of the P-J Division and its members. How about it, can we have some volunteers? Let's hear from every State, P-J is starting to roll!

You non-P-J members who also read this column, get on the band wagon. Join P-J!

A letter just received from Mr. Marshall Harry of Ft. Wayne, Ind., states that he is interested in a question and answer box as part of or supplementing this column. He points to the trials and tribulations of the amateur in breaking into the Photo-Journalism field and also his thought that there is a sort of taboo on the part of the press in using 35m/m work.

He did not ask any questions but as I wrote to him, there is "meat" in his letter and some information along these lines should answer a few questions that our readers may have. We will try to run something on this by a real authority later on.

In the meanwhile, if you have any questions regarding photo-journalism that could be answered in this column, please send them in and we will print answers by people who really know the score.

P-J Winners en Page 626

CAMERA CLUBS

PSA Fourth International Club Bulletin Competition

With entries from U. S., Canada, Canal Zone, India, New Zealand, Mexico, and South Africa, and representing leading clubs, this year's winners may be sure that their bulletins are "Tops" in camera club publications. There has been continued improvement in bulletins and we believe that the suggestions offered by the judges in these competitions have been important in this direction.

Judges this year were Rita Connolly (camera club editor of CAMERA MAGAZINE), Frank Fenner (former editor of PHOTOGRAPHY), and R. B. Horner (editor of Chicago Color CC's "Projector", which has been a medal winner in all previous competitions.)

Club plaque winners were Science Museum. Photographic Club for its "Fotomic Facts" and Detroit Photographic Guild for its "Bulletin". The two editors, Walter VanBuren and Audrey Gingrich, also received the first place medals.

In the "printed" class, editor Vernon Kr-ling (Baltimore CC's "Focal Point") received the second place medal, with third place medal going to editor Dorothea Ward (Memphis CC's "Southerner").

In the "Other" class, two editors with tied scores each received a second prize medal. They are C. V. Niman (Hawthorne CC's "News") and Lewis Sharrard (Springfield Photographic Society's "Exposures").

Editors of the following received special award gold ribbons for "Editorial Contents": Longbeach "Spotlight", Jackson Park "Jackson Parker", Oakland "Panotam", Polyphoto "Chatter Box", Waikato (N. Zealand) "Snaushots".

Gold special award ribbons for "Typographic Excellence" went to editors of these: Mexico "Boletin", Chatham "Out of Focus", Focus "Rangefinder", Ford "Tripod", New Haven "Bulletin", New Westminster "Reflector", New York Color Slide "Rainbow", San Francisco Photochromers "Color News", Utica "Newsbulletin".

Editors of the following won red award ribbons for various content components: Mexico "Boletin", Mysore (India) "Viewfinder", Ridgewood "Focal Plane", Washington Cinematographers "Newsbulletin", Atlantic (C. Z.) "Focus", Diablo (C. Z.) "Light 'n Lens", Dyckman "Dynamo", Focus "Rangefinder", Ford "Triped", Great Neck Color "Color Wheel", Johannesburg (S. Afr.) "Bulletin", Los Angeles Cinema "Bulletin", New Westminster "Reflector", New York Color Slide "Rainbow", Rockefeller Center "Exposure", Rotorura (N. Zealand) "Shutterbug".

And editors of the following won corresponding ribbons for typographical components: Long Beach "Spotlight", Ridgewood "Focal Plane", Mysore "Viewfinder", Washington Cinematographers "Newsbulletin", Diablo "Light n Lens", Denver G. & E. "Local Focal News", Roteruru "Shutterbug".—H. J. JOHNSON, FPSA.

Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the Decamber 1952 mags represented. The list will grow...

U. S. Camera "Photography—A to Z" is the theme, from A for Alphabet, to Z for Zoo Photography, a feature or column for every letter . . . or almost . . . C for Cameras in Retrospect, looking back to the beginning; E for Eye Camera, the one made from a sheep's eye; F for Foto Fiction; O for Outdoors, simple rules for better outdoor pictorial shots . . . well, you get the idea . . . plus Connel, Ham, McKay, Grierson and the others as usual.

Camera Camerette on "posing the model" by Kenneth Brooks, glamour portraiture with Hollywood personalities as models . . . also one by Cy LaTour on the Hollywood Still Men including lighting diagrams . . . Controlled Reticulation, turning defeat into victory . . . an All-Purpose Developing Chart, something new and spectacular . . Negative Reduction by Joe Foldes, another in his series . . . plus a special article by A. Aubrey Bodine on trends in salon photography in the past quarter century. Bond, Mohler and Brodbeck as usual.

modern PHOTOGRAPHY Minicord, a sensational sub-miniature . . . report on a sensational sub-miniature . . . report on Ergol, new fast developer . . . Christmas Cards . . . Christmas pictures . . . William Henry Fox Talbot by Beaumont Newhall and Bill Brandt by John Stewart, the first and latest greats . . . Ylla Again . . . color pictures in the snow . . . How they shot the Olympics . . . Chaplin's "Limelight" . . . \$30 electronic flash.

PHOTOGRAPHY Special Contest Issue ... prize winners in 1952 Photography contest, 8 pages in color and 50 in monochrome . . . Bwana Devil, is 3-D Hollywood's answer to TV? . . . Indoors with a \$20 camera . . . How not to win a picture contest . . . Sweden's Fotoklubb . . . America's oldest camera club . . . Christmas Cards . . . combining TT and architecture . . bulk of issue is about the contest, with pix.

PS&T Section B of the December Journal has Photography in Engineering and Science as a theme. "Photography helps develop rockets and guided missiles" with good pix . . "Photography in TV" shows many lighting tricks used in the atudio (written so even an engineer can understand it) . . "Photography in the textile industry", bubbling with ideas on where and why to take pictures, all kindsa cameras . . "Photography in highway research" shows how Ol' Kaintuck keeps a photographer busy. . . Index for Vol. 18B (PS&T, 1952).

Gardon's neg-pos color story, part two postponed to February , . . and did you read part one in October, or cold storage of film, or Knowles on correct exposure,



Storm Clouds in the Tetons F. L. Purrington

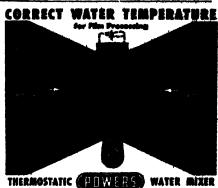
or Cobb on rockets? Go back and take a look.

Note: What other photographic magazines would you like to have pre-viewed each month? Let your editor know . . . ahould we include the special "house organa" like B&H's Panoram, Bolen' Reporter, Exakta, etc.? See also "In The Foreign Press", a post-view of overseas magazines. Is either of these features of value to you or should we discontinue and devote the space to other features? Write and let us know.

TD Rochester Section

The November 13 meeting of the Rochester Technical Section will be held in Dryden Theater of George Eastman House. The dual program will feature S. Donald Stookey of Corning Glass Works whose paper will be "New Medium and Process for Photoengraving" and Edward C. Yackel and Thomas H. Farrell of Eastman Kodak Co., their paper being entitled "A New Photographic Development in the Graphic Arts."

The December 11 meeting will feature papers on the use of photography in steel and highway research.



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Camera Club Manual

by H. J. Johnson, FPSA

CHAPTER V (cont.)

- 7. Monthly awards: Selection by elimination from entries receiving highest scores (3 "in" votes), or if insufficient number in this class, then highest scores are awards and the next class (2 "in" votes) are reviewed for the additionals. Total to be 10%, non-ranked, in each class, plus HM's equal to 10% of the entries. Awards receive ribbons plus 2 points towards cumulative scores. HM's receive different color ribbons plus 1 point toward cumulative season scores.
- 8. Season awards: One cup each season for most points earned in club competition in slides plus 1 point for each slide accepted in recognized exhibitions. One cup each season for most points earned in club competition in prints plus 1 point for each print accepted in recognized exhibitions.
- 9. Records: The contest director shall keep a record showing the judges each month (and any comments on their qualifications). He shall also keep a record of prize winners and makers. Each month's results shall be published in the club bulletin. At the end of his term, the contest director shall turn over to successor the complete list of judges (for all previous years) and also a copy of this instruction, with any changes made and approved by the club during his term.

CHAPTER VI

CAMERA CLUB PUBLICATIONS

As a camera club increases in size, a club publication of some sort becomes more and more a necessity. Even some of the more progressive smaller clubs realize the value of a bulletin.

For most clubs, lacking in experienced or competent publicity chairmen, a bulletin is an efficient medium for publicity. Copies sent to newspapers and magazines permit editors of these to select items which they consider of most interest for possible publication. The bulletins informally but effectively stimulate interest in prospective members. Copies sent to other clubs make them aware of the publishing club.

Club publications are more efficient than minutes of business meetings for preserving club history. Some clubs keep no minutes; when they are kept, they are not generally available to members, and of course, do not contain much that is of importance, such as field trip experiences, member and club achievements, etc. As a club becomes older, its history becomes of more interest and value.

Members like to know the background of coming speakers, they want to know competition standings, details of planned field trips, etc., and a club bulletin is the most convenient method for publicizing these to members.

Finally, a properly edited bulletin is very effective in stimulating participation and interest in club affairs.

It is evident from the foregoing that a club bulletin is recommended, especially where there are more than 30 or 40 members.

This Camera Clab Menual is a revision of the original manual prepared in 18th by Victor H. Scales. It will be reprinted when publication is complete and distributed to member clubs.

Methods for reproduction of a club publication

In smaller clubs, a bulletin can be managed at practically no cost other than postage. Someone can type the material with a hectograph carbon which will produce about 75 legible copies. Two or three such pages, stapled together, make a neat, economical bulletin.

For a larger club, mimeographing is recommended, and though it is sometimes possible to find a member who can cut stencils and may have access to a mimeograph machine, it is better to have the job done commercially, since the cost is moderate. This cost should be included in the club budget.

Planographing, offset printing. and printing (letter press) are progressively more expensive. Offset printing is recommended for large clubs with good treasuries; it can be as neat as printing and photographs reproduce well.

The great majority of camera club publications are reproduced by the mimeograph process.

Size

The size of the bulletin will depend chiefly on finances and the number of members. For a small club, a single mimeographed sheet makes a good start. As the club grows, additional pages may be added, with four pages usually considered sufficient even for quite large clubs.

Page size should be standard $8\frac{1}{2} \times 11$ for greatest convenience. Occasionally the legal size page is used but this is an awkward size and is not recommended.

A name for the paper

The most appropriate and unpretentious title for a club publication is simply "Bulietin", preceded by the club name.

If a different name is wanted, avoid the temptation to find one that is "clever" because to outsiders it may appear labored or affected.

National magazines make every effort to find a single word title. For the same reasons of convenience, a club should avoid titles requiring three or four words.

Financing

Most clubs which have bulletins include in their budgets the costs for the publication. These costs should be rather specific in order to prevent an ambitious editor from sp.urging at the expense of the treasury.

Depending on the size of the club, the effectiveness of its publication, and the method of reproduction, the percentage of the treasury which may be budgeted may vary from 10% to 25%. It should be remembered that even where there is no bulletin, part of this expense would be necessary anyway to cover notices of meetings.

Since subscriptions are practically out of the question, the only other source of outside finances is in advertising. In terms of reading public, the club paper is neither effective nor economical in comparison with standard advertising mediums; therefore most clubs do not solicit advertising. However some clubs seek advertisers and find them, perhaps chiefly on a "good will" basis.

The editor

If professional experience or a master's degree in English

were required to edit a club paper, few clubs would be able to obtain an editor.

Any member with a reasonable proficiency in writing is a likely prospect as an editor, even though he occasionally may split an infinitive. If he has imagination (sometimes he will have to "create" material for the paper), initiativeness (to go after information when necessary instead of waiting for it to be presented to him), and enthusiasm, he will make a good editor.

A few clubs have used a system of rotating editors during the season as a way to lighten the editorial work. Another way is to keep an editor but rotate his assistants.

Samples for study

A big help to a new editor is the opportunity to study an assortment of bulletins from other clubs in order to obtain ideas as to appearance, size, text material, etc. Such an assortment can be obtained from the P.S.A. without cost other than postage.

Importance of identification

A common mistake in new bulletins is the omission of necessary identification. It is important that at least the editor's name and address be included because those outside the club who receive the bulletin may want to write for information as prospective members, or an editor of some other publication may want to quote part of the text.

Officers' names and addresses, meeting place and dates are helpful to outsiders and also to members if the club is large.

Distribution of copies

The mailing list obviously will include all members. It also should include editors of camera magazines and newspaper columns who might be able to help the club in the way of publicity.

In order to see how other club editors handle layout and selection and presentation of material, it is recommended that exchange subscriptions be arranged with ten or twelve other club bulletins. Their editors' names therefore would be included in the mailing list. (These exchange copies are also valuable to program chairmen as sources of tips on program material.)

From time to time, a number of copies may be left in camera stores for distribution to interested customers.

Club speakers should receive copies of the bulletins in which they are mentioned.

Bulletin competition

An extremely important aid to camera club editors is the P.S.A. annual club bulletin competition. In this competition, editors have opportunities to win medals and ribbons for themselves and plaques for their clubs, but the greatest value is in the score sheets for each bulletin. These contain numerical analyses of content and typography by three judges scoring independently of each other. The editor receives these sheets along with written comments and suggestions by the judges.

The following factors are evaluated: interest and news-worthiness (editorial style, proportioning of gossip to other material, selection of material, etc.); stimulation to participation in club activities (by exciting enthusiasm, building esprit de corps, etc.; service or usefulness to the club (calendars of events, "build-up" reports for speakers, reports of meetings, standings of contestants, etc.); layout (arrangement of text illustrations, ads); and typography (neatness, legibility, accuracy).

Contents

The more certain a new editor as to what should be included in the bulletin, the easier his job will be. One item necessary to include is a calendar of coming events: speakers, contest subjects, field office, etc. flow far the calendar should extend into the future is a problem of judgment for each editor; but at least two meetings in advance should be included. This information should be provided by the program chairman.

Related to the calendar but sufficiently important for a separate item is the "buildup" for the next apeaker; his background and special qualifications, his subject and its value to members, etc. Properly written, these "buildupa" greatly increase attendance.

Reports of immediately past meetings need not be extensive but it is worthwhile to have at least a brief reference to the speaker's chief points, or methods of procedure in case of demonstrations. Some clubs report lectures at considerable length, but if the bulletin is average size, lengthy reports may take up space which could be used more profitably for something else.

Competition standings should be included. Perhaps a monthly listing is not necessary but the frequency should be sufficient to enable members to have a fair idea of their relative positions so that they may increase their efforts if they want to climb higher in the standings. The information should be furnished to the editor by the contest chairman.

"Personals" are an important part of club publications and provision should be made to include these (though perhaps no more than a column in four pages). They should chiefly concern some angle of photography, as a common denominator: prizes won, contests judged, vacations, etc. However, a part of the material can be more trivial in nature if the ratio is kept well controlled. The "who was seen with who" type of gossip can quickly become "trivia." Special effort must be made to see that the majority of members occasionally find their names in the "personal" column; constant repetition of the same names is not the purpose of such columns. The wise editor will obtain a club roster and check-mark each name as it is used; later he will assign someone to obtain some sort of "news bit" about each member whose name has not been used. (There is no such thing as a member who in the course of a year is a complete blank.)

In larger clubs, short biographical sketches of members are always worthwhile, chiefly of officers and committee members but also including all members in the course of time.

Many editors may be tempted to include "feature" articles. This is a temptation to be resisted because few club papers are large enough to allow space for long articles ("long" in comparison with the total available space). Informative or expository articles of real value may approach a column in length, but rarely can more space be allotted. Short articles of the "tips" type are more desirable.

Elections, business meeting decisions, short accounts of field trips, etc., obviously should be included.

"President's Message" columns are of doubtful value; they too often are "olympian" or too general.

The general tone of the club paper should be one of informality. This is a compromise between "breezy" and "stuffy" (though the "light" touch is preferable to a "heavy" one.)

Layout and Typography

The first problem is whether to run lines across the full page, or to use columns. The latter are recommended because though they require a bit more effort in spacing, they are easier to read.

"Justifying" the right hand margin of typewritten text increases nearness but the effort necessary is out of proportion to the result for most papers.

The most acceptable color for the paper stock is white. Orange, green, or gray are more likely to cheapen the appearance of a paper than to brighten it, though some shades.

(Continued on next page)

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and make movies interesting. Often the little details cannot be planned or even anticipated in advance. Therefore, one must be alert to film the unexpected when it does occur. Give people, especially children, things to do and properties to play with and they'll keep your camera busy.

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Print Mailer—from p. 644

are placed at the outer edges of the board. It is advisable to place a few prints in position between the strips in order to make sure that when the container is assembled and tacked that there will be sufficient room between the strips to accept the prints. When the strips are in position fold the lower fifteen inch flap upward as shown in the second sketch. You will then tack the fifteen inch portion to the strips as indicated by the dashed line. Then turning the container over, tack the outer edges of the twenty inch portion of the board to the strips leaving the upper short flap of the board free as shown in the second sketch. An idea for the spacing of the tacks can be gathered from the photograph of the case.

The scotch tape is used to protect the edges of the board. to prevent them from fraying. It is folded over the upper edge of the fifteen inch flap, and over the three outer edges of the top smaller flap. When prints are placed into the container and the top flap folded down in position the upper flap will overlap the lower one by two inches. When shipping a stout cord is bound around the case in both vertical and horizontal positions and the prints are ready for mailing.

In viewing the photograph of the print case with prints in partial position you may think the guy might have used a newer case to photograph or at least he might have retouched his print before submitting it to the editor for reproduction. I assure you this print was prepared as shown for a purpose. The case illustrated is one that has seen two years service and was used to illustrate the fact that the cases are servicable and still make a presentable appearance after two years of use.

Camera Club Manual—from p. 663

with properly matched inks may be satisfactory.

Clean stencils, cut with an even touch, are necessary if a mimeographed paper is to be neat. Better to pay for a stencil than to get it free if it is sloppy in appearance.

If text is "solid", without paragraphs or other variations, it is likely to be unread by most. Therefore paragraphs should

Although readers of a club paper may not expect typographical perfection, too numerous errors will lead to loss of esteem. Therefore "copy", should be carefully proofread.

Misspelling, with its complication of ignorance, must be carefully avoided. With a dictionary at hand, the editor should check the spelling of any word for which he has the least doubt as to the correct spelling.

"Layout", the arrangement of material on the page, is the editor's equivalent of the photographer's "composition". For example, a well composed page will "balance" almost as well as a picture. Long articles are interspersed with short ones, spaces between articles do not match across two columns, occasionally a two or three line item is "boxed" for emphasis, etc.

(To be continued)

PSA JOURNAL

Louis Licks Opposition

Maurice H. Louis, APSA, is well along on his lecture tour that will carry him all the way to California. Local committees have been doing good promotion for his talks. In Wheeling, W. Va., he was interviewed on the radio for ten minutes and newspaper publicity has been excellent.

The Cleveland Guild with a membership of 55 turned out 140 to hear the talk. Opposing attractions the same night included Fred Waring's orchestra, an insurance convention, the Walcott fight, Nixon on the radio explaining his expense account, and Eisenhower in Cleveland for a talk. And still Louis pulled 140 to the Guild lecture! The power of photography.

Color Prints—from page 633

be the same as that recommended on the box, since we are now using Printon material under non-standard conditions.

As a guide to those who wish to expose Printon material in a camera, the table provides some typical data from my experiments. These data should be used as a starting point for tests to be made under your conditions.

Processing Procedure

Standard Printon Kit solutions and procedure should be used with the exception of the developing times in First and Color Develop: 1.

Following is a typical procedure for processing direct color prints at 68F:

		F		
1.	First Developer		2 6	minute
2.	Short Stop		2	99
3.	Rinse		2	99
4.	Second Exposure		2	99
5.	Color Developer		16	99
6.	Short Stop		1	**
7	Rinse		5	19
8.	Bleach -		5	99
9.	Riner		3	19
10.	Fixer		4	**
11.	Wach		10	**

The above development times are based on portrait subjects lighted by electronic flash illumination. Other types of subject matter exposed by other types of illumination may require different exposure-development relationship to produce optimum results. The above times, however, may be used a- a guide in making your own tests.

Salons—from page 653

SAN SEBASTIAN (M) Closes Nov. 10. Exhibited Dec. 1952. Data: Club Vasco de Cemping, San Marcial 19, San Sebastian, Spain.

14P4N (M, I) Closes Nov. 15. Exhibited Jan. 15-22 at Galleries of Mitsukoshi, Tokyo; later at other Japanese cities. Deta: Goro Usno, The Asahi Shimbun Bidg., Yurakucho, Tokyo, Japan.

LUCKNOW (M. C. T) Closes Doo. 15. Enhibited Jun. Feb. & Mar. et Allahabad, Delhi and Lucknow. Data: S H. H. Rassir, 63 Yahispur, Allahabad 3,

BENGAL (M) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data B. K. Muckerjee, 24B Hindusthan Park, Calcutta 29, India.

CHARLEROI (M) Closes Feb. 18. Dates R. Populeire, 18 Rue Destree, Charleres, Belgium.
NOTE for SALON SECRETARIES: Send all sales

notices to R. L. Mahon, 266 Forest Avanue, R hurst, Illinois at earliest possible date. You is not walt for your printed forms; a letter will do.

SMPTE Honors Crabtree

President Peter Mole has announced the award of the coveted Progress Medal of the Society of Motion Picture and Television Engineers to John L. Crabtree, FPSA, of the Kodak Research Laboratories. The award is made each year to an individual who has contributed by research, invention or development to a significant advance in motion picture technology.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (TRIE 87, United States Code. Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF PSA Journal published monthly at Orange, Coanfor October, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Photographic Society of America, Inc., 2005 Walnut St., Phila, 3, Pa.; Editor, Don Bennett, 28 Leonard St., Stamford, Conn.

2 The owner is: (If owned by a corporation, its

of September, 1952. (Seal)

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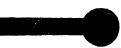
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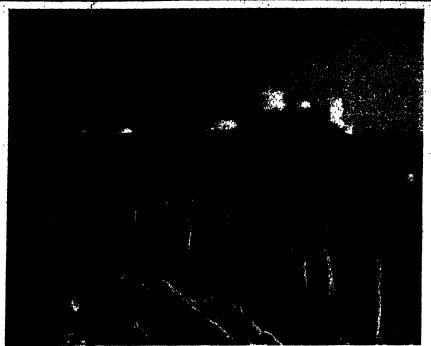
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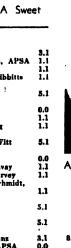
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	2nd	Day's Work Done	H. B. Watt	3.1	
	H.M.	A Glance at	n. b. watt	3.1	
		the Headlines	Caryl R. Firth, APS	A 1.1	
	H.M.	Above the Clouds	Tom Firth, APSA	1.1	
	H.M.	Lines-Black-	Mortimer Friedman	1.1	
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			FPSA, ARPS	1.1	
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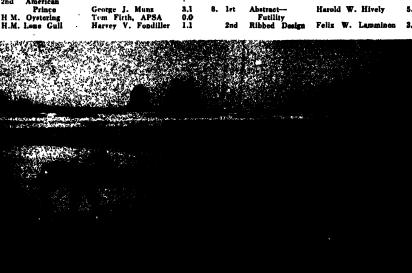


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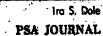
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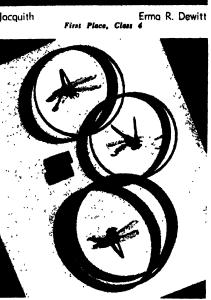


Jacquith









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H. Lee	14.6	Purring		9.6	Ellia	7.6
Tibbitts	14.6	Wanser		9.4	Hall	6 6
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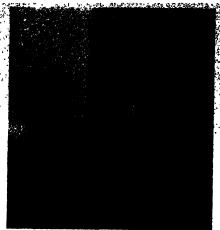
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Mother Does Lace Anders Sten Second Place, Class 4

FLASH FLASH FLASH FLASH FLASH

Your prints in the Picture of the Month books at the Convention created something of a sensation, and things began developing, but fast!

A number of Camera Club Presidents who were present were called to a special meeting where they were asked, "What can PSA do for your Clubs that is not already being done?"

One answer: "WE WANT THE PICTURE OF THE MONTH PRINTS TO SHOW OUR MEMBERS!"

You were promised that your point-winning pictures would be circulated where they would do the most good for your fellow members, and here is how the promise is being fulfilled:

The books already completed and, a new one each

the promise is being fulfilled:

The books already completed and, a new one each month, are being shipped to Phil Maples, Director of the Recorded Lecture Program. The prints will be discussed by the top Commentors of the United States, recorded on tape, and the complete package, a book and the recorded commentary, will he sent as a Program to PSA affillated Camera Clubs in the United States and Canada.

United States and Canada.

Maybe your own Club will want one or more of these Programs, but be patient, folks, to do a really bang-up job of recording takes time, and there will be things your Club must do to get them. Watch the PSA Journal for full information from Phil Maples when the Programs are resdy to be circulated.

In the meantime, all of us have things to do.

In the meantime, all of us have things to do.

The books must be better and better from month to month, and the only way in which this can be accomplished is for more and more of you to send better and better pictures. This is your Activity, a way in which you can help other people enjoy good pictures, and it is up to you to get behind things and push. Send us your own prints, bring pressure on the Commentator of your Portfolio to show you by his own example that he is worthy of being your Commentator, and give the best photographers in your Club a few gentle bints with a baseball bat to send in some of their best. Then, and only then, the PSA will be able to produce Programs for your Camera Club that will be tope in quality and value. Come on folks, let's go!

REMARKS ...

NEW MEMBERS

ing the New York Convention. Same were interstrict by individuals, some by the New York Convention Membership Committee under the loadership of Al Schwarts. The latter are the sponsor column,).

New Mamber

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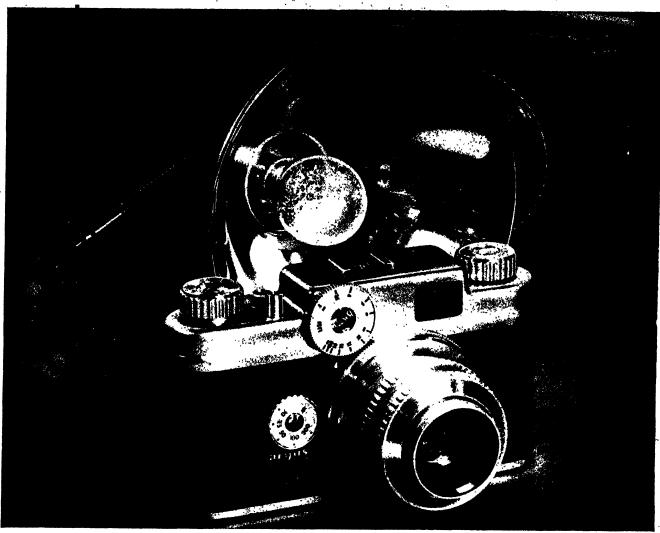
Edward T. Deskiewicz, Phile., Pa., C.....

For what you like, tolerate and dislike in your PSA Journal. Use this ballot . . . mark the things you like in the "?" column after each item, the things you're a little "maybe" about in the "??" column, and the things you just can't put up with in the "N" for NO column. Then send your ballot to PSA Journal, 28 Leonard St., Stamford, Conn.

	Y	77	n		Y	??	N		Y	27	2
President Reports				Pictorial Digest	- Ō	Ò	n	Book Reviews		□.	C
New Aids for Picture Making	_	_		Color Division News				PSA Personalities (profiles)			
Deschin				Technical Division News				Table of Contents on cover			
In the Foreign Press				Stereo Division News	_	ñ	H	, , , , , , , , , , , , , , , , , , , ,	_	₹	_
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San Diego Town Meeting				Photo-Journalism Division News	- 7	H	Ħ	fill in your likes and hates:			,
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Modern Lens Design—Back				Motion Picture Division News (a		u	u				Ļ
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November 1952

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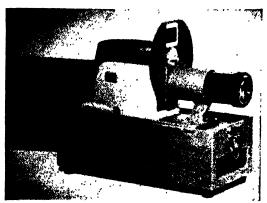
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This is an image of Mick Hax, author of this letter. We have taken some liberties with the latter. We have reduced the emphasis to the things have essentially Hax, volding the dominance as the waird wall herefus as a destrection.

from the left they answer "because we When you ask them why one must enter slong to the only authorized place of exit. it so the boys and girls can march amootbly ni eqay gid on gaived reares bash idgir

taste and to our knowledge; if someone Tuo of stagit a svad Ils sw setuos to tud plod through the picture image by image. and all of these to the whole. He does not glance, relating all the parts to each other, ture as a whole, in one good, all-inclusive really good picture maker looks at a picpictures we don't read them. In fact a tures are no reading matter; we look at tures from below upwards? Anyway picward, so why do we have to work in picin reading we proceed from above downread from the left to the right". O.K., but

HITHITA The Expert Who Cannot Clear the Fence

.ob ton Iliw wide open. Just leaving it slightly sjar He wants you to open a gate in it,-but Shunorgerof and ni econes the secretary How about the fellow, Don, who cannot

is as hidden as the fire in the flint, Let This odd rule has a justification but it

me tell you about it.

supposed to be the leaders. Now if an extra of other images, especially the ones that are onlooker and don't release it for the study and images hold the attention of the to edge uninterruptedly. Now unique and because it crosses the picture from edge The fence image is unique and isolated

image that is bad composition. iniage is more impressive than the main bad stage management, and if a subordinate ei tadt rata edt mort ingiltoqe edt elaete

without being disturbed by some janitor-So the critic can study the chairman-image repeating each other, neutralize each other. By opening the gate-image wide, the fence-image which fence-image is divided into two parts which

ore home man the sector of the other of the common desired the conference of the opportunity of the conference of the co that picture some other tence-images that dende-innege will do; for instance, a tree-insuge that divides it. Besides, if you put escoceety, Any image that breaks up the The opening of the gets is not strictly

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Did you ever meet pecause they could

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"Judgeson and pictorialists in general

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Analysis of Piotorial Photography often

Doar Don:

IP DEV TODERNYT

Mr. Don Bennett, Editor

When I told him that pictures are not

if pictures were parks and meeting halls.

all do it. Even the expert critice. secured, naive person who does this; we what they represent. Nor is it the uninto the same and the same of th ter from being generally known. The world ei flurt elonie eint tud .sogami niedt vol ersons or objects does not necessarily go drink or mairy integes so we cannot take welks among them; and what goes for

him have his way. is happier with entrances and exits, let ance of the weith well hearths, an obstraction, in fevor of the concrete Mick, his comeres and his books. Even though there are two comeres, each is unique in itself.

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ly flowing line-up that begins in the lower left hand corner and ends it the upper

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LEV TOMHAVE

to seu other at batu I ronwo gid Baiell An edf seol tonnan eye edt tud hat fiell because the shark can hee the pilot shark. Only the fly is worse then the pilot

the eye as a pilot fish moves with the sticks to its place, but which moves with

the eye, resembling a fly that stubbornly to thort ni soald beat a ni gained toqu

thank you). It started with a small black one of my eyes (the other one is OK.

on this now because I have a cataract on

symbolic way of speaking, this talk about wandering and traveling. I am an expert

beats no path into no picture. It is just a eye on tant exalceb to declare that no eye

If you will forgive me a little vernacular-

beats paths and can travel through pictures.

believe that the eye really wanders, really

the images. But, unhappily, readers may

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eye beating a path on which to travel in a picture". This describes the nature of

You have often heard of the 'wandering

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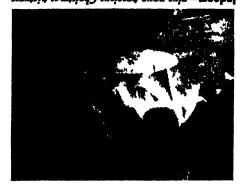
ot , fanotinatai ei "ence" ie intentional, to

One more glimpse into "line" before we

pictures won't be amiss.



Ovidoors — even in the dark G-B Photoflath lets you get it all, in thrilling detail. There's so much fun this Holiday season—don't" mits a trick"! Keep plenty of G-B Photoflath handy for every occasion!



Indoors—give your precious Christmas pictures that extra spark of spontaneity! For G-B Photoflash stops action, "catches" the once-in-a-lifetime twinkle or glance that makes the bug difference. You get 11 all... with dependable G-B Photoflash!

Ills ti tog tsoy sidT hiw year get it all! H2AJ7OFLASH

Outdoors, indoors, ... throughout this Christmas season

Outdoors, indoors...throughout this Christmas season ... take exciting pictures you'll treasure always, with G-E Photoflash.

You'll get it all . . . you'll be sure of light for every shot . . . when you use G-E Photoflash.

For G-E Photoshash is "packaged sunlight" ... lets you create just the effect you want, anywhere, anytime, day or night ... gives its famous punch of light for actionstopping, for bright, full detail.

Take better pictures . . . especially of Holiday fun. Use dependable G-E Photoflash with any cameral

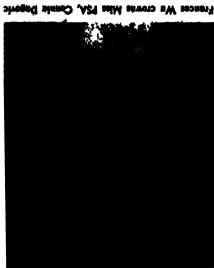
Remember, there's a G-E lamp for every photographic purpose













Entrance, Fresno State College



Big moment, picking Miss PSA



All photos by Docker, except entrance shot by M. G. Smith. Elmer Low, Frances Wa, and a spot of ton

"6(", was che vo-hous, France to Co. Since the Co. Since to Co. Since the Co. Since th daed it and want more,

Comming Section with "Miss PSA" sected at left, visiting names sected on piotform,

sesond lia serures All Phases Presno PSA Town Meeting Big Success

and Patricia Lauderbach. dent. Two other Fresno girls were selected dent. Two Other Fresno girls were selected as the Queen's attendants, Sylvia Moore Dugovic, 17-year old Freeno dramatic stu-

Greenhood lectured on "Field Trips".
Rahmel Melson moderated the Camera Club on "Simplified Portrait Lighting." Henry down to business. Fred Archer gave his talk visiting celebrities and then the group got Harvey Brown, as M.C., introduced 21

Clinic in a third. Geo. Cushman presided over movies and Merle Ewell led the color under way in another hall, and a Color the Main Auditorium, a Movie Clinic was While these lectures were being given in

At the banquet, attended by 217, Frances Wu crowned Miss PSA, whose whole fam
nly was thrilled at her selection. dno18

"Throwing" and Ken Mukyaza won third, all in the "A" group. ning. Elmer Lew took first with "Sharp Edge"; M. C. Smith copped second with petitions occupied the balance of the eveof Camera Club print and color slide com-Judging of the Central California Council

Thornhill and third to Dr. Barusch. ranch for "Locomotive", second to H. A. elide judging, first went to Dr. Leo Ba-H. Leiter and Eben McMillian, in the color "B" group winners were: Ren Tagnasini,

Paul Wolf on color. There was also a color elide abow and clinic. Deederick on "Desert Photography"; and Louw on lighting; Karl Baumgaertel on "A BaW Pictorialist Turns To Color"; M. M. model shooting and talks by Adrian Terlo noisquiser a bauol gaiarom yaband

Highlights of the Sunday sersion were talks by Borls Dobro, "How I Find My Pictures", and Francis Wu, "The Chinese Viewpoint of Photography".

Nell Longtin, Chairman of the meeting, ulthorsh apa sample exhausted in her meeting.

di most wond ar ban ASI wit rat neith agg this and bills minighed but wolfe. consignity on do dur share for PSA. It was a "We are so grateful for this opporalthough she sounds exhausted in her report,

> bleath an out and total attendance was the program. Registration was 609, but then PSA, of Hong Kong, seatured speaker of Heaple from all over California, and from Alients New York, Obio and Indiana decembed on France SEA Four Meeting.
>
> The for the France SEA Four Meeting.
>
> Longest Traveler was Francia Wu, Hon.

> and bething sult models, pesed by students of the College and the State Exhibition dencers, folk costumes and dancers, fashion registrants received a program, a map of Fresno Spenso, a badge and a box of Fresno reliate. The quadrangle was alive with received to be shall be bus vabrutae .M.A. e ta berrate mottoff.

> Phogley, Ceerge Cushman, Michael APSA, Shirby Hall, FPSA, Vella Sumbarian Textoow, FPSA, Karl Baum-dieser well-known exhibitors were on Frints by John Hogen, Francis Wu and

> these and pround they are the best of the connic rofis yabrutae hortata espoisses, men selM" sloidw is rodiegot-beg s. sipp.





Waybeyou'llike...

in this dependences you will find some receives photos received frog the current photos graphic magazines, flot a complete listing of sach magazines, not are all the faminity 1963 maga represented. The tist will grow ...

they abot Carlebad Caverne in color.

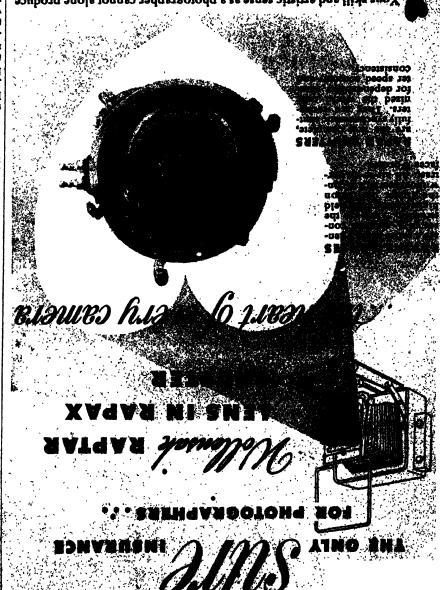
FoxTalbot, pioneer. . . Outdoor portraits in color, by Orate Sweet. . . Kimelight, Chaplin's new film . . Variations on a Megative, how to get them . . Enlarging from A to Z, by Joseph Foldes . . Fearging sonalize your portraits, with lighting discorning of the color protraits. . . Simple still lifes in color grams . . Simple still lifes in color by Anthony Cuyther . . plus the usual departments and helps.

Howell Conant. . Bounce light, a how-to-dowell Conant. . Bounce light, a how-to-do-it story . . Three lessons in color, with reader pictures . . . Fires are my hobby. Ed Heavey tell how . . . Joe Foldes tells how to use new coccine on problem negatives . . . Holiday pictures by eight top camera artists . . . Rolotson tells how to enhance picture with double-printed foregrenance picture with double-printed foregrounds that weren't there . . . Clon Milli photographe Hans Christian Andersen, the movie, that is . . . regular departments, etc.

COMMETCH Camerette "How to make table-top pictures", where to get ematerials, est building, lights, backgrounds, etc. . . . the versatile Joe Foldes on "Lenses" . . . Fashion shooting by Stan Wayman, using available backgrounds . . . Blue Philadelphia Orchestra rehearsale of the Philadelphia Orchestra gold chloride, a how-to article . . . Underwater with a box, what the tourist can get water with a box, what the tourist can get with a box camera at Florida's Marine-

U. S. Camera American of the U. S. U

American Photography Sun Valley Experts pur Schools py Harold Swehn . Photography is high schools by Harold Swehn . Everybody to your model, that them smoug your islends of strangers . Fortiol by Bayid Jeshsing Marie Specials is seen at sineasing photography is at sineasing Fig.



Your akill and artistic sense as a photographer cannot alone produce masterpiece prints. Much depends on your lens and shutter, the heart of any camera. A shutter must have accurate speed and consistency. It must any camera. A shutter must have accurate speed and consistency. It must any camera.

from corner to corner as well as in the center . . . high resolution without the sacrifice of contrast.

Every step in the manufacture of a fine lens is important. Take, for example, the elliptical shape of Mewton rings (see illustration). This is caused only by pressure from two fingers, Similar pressure from poor mountings will distort the lens and destroy image quality. Raptar lens elements are mounted

scrain-free, so exacting requirements, and are controlled by very rigid secure. In seleguard your photographic skill be sure your camera is secure. In seleguard your photographic skill be sure your camera is

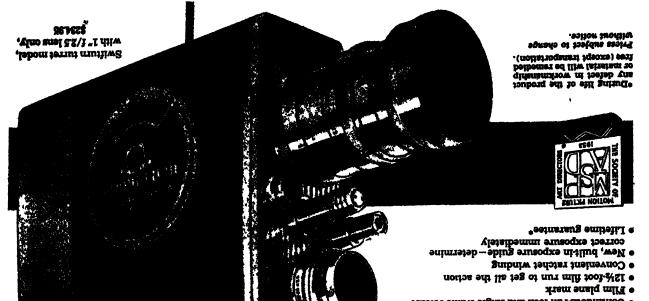
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EXCILING

turret. Most dealers offer liberal terms and trade-ins. desier show you both models – the single lens and the sure to see these outstanding "200's." Have your Before you make your choice of a camera, be superb quality in movie equipment - Bell & Howell. simplicity of operation, and the name that stands for wanted in a camera - beauty, dependability, make possible. Here is everything you've ever chrome trim. But proof is in the yaing of these cameras . . , in experiencing the verselility they to the eye in their gray scuff-proof finish and satin guilseque os ... "s'00s" wen basrd seedt see nov constants ever I You'll know it from the moment mm81 gaibbol saixagam tesatt 24T

RSUMITS

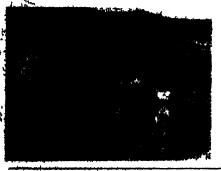
MOSL METCOME



You Needn't Be Big - Except in Spirit . . .



There have been replaced escetings and Town Mactings sponsored by councils and other large groups, but here is a meeting sponsored by a comerc club, a Regional Field Day, to "heleg closer together the PSA members of the replan and the camera clube". Sponsored by The Datles, (Ore...) CG; committee headed by Laffe Fester, with Walter Wellington, Ray McGuire and Deretty Welss. Sign displayed in rightentum hearby attracted touring PSAers found Mactena and Taxes. Attendence was chippet, 180; same of whom are seen in top pictors.





The Dalles (Celio Falls) is famous as spot where Indians fish with dip nets, a scene soon to disappear as new dam will soon submerge this very scenic location. Trippers had chance to shoot this as well as Indian families in full regalia. Colorful costumes and natural beauties of The Dalles made it a field day to be remembered. Pix by Foster.

Journal 1952 Index

The contributor and article index of the PSA Jaurnal is usually published in the Documbur issue each year. This year it has been prepared in the familiar format but is adiated separately for distribution to institutional subscribes.

With the reduced number of pages available for each issue of the Journal, inclusion of the Index would mean leaving out one of the Index would mean leaving out one of the Journal the Index consistency with the number of pages available for distilling never. By printing the Index oppositely, we have been able to keep one mean feature article in the book.

there feethers article in the book.

The Index, with title page for those who bind their copies will be sent postpaid on request to: Editor, PSA Journal, 28 Leonard St., Stantford, Cons. After Fab. 1, it will be trainful from Heldquarters.

Aprile At Halfway Point

Spinkling to pressy-live sensors clubs in inspiration estates, Materice II, Louis, APSA, approximatify consisting that first half of his material flow landing beautiful. In capital in the Sagaton, Managing 19th. Louis will remain in Southern California until Dec. 26th when he will begin his return trip through the southern states.

Five lectures have been scheduled in Texas. They are Jan. 2, El Paso CC; Jan. 5, Convair CC, Fort Worth; Jan. 7, San Antonio CC; Jan. 8, Baytown CC; and Jan. 12, Port Arthur CC.

Camera clubs in California and some of the southern states may still make arrangements to hear Louis' lecture on child portraiture. Until Dec. 24th he may be contacted care of Alan L. Harris, 1111 Alta Loma Rd., Los Angeles 46, or through Mrs. Barbara Green, 30 Willow St., Brooklyn 9, N. Y.

PSAers Judge News Contest

Dr. Glenn Adams, APSA, George R. Hoxie, APSA, and Frank H. Richterkessing, APSA, were judges for the newspaper anapatot contest conducted by the Louisville Courier-Journal. Sunday magazine section, in amouncing the awards, gave a nice write-up to PSA in the story about the judges. Two weeks later, Thomas V. Miller, Jr., Camera Editor, devoted his column to a full stary on the PSA Convention, in New York.

In The Fereign Press.

Each month we see many fersign photographic publications. Firm, we find townshing of general instructive plan so notes in this grainers. Some of the publications lieted are evaluated in libraries, some through photo stoins, all by direct subscription. Fould fieldly furnish the address and subscription resea, when known of any magnetics from which we quoti-Fits your PSA Editor. Language in which publication is pranted it indicated by suitable, abbreviation following city of publication.

Photo-Technik und Wirtschaft—Berlin (Ger. w/ Eng. summary.) Sept. 1952. The German trade-mark problem still not clarified since war. This article tells of buyers throughout the world being confused by illegal and haphazard trade-mark practices on the part of manufacturers and exporters. Another item calls attention to the recuperation of the photo industry in West Berlin. If you are interested in German movie projectors (silent and sound) a directory of these may be found in the July issue.

Photo-Magazin—Munich (Ger.) Aug. 1952. Press photography for the small newspaper by Frans R. Falkson who uses only a Retina II with Heligon F 2 lens. Several examples and many suggestions as to sources and methods are offered which should prove helpful in any country.

Photography—London (Eng.) Sept. 1952. The first of a new series of articles on print quality by Ian Chipman, brilliant instructor. He says in part: "It might be a motto for us all, put where we can see it at least once a day, on the bedroom wall or underneath our favourite quart glass. It is this:—"The effect of everything that goes into the making of a photograph shows in the print". Only the best of everything, therefore, will give the best print".

Photo France—Paris (French) A current series titled "Architecture and Gardens" show French chateaux and formal gardens taken by different photographers. A concise history of each is given. The series began with the June 1952 issue.

Focus—Bloemendaal (Dutch) Aug. 1952. Smaller-than-miniature cameras. A serious analysis of various increasingly popular subminiature cameras including samples of obtainable results.

Photo Guide Magazine—London (Eng.) Aug. 1952 mentions an article in British Journal of Photography which describes a patented device for self-portrature. Through a multiple periscope reaching from the camera viewfinder to the subject the sitter can see himself as the camera sees him. He pushes the periscope away before releasing the shutter.

Japan Photography—Tokyo (Jap.) Sept. 1952. Loaded with interesting pictures well worth a second look. As for the articles—our Japanese is inadequate—so sorry, please.

OSL.

TSA: JOURNAL



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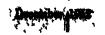


MALLINCKRODT CHEMICAL WORKS

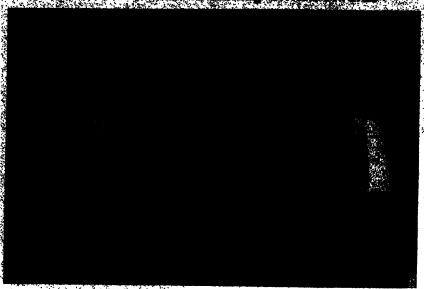
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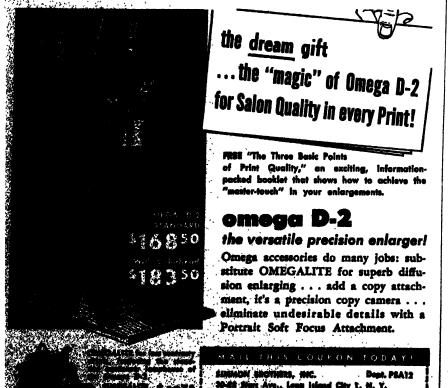
Critics Get Critical in Picking Critica Awards



When you got right down to it, the only way to pick a winner from a big bunch of prints is to pur them on the floor and get critical!

That is what Jackie Judge (Modern Photography), Bruce Downes (Photography), Jacob Deschin (N. Y. Times) and Ed Hannigan (U. S. Camera) are doing here picking the winners of the First Ananal Critics' Awards sponsored by the Metropolitan Camera Club Council.

The awards were presented at the annual awards dinner of the Council on Nov. 10. Four equal awards were made to: William Berriel, Hypo Hounds, for "Silhouette"; Leo Lerch, Manhattan CC, for an untitled picture; Levon Roubian, P.P.A., for his print "March Northwester" and Harry Sheridan, Fresh Meadows CC for his "Sunday Stroll".



Deschin (Con.)

Kodak news that Kodachrome Film, Type A, 335, in the stereo loading, is now available along with the daylight time previously announced. Steree-Kodachrome, as it is generally known, is the new \$4.75 package that includes processing of the twenty stereo pairs it produces as well as steree mounting, so that when you new receive your color stereos, they come in mounts ready to be viewed. The new film is for use in stereo cameras making 23x24mm stereo pairs with standard spacing between pictures.

At a recent trade show, DuPont departed radically from usual procedure by showing eight products by other manufacturers, all related to the processing of this company's Varigam paper. These included the Aristo \$32.50 "Vari" lamp head for 4x5 enlargers; the Aristo Grad-a-con lamp for 4x5 and 5x7 enlargers and the Aristo Time-O-Lite printer. Other items were the Belleraft Varigram Filter Wheel at \$9.75, a device that contains five filters and a clear hole, and is operated by click stops; the Broun & Mosby Striated Filter; the Omega Filter Turret at \$26.75; and the Urban Striated Filter Unit and photofinishing unit.

Morse Instrument Company, Hudson, Ohio, has a small contact printer with ten individually controlled argon lamps and inflated platen for contact-printing up to 8x10-inch negatives. Franklin M. Morgan. Inc., 303 West 42nd Street, New York, nas introduced an \$80 Printmanager for fixing baths and other solutions requiring constant agitation. This company also offers eight models of a new-type darkroom sink, the Plastank, which is made of plastic-

bonded waterproof wood.

A new line of tripods has been placed on the Market by 'Arrow Metal Products, 108 North Jefferson Street, Chicago, Ill. These are known as Bowman "Lift" models, featuring the popular elevating feature. They are available in three and two sections. Arrow's Archer models, which have a panhead but no lift, cost less. An inexpensive model is the Archer 53, with a junior type of panhead. Prices of all Arrow tripods range from \$14.75 to \$36.95. Write the company for descriptive literature.

Reader Survey

As this issue of the Journal goes to press, first ballots are starting to come in, your votes on the Journal contents. If you have not sent yours in yet will you please refer back to page 667 of the November issue and check off your preferences?

The first scattered returns from the nearby precincts do not indicate any definite trends. (We're writing just a day after the national elections and can't get all the jargon out of our head!) The results will not be clear in any direction before the end of the month, and with our foreign members, for several months.

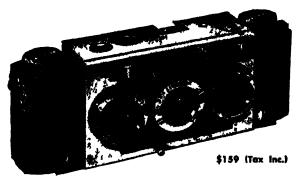
We hope that by next month we can run a preliminary tabulation without analysis and a month or so later an analytical report. In any case the contents of the Journal will in the near future be aligned with the wishes of the majority as indicated by your ballots.

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America's foremost stereo camera line

FINE stereo photography demands that the entire stereo-photographic system — camera, mounting, viewing, projection — be closely integrated to simplify stereo and to give the stereo fan maximum enjoyment. Compare the Stereo-Realist line with any other and see why only the Realist can give you this completely matched, engineered equipment of the finest quality, broadest

range, and greatest economy of operation. Your camera dealer will be glad to show you this complete line of equipment and accessories and/or provide you with an up-to-date catalog and price list or for complete information write: DAVID WHITE COMPANY, 387 W. Court St., Milwaukee 12, Wis.





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Extra Realist Viewers are a "must" make it easy for group enjoyment. New, low cost Viewer specially designed for vol ume purchasers Both have fine features no other viewers on the market can match.



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Consists of three major
stems needed for Perma
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CAMERA-ACCESSORY BAG Fspecially designed for RFALIST camers accessories, compartmented Alitop grain saddle leather. Variety of sizes and colors.



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A conversion, haze, and
fish filters. Absolutely
parallel and without
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The perfect mount for stereo. Durable, clean, easy to assemble. Engineered in three sizes for projection and viewing.



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Eliminates possibility of
losing valuable film.
Puts name and address
right on the film. Convenient pocket-size.



viewer Transformer Provides stendy, even source of illumination equal to fresh batteries, Shockproof metal case; 12-foot cord.

"Tops" Booked Year Ahead; Second Being Readled

The traveling "Tops In Photography" Show announced in October has been booked solid until September, 1953. Les Mahoney, Chairman of Tops, has announced he has his committee at work on a second collection so new bookings can be made for those now on the waiting list, and new applications.

The schedule as released in early November, and subject to change, is as follows:

Lake Placid, N. Y. Saranac Lake Camera Club Nov. 15 to Dec. 15 Detroit, Michigan Detroit Lutheran Camera Club Dec. 15 to Jan. 15 Pittsfield, Mass. Berkshire Museum Club Jan. 15 to Feb. 15 Quincy, Ill. Photographic Society of Quincy Feb. 15 to Apr. 1 Salt Lake City, Utah Apr. 1 to May 10 Photochrome Club Prescott, Ariz. May 10 to June 15 Prescott Camera Club Madison, Wis. Community Center Photographic June 15 to July 31 Club

Salisbury, Md. Salisbury Camera Club Aug 1 to Sept. 15

Requests are on hand for shows in Toronto, Sandy, Utah, Merced, Calif., Bromerton, Wash., Kalamazoo, Mich., Wichita, Kan., Reading, Ohio and Maryville, Tenn. Add your club to the list by sending an air mail letter to Les Mahoney Chairman, Tops in Photography, Box 1828, Phoenix, Aris.

What is "Tops"?

"Topa" packages contain everything you need to put on a top-flight photographic show except for the place, the tickets and the audience. There are B&W prints by outstanding photographers, color slides by top exhibitors, a group of nature slides of superb quality, a movie that is really tops that is the basic kit. As we add kits there will be variety; sets of technical prints, perhaps a medical or biological show, eplor prints by various processes but whatever the combination you get might be, you can be sure of one thing—it will be "Tops In Photography".

HOW DO WE GET IT?

Any PSA club can sponsor a Tops above. Make your application to Les Mahoney at once so you won't have to wait for it. If there are several clubs, or a council, it might be better to have the group work together, because it is a hig joh.

WHAT MUST WE BO?

You must provide a suitable place to have the alone and a place to project the slides, and aportes. An art missessie, a large public library, an industrible of institution, or a entrable half. The slides should have about two projection to less days, with at least two projection to the implication, there are best two projection, and the implication, there are the slides, good for a large with all the residuals.

or may be used simply to control the attendance.

There are two additional things you can do

You can combine the "Tops" show with a public show promoting photography, with talks at the beginner level, clinics and demonstrations. Or.

You can build a field day around it, as has been done in Phoenix, Montgomery and other places.

In either of these cases you should call on the local photo dealers for help in operating and in underwriting the modest cost of such a show.

WHAT DOES IT COST?

The show itself is free, except for the shipping charges from the last point. You ship it on collect. The only other costs are local; rental of space, printing, etc. Some clubs underwrite the whole show, some ask the dealers to help, some make a small charge for tickets.

WHEN CAN WE GET IT?

Get in line, folks. File your application right away with Les Mahoney at the address given above. He will notify you well in advance of the probable dates a kit will be available to you, in ample time to pin down arrangements for a hall, start publicity and expand your committee to work ing size. Remember this . . . it's more fam think & dalon, and less work.

Camera Specialty Co., 50 West 29th Street, New York. The Wingia Expospy, Meter, measuring about 1 inch long, a little more than 1/2 inch wide, is the visual extinction type and costs \$2.25. As folding cover pretects the meter when not in use. The Preston Midget Panhead, which measures 8 inches long and is made of aluminum and steel, works on a rotating control shaped like a barrel and providing for horizontal panning and vertical tilting through 360 degrees Red dots on each half of the barrel are matched when a level position is desired. The price is \$2.95. The new Caspeo Dimensional Viewer for 2x2 alides, an 8-ounce all-aluminum device, takes card, glass or metal mounts, and costs \$2.95.

The Kodak Flexiclamp, a pocket tripod substitute for supporting a camera or flash extension on flat or tubular surfaces up to 2 inches thick, is offered by Eastman Kodak. The \$4.25 device, a C bracket padded with felt and rubber, has two swivel connections with wing nuts, triple-threaded screw for tightening and a standard tripod screw.

Clingtite Letters, a titling kit for movie-makers, are plastic, non-adhesive letters that adhere on contact to glass, metal, or porcelain or other non-porous surface. A \$2.95 kit consists of more than 150 1-inch ied plastic letters, numerals and figures, and two plastic coated 8x10-inch titling loards

Kodak offers a \$1.25 tile box for 2x2 slides. It's the Kodaslide Flexo File, which holds 360 card-mounted slides, 124 glass



alides or 160 Kodak Stereo slides. It contains four sections and twelve removable septums for titling up to 16 groups of slides.

The Capri Rangefinder, which has three adjustable screws for vertical and horizontal alignment, is a recent import of the Interstate Photo Supply Corp., 28 West 22nd Street, New York. The finder fits the standard camera accessory shoe, measures from 2 to 50 feet and infinity, is leather covered and costs \$4.95. A leather case is 75 cents.

The complete line of Astro (Berlin) telephoto lenses in focal lengths ranging up to 40 inches and supplied in mounts to fit most 35mm and 2½x2½ single-lens reflex cameras and 16mm and 35mm motion picture cameras, is offered by Ercona Camera Corp., 527 Fifth Avenue, New York, who will send descriptive literature on request.

Enteco Industries, Inc., 610 Koscinako Street, Brooklyn 21, N. Y., announce screwin adapter rings to fit lenses recently added to the market. Write them for brochure. The company also has polarising filters in all sizes and mounted in duraluminum. The price, depending on size, ranges from \$3.50 to \$14.

Stereo fear will be interested in the

THE PROPERTY.

frame for adding bellows in front of or behind the camera; a universal leahind-the-lens shutter with internal synchronization, with batteries housed in the monoral tube of the camera; a, special remote control mechanism, and lots more. The camera is \$259. A 5x7 model will be evallable later.

Speedlights

In the electronic flush field the Synctron 200 is offered by Dormitser Electric and Manufacturing Co., 5 Hadley St., Cambridge, Mass. Fosture of this new unit is its dual light output control: 200 wattseconds or 100-watt seconds as desired. Flash duration is 1/1250th, recycling time 15 to 20 seconds. It operates from wet-cell storage batteries or 115-volt AC, weighs nine pounds, measures 3%x91/x91/2 inches. Guide numbers for black-and-white, are 400 and 250, for 200 and 100-watt-seconds, respectively; for daylight Ektachrome, 60 and 40, respectively.

Two dry battery units have appeared. The Johnson Ventlite Co. has Rocket 100watt-second and 200-watt-second models, at \$115 and \$175, respectively, and the Photogenic Machine Co., a 100-watt-second \$120 Little Giant, The Rocket uses five 90-volt B batteries. gives black-and-white guide numbers of 375-500 at 100 watt-seconds, 500-550 at 200; color guide numbers of 40-50 and 75-95 for 100 and 200 watt-seconds, respectively. Each unit is provided with two out-

lets for light extensions.

The Little Giant, which uses 225-volt dry batteries, incorporates a high-low switch to permit operation interchangeably at 50 and 100 watt-seconds, thus providing a lighting control for low and high-intensity needs. Two types of reflectors are inter-changeable on the Little Giant, the conventional 60-degree flood and a narrow beam long-range reflector. The number of flashes the Rocket and the Little Grant will yield varies from about 3,000 at 50 watt-seconds to 1.000 at 200.

Accessories

The Bertram Chrostar Exposure Meter, an improved model of the Bertram Chronos photoelectric unit, has been placed on the market by Willoughby's, 110 West 32nd Street, New York. The \$24.95 (with lapel chain) device has a highly sensitive cell, is designed for direct readings with still or movie cameras, provides for ASA and Weston systems, covers exposures from 1/1600th second to four minutes and diaphragm stops from f/1.5 to f/22 and movie speeds from 8 to 64 frames per second. The meter measures 2% inches across by 1 inch thick, and weighs only 3 ounces. Shaped like a watch, it fits in the hand and

may be carried in pocket or handbag.

Davis & Sanford Co., 553 Fifth Avenue, New York, has a studio-type tripod with a center post that operates by spring action, eliminating conventional cranking. Made of lightweight aluminum alloy, with 2-inch diameter center post, the tripod falls down to 26 inches, extends to 41/2 feet. The tripod head may be tilted in any direction. There are two models, at \$75 and \$99, and accessories that include a side arm extension for shooting at low levels, and an extension section to raise the triped 2 feet higher.

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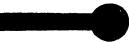
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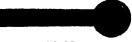
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_By JACOB DESCRIPT, FPSA.

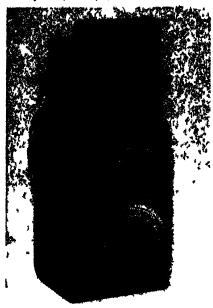
A new stereo camera and the first 8mm Bound projector appear to have made the most stir in the current batch of product announcements.

The new stereo is the Revere 33, which uses regular 35mm er Steree-Kodachrome essettes, and signalines the Revere Camera Company's entry into a new field. Until now they have been preoccupied chiefly with the making of smateur movie cameras, projectors and tape recorders. Although the camera does not introduce any major new developments in the stereo field, it appears to be well designed and constructed, and has come attractive features. Equipped with 35mm f/3.5 coated Wollensak Amaton anastigmat lenses which stop down to 1/22. and the Wollensak Rapax shutters with speeds from 1/2 second to 1/200th, time and bulb, the camera is \$174.50. Features of the new camera include coupled 1.2x magnification superimposed image rangefinder and viewfinder in camera top; conventional miniature film loading; removable back; automatic film transport and shutter setting (but double exposure when desired); parallax adjustment; level gauge visible at bottom of viewfinder; flash-synchronized; provision for exposing single frames; filter retaining rings in lens barrels, and recessed lenses that obviate the need for lens hoods. A focusing stereo viewer, with interocular adjustment, built-in light source and threecolor plastic body, is \$18.50. A saddle leather case is \$12.50 Incidentally, the instruction manual that comes with the camera is one of the easiest to follow we have ever read.

The 8mm sound-on-film projector is the Movie Sound 8, made by Movie Mite Corporation, of Kansas City, Mo., and distributed nationally by O. W. Ray Corp., of New York City. The projector is a complete single-case recording as well as projection unit with a six-inch speaker and a microphone. The total cost is \$398.50. A very narrow magnetic sound stripe is added to the edge of a silent film in a service offered at present only by Reeves Soundcraft Corp. and available through dealers The film is then projected as usual, at 16 or 24 frames per second, preferably the latter speed, and the recording is made by speaking or playing music into the microphone. When the film is run through again the recording is played back. The cost of sound striping the film is \$1.75 for a 50-foot reel of 8mm film. The projector can show 1,600 feet at one time, can be used as a public address system without recording, and weights 34 pounds.

Cameras

The Grafies "22", an improved version of the Circ-Sex 24x24-inch twin-lens reflex countries recently acquired by Grafiex, Inc., Stochaster, has been placed on the market in 1855. The Sham 1/3.5 Grafiex control line and Gentury shutter with built-in flush spicelylightships are both made by Wellesgales, The Juddy, long to 1/3.2. Shutter

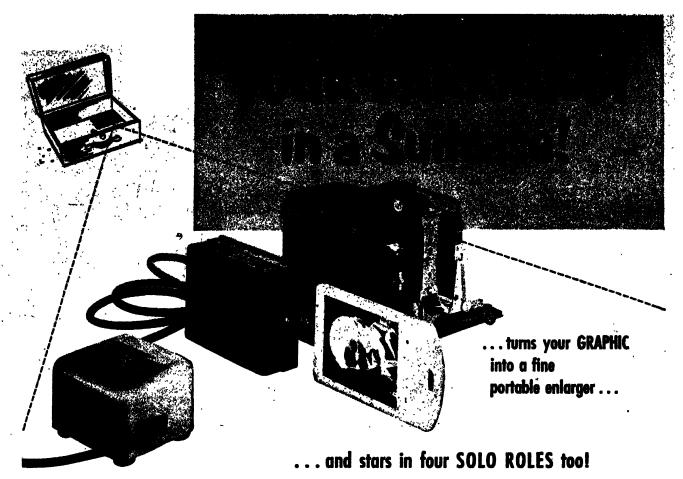


speeds are 1/10, 1/25, 1/50, 1/100 and 1/200, plus bulb and time settings. The speeds are color-coded to indicate which are to be used with X electronic flash lamps or F or M regular flash lamps. Other features include a built in field lens for brighter ground-glass focusing, a 3x built in magnifier, eye levs sportsfinder, simple film loading, spring loaded red window, and metal construction A leather carrying case is \$8.50.

A new model Praktica FX, single-lens 35mm single lens reflex camera with pre-set diaphragm is announced by the importer, the Kine Camera Co, 11 West 20th Street, New York. The camera has built-in flash, focal plane shutter speeds to 1/500 second, and is available at \$139 50 when equipped with the f/1.9 Meyer Primoplan or f/3.5 Zenss Tessar; \$169.50 with f/2 8 Tessar; \$199 50 with f/2 Biotar An eveready case is \$10.95

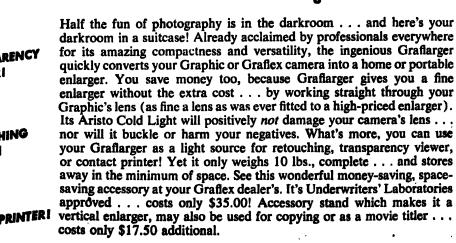
Camera Specialty Co., 50 West 29th Street, announces importation of the new Tennar Folding Camera, which takes No. 620 film for eight 2½x3¼ inch pictures and costs \$16.75. The camera has built-in flash, direct sports-type viewfinder and a universal focus lens. Accessories include a \$4.95 flashgun and a \$4.75 holster-type case.

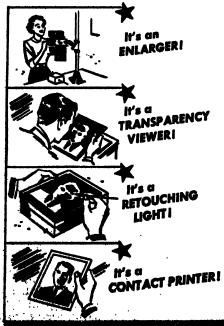
The Sinar, a 4x5 view camers made in Switzerland and imported by Karl Heitz, Inc., 150 West 54th Street, New York, now available in a new model, appears to be capable of doing a remarkable number and variety of technical handsprings. For instance (it says right here) it will take wide-angle lenses with focal lengths dawn to only 2 inches, using a special wide angle ballows. By adding one or mere bellows, it will also take telephoto lenses of any focal length. The camera piny he tilted in any desired direction, and has a mushbar of hivel-subtenessed inchesion, and has a mushbar of





With Aristo Cold Light





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PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa. Randolph Wright, Jr., Headquarters Manager

The President Report

Thirteen weeks seems like a ergue with fig bugs, but that is wh been going on since before the Co The only reason for bringing it up to explain why so many letters been answered as promptly as we'd bot and why I missed the desiline last a

A lot has happened in those weeks. San Diego, with Charles Wilson as chairman of a hig PSA Town Meeting, saw a two-day show of true PSA importance. So did Freeno under Nell Longtin's leadership. Those were tangible, valuable performances by PSA'ers for photography and for their communities. Equally important, though less immediately exciting, is the progress in a number of directions that will show later: things like the Gene Chase Regional Activity program and Phil Maples' Recorded Lectures. You will soon hear more about both of these and a lot of others.

¥.

Y.

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But since this is your report, here is some of what happened on the trip I hoped would both get rid of the bugs and bring back some of the much-needed pep. Lunch with London photography's Grand Old Man, the revered J. Dudley Johnston who gets younger each year: dinner with Percy Harris, ex-President of the Royal and long-time good friend of many of us over here; a short visit with R.P.S. President Dennis Wratten: tea with Mrs. Rosie Maingot who lectured here a few years ago. Missed Secretary Hallett of the R P.S. who was in France at a convention, but learned enough of what is happening to assure you that closer cooperation between PSA and R.P.S. cannot fail to benefit both of us.

In France, had a thrilling and fabulous dinner with another of photography's splendid seniors, L. P. Clerc and Mrs. Clerc. You know his authoritative books it is too bad that you cannot meet him. Also in Paris. a dinner with our new Honorary Representative to France, Mr. Edouard Belin, President of the French Photographic Society. M. Belin is the inventor of wire-photo which he demonstrated in this country many years ago for Pulitzer's New York World and St. Louis Post-Dispatch, and he also has many television patents dating back to 1911. I hope that he will some day honor us by attending one of our Conventions.

At M. Belin's invitation, Mrs. H. and I attended a meeting of the Society at which Beaumont Newhall gave an excellent lecture on Eastman House in French. To address the Society in their own tongue must have been terrifying beforehand, but Beaumont did a fine job and made many friends for America.

As a last word on the trip, September and October are most definitely NOT the time to try to make a serious movie in France: go in the spring they sing about!

Back trying to work, you will be glad to know that the new Journal setup is running very satisfactorily close to the figures in the budget. Membership jumped by a net of 126 in October. Approximately minety of the best PSA'ers sent in the Volunteer forms that have appeared in fecent J. nals: there are interesting John for about which they will beet more

the ideal Christmas gift

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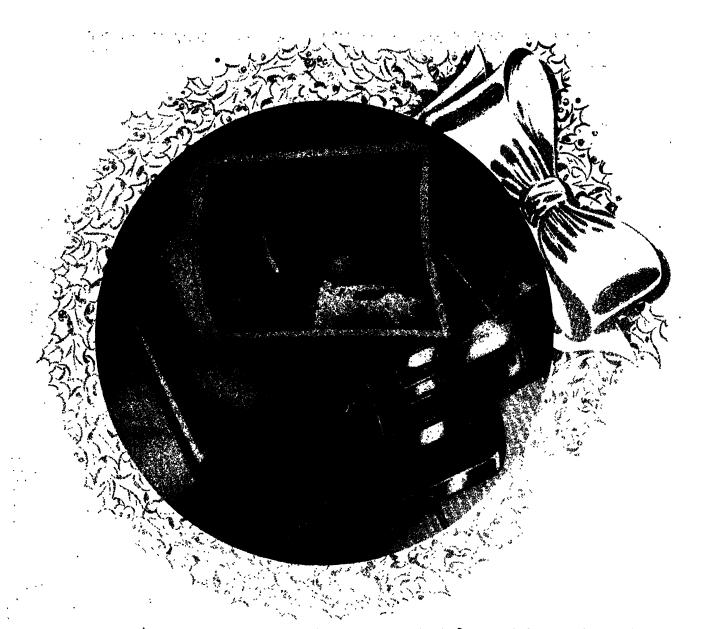
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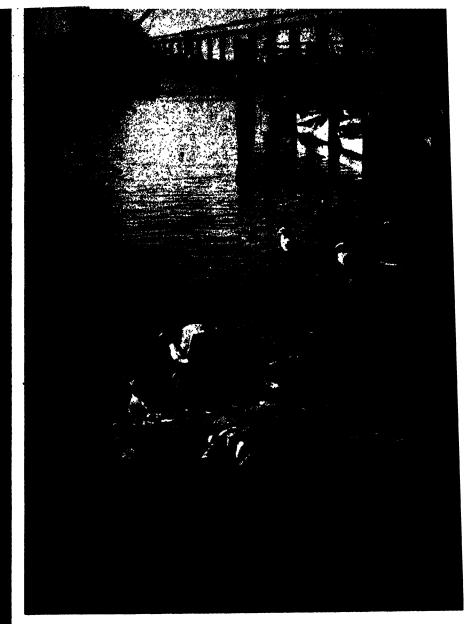


POLAROID Land CAMERAS



Pathfinder Model 110

OSC JOURNAL



in the Harbor---Morning

Dr. D. J. Ruzicka, Hon, FPSA

See Page 69

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OFFICIAL PUBLICATION

OF THE PHOTOGRAPHIC SOCIETY

TO AMORE A

statute said the picture. I hoped he would selecting that path through which he would travel. But Don, he refused to do that, in fact I could not make him trace anything.

I could not draw with him because he could not go in a straight line either horizontally or vertically and when I wanted to trace a curve with him he came up with a zigzag. He did not behave as a good little cataract fly should, but he proved to me that that eye travel dope is just a dish of tapioca.

Now the fly is new but the eye is old; it has done plenty of picture making through half a century. If such an eye cannot travel on self-beaten paths how will an inexperienced eye "travel"?

The line-composition is where your mind says it is. You design the line of the picture in your head as a musician designs his melody line,—provided of course that you can design.

The Image That Must Be Supported



Many critics think that many images must be "supported". This used to puzzle me. Why should a little silver, paint or ink be supported when it sticks to the picture plane as ticks stick to a dog? Then it became clear: the critic mistakes the image for its subject. Imagine a movie critic advocating that Humphrey Bogart be punished for the misdeeds of the gangster he represents.

The still picture critic feels that if you show the foliage of a tree without the tree trunk, or the tree trunk without its foot on the ground the tree won't stand up; it may crash on some innocent by-stander and hurt him. So he says you must show the tree trunk and even the foot of the tree . . . or else your picture is no good.

Don't laugh Don: in art in which little images can "walk out of the picture", (a still picture, at that), or in which a 200 pound onlooker can be "thrown right out of the picture", anything can happen.

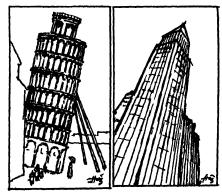
out of the picture", enything can heppen.
If you have the courage to trim ruthlessly, mitting off a whole lot of some of
the images, you may draw fite from come
critic who/her not enough imagination to



continue the images beyond the limits of the picture. Occasionally he is right, as when he nails you with an inept case of trimming; when you make an image appear to be that of a cripple, or you stick images of far away objects to the frame of your picture. But too often the critic is not criticising you; he is merely showing his ignorance or lack of imagination.

The Case of the Leaning Towers

Some analysts think that when you photograph a leaning object the image of it should be propped up. The citizens of Pisa are proud of their leaning tower and for a good reason. Unique and isolated objects are as attractive as unique and isolated images. Anyone can have a tower, but owning the only leaning tower on



earth is another story. How would they feel Don, if they would find the tower propped up one day? And do you suppose that they would approve of pictures, in which the photographer would prop up the image of the tower?

Nevertheless the "you-must-support-thatimage" school of criticism goes on forever.

The Leaning Towers of Great Britain

The problem of leaning images is a big one in Great Britain, where photographers argue leatily about an upright building's chance of appearing aloping in its picture. The traditionalists say "it must be vertical", the progressives say "it may seem leaning". The traditionalists say that since all painters of the past have pictured vertical build-

this day maint do Months, ar a pictures are not good.

The progressives say that this is into seventeenth Century when pictures which made by brushes and paint on converte for rich and mighty patrons; today we work with cameras for everyons who can look at pictures. Therefore we don't have to obey a patron's directions but we many work as we please. Since vertical buildings do appear leaning when photographed from an oblique point of view, why should they not be photographed that way?

The traditionalists say that we cannot see them that way. The progressives say that we can too. So the one party goes on objecting and the other party goes on making them any way they please.

But at any rate no one demands that the leaning images should be supported. Halleluyah.

Oddly Trimmed Images May Suggest That the Subject is Crippled

Some people trim across the images so that they appear to represent mutilated bodies, or the images seem to merge with the frame of the picture. These mergers should be avoided if possible, and no one should cut across images of joints of kuman extremities in trimming his pictures. It is "dangerous" to cut leg and arm images at right angles to their axes, because then the remainder of the image looks like a surgical stump and the onlooker can be pardoned for assuming that that was all the surgeon left to the subject.



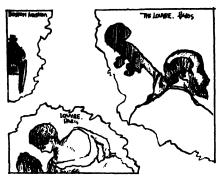
If a picture is trimmed properly a bright onlooker should easily guess from the part image what the entire object was like.

Less than one hundred years ago, when photography was still young, some brillient French painters started to experiment with this new mode of picture making and developed a novel way of trimming, (or "cropping" as some people say). Edgar Degas was the most brilliant of the let. He sometimes took a ballet dancer-image, trimmed off the hody and left the head in the picture. This gave fits to some long whiskered academicians who were used to confusing the images with their subjects.

That did not deter Degas from continuing with his courageous innovations in picture trimming. Some of these were quite startling and did not survive. He would, for instance, split an upright full-length image of a person vertically and gut one half into the picture, the other half he left out of it. It seems that such a system

metrically divided image would stick to the frame, so even he himself did not repeat this often.

He was greatly disliked by the traditionalists of his day who were the judges and jurors of the salons and ditched the work of their betters, even as it is done today. I remember having seen big piles of rejected pictures of famous salons, that contained very much better pictures than those exhibited. And the worst pictures of the salons are usually the work of the judges---themselves.



That was the case also in Degas' time. His judges are now gone and forgotten but Degas' pictures are frequently seen in the art museums of the world. Some of the academicians were probably forgotten while still alive and painting. Many painters and photographers are like Zombies. All you have to do to become a Zombie is to make plenty of old fashioned pictures after the fashions have changed. Keep on wandering on traditional paths when new traditions are being formed. Be a descendant not an ancestor; repeat what others have done millions of times before you. That will do it; you may hear people saying about you, "Is he still alive?" while you are still working.

Pictures Must Have Bases

Do you know the fellow who demands bases in all pictures? He thinks that pictures must have them as do houses, bridges and other structures. But pictures aren't built on the ground; they hang on walls or lie flat in books, albums and magazines.

Anyway what is a base in a picture? After some search I found that some critics think that the lower part of all pictures should be dark. They think that dark tones are heavy and will keep the print upright, as ballast keeps an empty ship on an even keel. I have heard a base-lover say that he would be glad if his printing paper could be pre-fogged in the factory since he has such difficulties in fogging that lower edge. Another fellow remarked that that would be a good idea also for pictures that must be fogged on all four edges to turn them into exhibition pictures. They were probably joking. They probably had fun doing their "flashing" and did not mind a few under or over flashed ones.

But the demand for a base made me visit some art galleries and look around for bases in pictures. I found that dark pictures had dark edges and light ones had light edges. Once if a while I found one that was light with a darkened lower edge and some dark ones with light lower edges.

According to the rule these should have been floating in space, or fallen on their sides. But they were hanging steadily and were valued paintings of fine collections.

To darken the lower edge of a high-key picture could ruin the picture. I mean a real high key picture, like an English Silver Point Drawing that has no dark spots in it. If you put a "base" into such a one you have a dark lower edge with a picture attached to it; the dark "base" will dominate the picture.

The Man That Walks Out of the Picture

The "image that-walks-out-of-the picture" is a major fault in pictures according to some critics. It is just an ordinary image of a full length figure that faces the picture's edge not far from it. This is a compositional tabu, it seems. I disagree; why should he not walk out? Perhaps he does not like it in the picture? Better still, perhaps he would do a favor to the picture maker by walking out, the picture being often better without any figure. But no such luck, no matter how glad one would be to see such a walker walk out of a still picture he will be there forever.

The research about this rule discloses that no great painter of lyric, romantic and heroic landscapes ever put a full length figure of the staffage near to an edge. facing outward. Painters like Corot, Claude Lorrain, Constable, Ruysdeal and Hobbema always kept their figures not very far from the center of the picture and if there were any figures near the edge they were facing inward.

So because painters of the distant past. of hundreds of years ago, did a thing, therefore photographers of 1951-2 and thereafter also must do it. At least that is what some critics expect them to do.

This, Don, reminds me of an anecdote that is worth retelling again and again. It happened that in old Europe the commanding officer of a small garrison was transferred to another garrison town. When he looked around in his new post he found that a 24 hour watch was kept over a field about a mile from town. The guard was changed four times a day and stuck to the place in rain, snow and ice, day and night. He asked the subordinate officer what the guard was guarding? What was the idea? The subordinate did not know. He himself had arrived many years ago, he said, and found the guard watching that spot then as he watches it now.

So the commanding officer looked up the records and found that 230 years ago there had been a powder tower on that spot. It blew up, was never replaced, but no one ever stopped the watch.

Many of our composition rules have a similar history.

You Must Give the Man Space To Jump Into

Perhaps you have heard of the rule that commands the picture maker to provide space for a moving image to jump, run or to walk into-"in a still picture. Don't let him smash himself into the frame or mat" is the admonishment. Well Don, if this rule is valid then that full length figure jumping through an upper corner of a picture by Tabard and published on your front cover not so very long ago is now dead or badly crippled. That figure was right in the corner, facing outward, smashing not himself but a lot of rules, and was not he a dandy?

Now I understand that Tabard is lecturing on Dynamic Symmetry, and is a very well known man anyway, so he cannot be accused of being ignorant. He busted that rule in the snoot on purpose, more power to him.

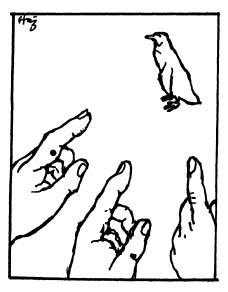
The Young Man's Future Is Behind Him

Another generally observed rule of spacing is this: Leave more space in front of a profile than behind it. This is supposed to be absolute; you do it with the portrait. of an old decrepit hobo the same as with the likeness of a young and hopeful hero.

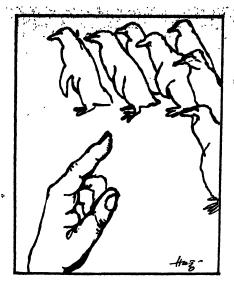
Now the best picture-makers observe this rule with images of young and hopeful subjects, but with portraits of old wrecks they reverse it. Somehow or other the space left around portrait heads becomes symbolic of the subject's age and life expectation. If there is a lot of space in front of the image that means a long life for him; if the space is behind him then it means that he has no future, only a past; there soon will be a funeral. It is a witty way to express your opinion about your subject, there is nothing wrong with it. Except that if you put a long and happy future in front of the image of an old tramp, you are either too optimistic for him or else you don't know how to use this spacing rule correctly.

The "Leading Line" Leads in Two Directions

Another cute rule is that about the leading line. Many people are dead sure that a line leads only in one direction. They therefore use it to lend emphasis to some image. They say: the line leads to it lend-

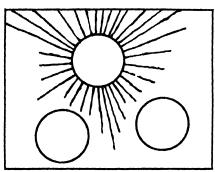


ing it emphasis and dominance. They go even further; they think that if something points in a given direction, (and this pointing can be done by beaks of birds) then whatever they are pointing at will become the "center of interest". This rule is all



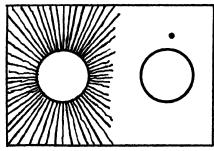
wrong, completely mistaken, it does not hold as much water as a torn sieve.

When I brought out my EMPHASIS IN PICTURES an aggressive critic accused me of overlooking the most important factor of emphasis or dominance: The Leading Line. He furnished an illustration to prove it. He said that the circle



with the lines leading to it was more emphatic than the other two that stood alone. He was right but he was playing (or trying to play) a trick on us Of course one image of a sort is dominant in a picture that includes two images of another sort.

To make the contest equal only two images can be used in a picture—the one with, the other without leading lines. If



you show them that way, you will find that the circle crowded in by the leading lines is much less emphatic than the one that stands alone and isolated. Every line Don, leads in two directions: to and fro. The lines that run into the circle also run out of it. The rays of the sun come more from the sun than go to it. There

Who Will Be Mr. P. S. A. of 1953 i

By Sewell P. Wright, APSA Chairman, Membership Committee

Right off the bat, let's make it clear that "Mr. P. S. A.", might turn out to be "Mrs. P. S. A." or "Miss P. S. A." We're going to talk about "Mr. P. S. A.", and use the masculine pronoun, knowing all the time that some smart gal may win this unique distinction, and all that goes with it.

What's the distinction? Well, Mr. P. S. A.

What's the distinction? Well, Mr. P. S. A. will probably be the most publicized person at the '53 PSA Convention in L. A. He'll sit at the head table at the Annual Banquet, and rub elbows with the biggest wheels in the Society, if you don't mind a nicely mixed metaphor. And he'll be presented, at the banquet, with an impressive plaque setting forth his achievement.

So much for glory—and you might as well omit that "pooh pooh" routine, because we all like a spot of glory, when we deserve it.

But Mr. P. S. A. gets a lot more than glory. He gets—and hold onto your hat, now!—a free trip from anywhere in the U. S. to L. A., and a swell room at the convention hotel for the entire duration of the Convention.

You'd like to be Mr. P. S. A.? Well, confidentially, so would we. Show us a PSAer who wouldn't! All those honors, and a free trip to the convention next year? Wow!

And now the cat comes out of the bag. To be Mr. P. S. A. of 1953, you have to do just one thing: get more new members than anyone else. It's as simple as that: just get more new members than anyone else.

Oh, of course there are a few little rules. Only fully paid memberships count. A member is a "new" member if a previous membership in the Society has expired one year or more prior to the date of the new membership application.

Well, now you know ALL. You have the WORD. We suggest that you start NOW to work toward this BIGGEST OF ALL PSA rewards. The race will be hard and tight later on; we have no doubt of that. Don't wait until next Spring to make YOUR start; if you do, the going may be pretty rugged, no matter how hard you work, simply because others will have started when we are recommending that YOU start: right now!

What happens to the "also rans"? Well, the Society will not leave them out in the cold, by any means. In addition to Mr. P. S. A., there'll be nine others, the nine closest runners-up, who will have a table of their own at the Banquet, who will be



Unofficially, Boris Dobro was Mr. P.S.A. of 1952, by virtue of having brought in the largest number of members this year.

Since the idea of having an official Mr.

Since the idea of having an official Mr. P.S.A. of 1953 originated at the convention in New York, all the nice things that will happen to Mr. P.S.A. of 1953 did NOT happen to Boris, but he was still the top man in new-member-getting, and all honor is due him.

introduced at the Banquet, and who will be awarded scrolls setting forth their achievements.

As soon as the ball starts rolling well, we'll publish a list of the current "Top Ten in each issue of the Journal. First such list will probably appear in the February issue. The name of the actual Mr. P. S. A. probably will be one of the big "secrets" of the 1953 Convention, but he—or she!—will know because as soon as the results are tallied and double-checked, immediately after July 1st, 1953, someone is going to get a wire from President Norris Harkness; a wire which will read something like this:

CONGRATULATIONS TO YOU, MR. P. S. A. of 19531 THE SOCIETY IS MICHTY PROUD OF YOU AND MOST APPRECIATIVE OF THE TREMENDOUS CONTRIBUTION YOU HAVE MADE TO THE GROWTH AND PRESTIGE OF PSA. THE SOCIETY INVITES YOU TO COME TO LOS ANGELES AT THE SOCIETY'S EXPENSE; A LOVELY ROOM HAS BEEN RESERVED FOR YOU, AND I SHALL BE PROUD TO HAVE YOU SEATED AT THE SPEAKERS TABLE AT THE ANNUAL BANQUET.

NORRIS HARKNESS

fore the leading line, as also the pointing beak, finger or roadsign are invalid as makers of dominance, unless the image they are pointing to is unique and isolated in the first place. If there is a single image pointing to many images, the pointing image is the dominant one.

There are many more rules of pictorial picture composition that could stand a little revision, correction and even elimination. I don't expect that this revamping and killing off of bad rules will ever happen.

Not that it matters. Picture making is everyones play or business. It does not make much difference whether you follow rules or break them, make master pieces or just snapshoot and doodle, you'll always find someone to admire your work or to thresh it into the dust. The main thing is that you should like your own work while you are doing it, having lots of fun at the same time.

Cordially yours, Nicholas Haz



Penn Station

Winter in Central Park



Dr. D. J. RUZICKA

Hon. FPSA, Hon. FRPS

By Boris Dobro, FPSA

AYBE CHEAT PHOTOGRAPHERS ARE BORN WITH ALL THE capacities which show up later in life. Maybe one can develop the outstanding qualities that make a great artist through hard work and training. Or maybe the real artist has the perseverance and iron will to work hard in order to bring out his inborn talents.

Dr. Ruzicka must have had an abundance of all artistic qualities in born and certainly succeeded in developing them to the highest degree.

He was born in a Bohemian village not far from Prague in 1870. His ancestors participated in religious wars, centuries ago, and the legend tells that although sparks flew when an axe hit one of those heads, hardly any damage was done to the hard skulls.

The Doctor must have inherited some of the qualities of those peasants, because he went after every goal he set for himself energetically and never took "no" for an answer when he wanted to achieve his aim. At the age of 6, Dr. Ruzicka was brought by his parents to a farm in Nebraska. There he used to go to the little white school and to work in the fields. At the age of 12 he left for New York where he studied pharmacy. After graduation he worked for several years in a pharmacy. It was at a time when pharmacist had to sleep behind the counter and answer the night emergency calls, even if the "emergency" consisted only of a nickel's worth of castor oil. Dr. Ruzicka managed to continue his studies and was graduated as M.D. in 1891.

He returned to Nebraska and took up the practice of a country doctor. Several years later he went back to New York and started practicing as obstetrician and pediatrician. He was one of the first doctors who used X-rays. Fascinated by the appearance of an image on developing his X-ray plates he was ready at this time to be lured by photography. It was not long until he owned a camera.

Two years later he was awarded a prize in a Camera Club and this was the first of the endless number of recognitions he received the world over. The first camera was a 5x7 Corona with a rapid rectilinear lens, then came the soft focus Pinkham & Smith semi-achromatic lens. It was this lens that he used to make the negatives for his splended platinum prints.

A few years later he used 6½x8½ and 8x10 cameras. The latter proved to be too heavy, too big, so he changed to a 4x5 Century camera. His first enlarger was a horizontal job, made in Chicago.

In 1911 the first 11x14's were made and exhibited. It was at this time (1908-1914) when Stieglitz was editing his Photo Era, with articles and illustrations which were very instructive and influenced the photographers of that time. Dr. Ruzicka was no exception.

His acquaintance with Stieglitz and Clarence White helped his development as a pictorial photographer in the best possible way. The publications of the distinguished German



A Dish of Fruit

photographer Heinrich Kuehne, were a great inspiration for the Doctor. He met Kuehne later during a trip to Europe where he came together with the famous group of "fathers" of photography like Zuchy, Holbber, Professor Kopitz and others in Vienna—this contact was another stimulant. Being used to the disciplines of science Dr. Ruzicka applied them to photography too. He studied systematically the effects of light and development upon a plate in order to obtain the negative that would yield a print of desired quality.

There were no reliable light meters at this time, so the Doctor started studying the actinity of light. He observed how long it takes a P.O.P.* to attain a certain tint in the bright sun, in the shade, early in the morning, late afternoon, or when the sky is overcast as well as during a rain or even during a blizzard. The knowledge of the comparative actinity of light helped to figure the right exposures and the evaluation of the reflectance range of the given scene made it easy for him to control the contrast of his negatives by shorter or longer development. He trained his eyes to evaluate exactly not only light but also the character of lighting.

He realized that the good old sun is not a constant source of light, not in strength and especially not in quality, and when this light is filtered through the hazy atmosphere it has to be evaluated in the right way in order to use it advantageous for striking effects in photography. All these difficulties were mastered by the Doctor almost in the beginning. This explains, partially at least, his rapid rise as a world famous pictorialist.

ever our younger readers, P.O.P. is printing-out paper, similar to today's proof paper.

Self Portrait



Raving overcome the technical difficulties in such an effective, thorough and logical way, Dr. Ruzicka was able to concentrate on the artistic aspects of his picture making—this is more than many photographers of the younger generation have achieved.

Those systematic observations gave the Doctor such an extraordinary feeling for lighting, and he learned his lesson so well, that he never started using a light meter, not even for color, and his color slides are as perfect as can be. However, we do not recommend this procedure for general use by all photographers.

He even destroys the myth of the short brightness range of a scene a modern color film can register. His views of lower Manhattan and Grand Canyon taken against light are unbelievably rich in shadow details, and the highlights hold beautifully. His sensitivity for light values is so great that he uses the extremes to which the given photographic material is capable with the greatest of ease.

There is no fuss about these things either when he gives his sincere explanations: "can't you see, you have to learn to use your material right and you can't help getting good results." He sincerely believes it's just as simple as that. It must be easy for him because he had the will-power to work hard until he mastered the medium, he has the gift of observation, and the capacity of logical thinking as well as the supersensitivity of a great artist.

Knowing the way Dr. Ruzicka goes about his work, I am sure he studied most of his aubjects until he found out, not only what hour of the day and what day of the year the desired effect was present but also how to capture it for the final result, how to render it with the minimum of losses on the photographic paper.

the photographic paper.

One of the Doctor's "secrets" in photography is early rising. Most of his famous pictures of Wall Street, Downtown Manhattan and Central Park were taken in the early hours of the day when the average city dweller is still sound a sleep. For some of the pictures, which not only made the tour around the world and were instrumental in establishing the great reputation of the artist, astronomical calculations were necessary. As an example, Dr. Ruzicka figured out that the sun will be in the right position for his Pennsylvania Station pictures at a certain hour on March 16th of that year, and he was right.

For those shots the Doctor used one of his "latest" cameras, a 21/4 x 31/4 folding camera with a shorter than normal lenof some unknown make which seems to be some kind of forerunner of the modern wide field lens. This camera is very thin, fits in the coat pocket without bulging it, there is no rangefinder, it has a home made paper scale instead, and an old "Kodak" type of viewfinder that has to be shielded with the hand when in use. Many of us would be lost if we would have to use this camera for an important shot, one has to get used to it, I guess. Anyway it is a priceless instrument in the hands of the master. He is working so unobtrusively with his unpretentious "Kodak" that hardly anybody is paying attention to this "ordinary"

photographer and there are never people staring at you out of his pictures, and that is exactly what he wants.

The great art of picture evaluation, the extraordinary sensitivity and capacity of evaluation of light and atmosphere enables him to take his pictures precisely at the most appropriate, fleeting moment when the desired effect can be captured at its best; an effect that will never occur again.

Last year I was privileged to observe Dr. Ruzicka at work. At a given moment, despite his 81 years, he ran down a slope covered with slippery ice plants, sure footed like a mountain lion, just to shoot a close-up of one of those California oaks he likes so much. As answers to our admonition to be careful there was one of his charming smiles that will disarm anybody. and the simple remark, "Can't you see, I could not afford to miss such a beautiful tree like this one--there are not many of them, and did you see the sunray just on the tip of it, it's gone now?" Well, we had not seen the sunray, we were only worried stiff about his taking a had spill. He just would not miss anything that will make a picture he wants, if he can help it.

To stabilize his camera he presses it against his face-he does not need to look in the viewfinder, so well does he know the acceptance angle of his lens. His sight is slightly impaired lately but his photographic vision is just as keen, just as refined as ever. Most of his black-and-white shots are taken at 1/100 or 1/50 sec. without a tripod, and the Kodachromes at a 1,25 and even 1/10 sec. without a tripod, tanding like a rock and holding his camera with an iron grip, despite a couple of missing joints on his fingers. Those had to be amputated as a result of his previous work with X-rays when the danger of burns was not known and the protective means of today had not yet been discovered.

A correction at this point is necessary, I said "without tripod", there is a substitute the Doctor uses. He has a string about six feet long in his pocket with a noose on one end of it, which is put around the camera. He steps on the other end of it and pulls during the exposure—this stabilizes the camera considerably. This string (famous by now) serves also as a "range finder" of a sort, because there are knots one foot apart and it is a very handy measuring tape for close-ups. Needless to say, the clever Doctor may occasionally use the same string to tie the little package containing his lunch when he goes along for a long hike.

This inimitable urge for self-expression keeps this outstanding man alert and young to this day and his latest pictures are just as outstanding today as they always were; there are no longer platinum prints or bromoil prints—they are chloro-bromides and Kodachromes.

Dr. Ruzicka is considered by all who know his work as "THE" pictorial photographer, one of the greatest pictorial photographers of all times. He is a man of highest artistic perceptions, an immaculate taste and great versatility. From the long forgotten Orthonon plates developed in the most modern photographic materials including Kodachromes the highest quality of Dr.

Runicka's work has not changed. His platinum prints, his bromells or gold-toned pictures on chloro-bromide paper have all the beauty, the "stamp" of the great artistic personality and talented vision of unique intensity.

Like in every case when we see highest achievement in any human endeavor there is inherent talent combined with a zest for hard work, love for the medium and endless patience. There is nothing hurried about Dr. Ruzicka's work. Every subject is studied with great thoroughness, interest, ability and love.

A good example is his "Manhattan Bridge" over which he wanted a certain kind of cloud in certain position, in combination with a certain kind of lighting. He went there every time he saw the right clouds in the sky but they just did not come in the right position, or the right arrangement. However, one day the conditions were right and his fine picture of the Manhattan Bridge was taken. What does it matter today that it took 7 years of waiting, a masterpiece is certainly worth it.

That is a typical example that shows how this master mind works, it proves his extraordinary imagination that sees the finished picture in advance a long, long time before it is actually being caught on the film and transferred to the paper. All his achievements Dr. Ruzicka has attained without having a single "secret" formula or a magic developer, his only secrets are an immense talent, vision, greatness of thought, imagination, love for photography combined with lots of patience. Dr. Ruzicka has set his standards high, yet he is capable of holding to them despite the demands created by his extraordinary versatility.

His technique is so excellent that he can render any lighting effect, any mood he is after, in the most striking way. His subjects are always not only well lit, they are surrounded with light, detached from the background. The highlights are rich and the shadows hold enough transparency to satisfy the most curious human eye.

Regardless what his subject is, little girls on the beach, boys on the pond, the mighty Manhattan Bridge or the interior of Penn Station, there is always the same warm human approach, the slight warm smile that is felt in every one of his pictures. You can feel the warmth of the sun or the chill of his snow, you can feel the great love for photography and the great hand of the artist in every piece of work he has done. His pictures have been hung all over the world wherever photographic exhibitions are held. It is hardly necessary to mention that Dr. Ruzicka has received all honors the Photographic Societies all over the world have to give.

He is the recognized Dean of Salon judges, but all the honors are only a token of the great appreciation and admiration for the great photographer who gave so much to photography and who inspired so many photographers. Lucky are those who have met this fine gentleman and artist, luckier are those who were honored by his friendship. His always kind words and his inimitable smile are like a benediction.

We all who are his friends, we all who love photography wish him many, many more happy years of picture making.

Speed The Parting Guest Speaker

By Dick Bird, FPSA

A Motion Picture Division Feature

Through the disarray of recently vacated chairs, the Guest Speaker threads his way, hastily collapsed projection screen under his arm. He steers an erratic course through the scattered chairs towards the projection table in the centre of the room.

As if to speed his departure, a mantle of darkness settles on his shoulders as the hall lights are flicked off behind him by an unseen hand.

He fumbles his projectors, films, slides and extension cords into cases; grabs up his screen, brief case, overnight bag, hat and coat, and heads for the exit.

In the vestibule, one hand on the light switch, the other held in front of his face, has eyes focused on his wrist watch, is the last member of the club to leave the hall. He has evidently been "joed" to close up the place and see that all the lights are out and the doors locked.

The G. S. plus impedimenta, maneuvers through the front door and out into the cool night. The door slams behind him and the portal tender speeds past. "Gotta catch that last bus y'know.... goo-nite." and vanishes into the darkness. The lecturer cases his six pieces of equipment down to the sidewalk and considers the situation and his immediate problem.

The meeting had been successful. The audience had shown a keen interest in his subject and its presentation. This was evident by the attention given his discourse and from the fact that so many had gathered around him after the meeting to tell him so. This informal discussion had been a pleasant exchange of enquiries, answers and comments, freely indulged in by lecturer and audience until the Club President, who had taken no part in the "post mortem" interrupted to remark; "Sorry I can't stay any longer old chap but you know how it is. Don't forget to send us your bill for your expenses," and was gone.

The departure of the officer seemed to imply that this ended the evening's activities and although several of the group appeared reluctant to "break it up" the President's attitude plainly indicated that his exit closed the discussion. The group dissolved, leaving the speaker to pack up his gear and find his way to a hotel for the night.

The visitor had spent five weary hours in a dusty day coach to attend this meeting at the invitation of the local club. He considered the unpleasant prospect of the return journey at 6:10 the next morning. No one had suggested a good hotel although club officials must have realised he could not get back to his own city before the morrow.

He buttons up his overcoat to protect himself from the drizzle of rain, gathers together his paraphernalia and moves slowly to what might be a main thoroughfare and a telephone.

Any lecturer, whether he is doing the Guest Speaker stint as a profession or be-

cause he is "hipped" on his subject and has a sincere desire to share his experience and knowledge of it with others, and is making these appearances "for free," has had such experiences as this. He thanks his gods that such thoughtless behaviour of club officers is not the rule.

The speaker whose experience is related above, tries to forget the dismal night spent in the hotel lobby, huddled among his equipment. No reservation had been made for him although he had requested this in his acceptance of the invitation to speak. He still remembers the 6:10 departure before daylight and the tiring train ride and the balance of the busy day on arrival at his own office.

With pleasure he recalls the meeting of the previous week at another nearby town. Here, he had been met at the train by a friendly club member, and, with his equipment, been whisked into a car and away to a room reserved for him at a comfortable hotel. A pleasant dinner with three other club members. The introduction before the meeting and friendly chat with officers and members. The attentive and appreciative audience. The intormal "chin-chin" afterwards and the subsequent adjournment to a nearby coffee shack to continue discussion of subjects of mutual interest, far into the night.

Everything had been thoughtfully planned to make his visit a pleasant interlude.

Writing as one who has done his share of club appearances, a Guest Speaker does not expect his club hosts to roll out the purple carpet but he does have the right to anticipate a courteous reception and some indication that his time and efforts are appreciated.

Every member of an audience is aware of the impression left with the club by their guest speakers. Do they give much thought to the opinion of the club carried away by their platform guests?

Many lecturers remember communities, not altogether by name but from the reception given them by clubs and societies previously visited.

How do Camera Clubs measure up in the esteem of their visiting speakers?

Every lecturer's memory retains vivid recollections of clubs, a return visit to which, evokes little enthusiasm. About September, he scans the itinerary for his platform season ahead.

"Let's see" he muses. "Blumphville. Return engagement. How did it go last year? Hummm, nice audience, splendid reaction. More than the usual number of people came up afterwards to tell me how they enjoyed the program. But, isn't this the place where the Program Director met me at the door of the hall and said; "Hello, you're the speaker sh? Well, they usually run the projector from up there." cocked a thumb upwards to the balcony and ambled away."

"Spent a half hour watching the audience

file in. Many curious and friendly glances as I sat alone at the projector but nobody spoke to me. Program Director introduced me to the audience. Went over nicely. Crowd faded away. Janitor closed the half clour behind me. Although the President of the Club occupied the platform with me and opened the meeting, he and I were never introduced. Often wonder who he was!"

"Pfiftown. Oh yea, Pfiftown and that lost weekend. Arrived Saturday as there was no train connection Monday. Telephoned the Club President to relieve his mind about Monday's appearance. Voice at the other end of the wire; "Oh, yeah, you're the feller who talks to us on Monday. Glad to hear you got here on time." and rang off.

Weekend activities. Saturday night, window shopped on Main Street. To keep warm, went to the picture show although I'd seen the feature before. Back to hotel and bed. Sunday, strolled around residential district. Picture show same as yesterday so returned to hotel and with blankets wrapped round me for comfort, read the daylight hours away. Note, make sure I never weekend in Pfiftown again."

He brightens up as his eyes travel down the list of engagements. "Rochesport! Good-oh! Happy to know they liked our material last season. What a nice crowd. Always have fun at Rochesport. Friendly audience, considerate hosts. Certainly make their speakers welcome. It's a pleasure to accept an invitation from that club."

Not infrequently, a speaker arrives before the time scheduled for his appearance. Oftimes, a day ahead. Some club officials let him sit all day around his hotel without giving him an opportunity to meet club members or someone in town who may have the same hobby or professional interests. Whatever his interests are, there is someone in your community who shares them. For instance, several Camera Clubs of our acquaintance, knowing our interest in nature, thoughtfully arrange for us to meet local naturalists while we are in their communities. A considerate action we much appreciate.

Those of us who appear on public platforms in North America are happy that the majority of clubs we visit, do practice the common courtesies and the happy that so characteristic of Americans and Canadians.

These words are not directed towards those gracious hosts, who, to quote a recent song hit, "do what comes naturally." Our own platform pathways across America are paved with valued friendships, made and cemented during the course of our leo ture itineraries.

There are, however, too many club officials, and in my experience it is not the club membership that is to be consured but those members who assume responsibilities that they are not fitted by temperament or experience, to perform graciously. To these individuals I direct the following questions, hoping the answers will suggest a more thoughtful attitude towards those to whom your club has extended invitations to mount your platform.

Does your clab appoint someone to welcome your guest, either at the railroad station or at his hotel to let him know his

visit is appreciated?

Is it your custom to greet the speaker on his entrance to your meeting place, offer him any assistance he needs to set up his equipment, if he uses any, introduce him to club officers and generally assure him he is among friends before he steps before your audience!

After your guest is seated on the platform, do you bring up petty club affairs liable to promote heated discussion and acrimonious debate among members? Ex-"What stain-fingered so-an-so, slopped hypo all over the club darkroom floor and failed to mop it up?" a subject always good for a half hour slanging match. often entertaining to the stranger if he didn't have to worry about cutting his lecture sequences to allow for the encroachment on the time alloted to him.

Do you delay your speaker's appearance by ringing in extra business matters, (now we've got such a good turnout, let's give 'em the works about delinquent club dues, etc.) or the introduction of other visitors, (we'd just like to take a minute to introduce old Joe Biff from the Ooffa club, everybody know's old Joe who'd like to say a few words, etc.) thus cutting in to your lecturer's time. (There is no such thing as "just a few words!")

Is the speaker introduced to your audience with dignity and courtesy? A chairman may be courteous and not stuffy. Dignified and friendly without being pompous. Humorous without being rude.

Is the person making the introduction informed beforehand of the background of the speaker? Who he is, where he comes from, what he does, his honors if any and why he is considered an authority on his subject. Or, as one recent introduction went; "Ladies and Gentlemen. I'm only pinch hitting for Joe Blow the secretary who couldn't make it tonight. Hadda take his missus to the Capitol. I gotta do the inerduction of this feller here on the platform. He says his name's Bird. I only met him a coupla minutes ago so I don't know anything about him. Guess I'll let him blow his own horn. It's all yours mister."

Are your local Guest Speakers extended the same courtesy and consideration given your out of town speakers? Even if they are well known to everyone in the club they are entitled to it, you know.

Do you allow your local speaker to creep unnoticed into the rear of the audience and sit there until the time comes for him to speak, then ca-ually announce; "Well, our old friend Bill Metol is going to give us a talk. Is Bill here? If he is, will he come to the front and give?"

Do you arrange for some qualified individual to propose a vote of thanks to the speaker following his lecture? Paid speakers do not expect this but if your lecturer is giving of his time without remuneration, this expression of appreciation from the club and its membership is his due.

Is your speaker afforded the opportunity

to meet as many of your members as he wishes? This widens his acquaintance with those who are interested in his subject and gives your members a chance to discuss it with him.

Is a note of thanks sent your guest a few days after his appearance on your platform? This gesture costs little but your speakers will appreciate it and remember your club more kindly.

If your speaker is furnished by or is a member of the staff of a Manufacturer or Distributor of Photographic materials, is he treated as considerately as your "name" speakers? I've heard of a club's officers who always chisel a dinner from one company's lecturer simply because they use his sponsor's products!

Your Guest Speaker does not expect or desire to be received like a visiting potentate. At the same time, he should not be required, among other chores, (and what lecturer hasn't?) to sweep up the debris in the hall from the last meeting; straighten the chairs, darken the windows, take tickets at the door, introduce himself from the platform, buy a dinner for the club President, or, as actually happened to the writer in one town where he had accepted an invitation to lecture, (gratis) pay the hall rent to the waiting owner of the building!

Courtesy and hospitality are as American as baseball and Senate investigations and when extended to the Speaker of the Evening, before, during and after he has been a guest of your club, will make the visitor anxious to return to give of his time and talents, and always, to recall his visit with you -his considerate host as a particularly delightful experience.

Open Letter From Johnny Appleseed

Sure was glad to learn, from the big flock of letters which came my way, that 'you folks were glad old Johnny Appleseed was back on the job.

My original job, you'll remember, was to do some pieces on photography at what the politicians call the grass-roots level. I don't mean just elementary stuff, for tyros, either; I mean articles that even a beginner could understand and profit by, yet which had enough stuff in them to act as darned good refreshers for some of those big shots in each of the Divisions.

Well, I still have that job, and I'm working right now on some pieces I think you'll like; material dealing with subjects you've written in about, You'll be seeing some of these articles right soon, now.

What I'm most anxous to talk about at this time, though, is this second job I've taken on; the job of acting as a kind of clearing house for all sorts of questions, gripes, and constructive ideas.

Why hand that job to Johnny Appleaced? Well, it's like this. I'm an old-timer in PSA. If you have a question, I'm likely to know who in PSA can give you the REST answer, no matter what your problem may be. If you have a gripe, chances are I'll know who should be told about it. and who can DO something about it. Same.



way with constructive ideas: PSA needs them, and wants them, and I can funnel them right where they'll do the most good.

Of course, if you were all old-timers in PSA, like myself, and knew your way around as I do, there wouldn't be any necessity for my taking over this job. As things stand, though, most of you are going to find it mighty handy to just drop a line to old Johnny Appleseed, and know when

you lick the stamp that you're going to get results-because I'll see to it that you do!

I don't want to boast, but I would like to say that as soon as that announcement appeared in the October Journal, I got a flock of letters, and started some action on several things that you'll hear about before long . . . BIG things that maybe wouldn't have been brought up at all if I hadn't taken on this job and made it so doggone easy for any PSAcr to make his voice heard, or get a question answered.

So, less me repeat what they said about me last month: I'm just your handy-man at lleadquarters; the symbol of PSA in action. Some people will tell you there isn't any real Johnny Appleseed, just as some people will tell you there's no such person as Uncle Sam, but remember that if there's no Uncle Sam, there's no you, and there's no me. Uncle is a symbol of all the people in this great country of ours, and Johnny Appleseed is the symbol of all the people, little and big, old and young, experienced and inexperienced, in this big and active Society of ours.

There isn't really any Johnny Appleseed? Drop me a line, if you have something on your mind, and find out.

Yours Johnny

Choose Your Paper Wisely

By John D. Fish*

Much has been written concerning methods of changing the tones of the warmer papers through the addition of various chemicals to the developer. Additional warmth is often advocated through the use of quatities of potassium bromide in the developer solution. In effect, potasium bromide acts as a restrainer and slows the effective paper speed so that with its use it is necessary to increase the exposure until development time becomes normal for the developer used. Contrary to popular belief, the warmth advantage gained by this method is slight and hardly worth the extra effort required. In fact, experimentation along this line will usually produce inconsistent results that may not be reproducible and might well cause excessive waste of developer.

The directions, either enclosed in the packages of paper or published in data books, include the developers and other processing formulas recommended by the manufacturer for the particular type of paper. Two developer formulas are usually included, the preferred, and an alternative for either warmer or colder image tones. Inasmuch as the clumps of silver grainwhich form the image are greatly influenced by development, growing larger (and colder in tone) as development proceeds, it is a good idea to insure consistently uniform result- by standardizing on these recommendations which have been thoroughly tested and approved by the paper manufacturer for his product. Slight differences in image tone may be accentuated by later chemical toning which involves conversion of the black-and-white silver image to another form having the desired color.

Image tone, paper tint

Image tone can be greatly influenced by several other factors as well as development. One of the most important of these is the tint of the paper stock. Gream-white papers appear to have greater warmth of image tone than white papers of the same emulsion type, and ivory-colored papers are extremely warm, even to the point of appearing yellow. The influence of stock on image tone is particularly noticeable when the photograph is of relatively high key with low density areas and high-lights for the stock tint (color) to show through.

Let us incorporate a word of caution at this point concerning a factor that can, and in the actual practice very often does, upset the image tone applecant. High temperatures during drying and mounting are apt to cause a phenomenon known as "plumming". In essence, high temperatures, particularly if the print is wet, cause the image tone of many papers to shift to-



Rochester Skyline

One of the colder toned papers with a white stock would be an appropriate choice for a brilliant night view of this type. Select either a glossy paper or one with a high-lustre surface, such as, Kodak's new Medalist J. It has the advantage of a relatively high gloss without the necessity of ferrotyping, and is capable of reproducing a tonal range that will give maximum detail in the shadows.

ward a colder--rather purple-blue (plum colored) - tone. Serious plumming can be avoided if drying temperatures are no higher than 150 F and mounting press and flatiron temperatures are maintained in the range of 180 to 200 F. You can observe this effect in a rather graphic demonstration. Take one of your scrap prints that has been air dried at room temperature. Cut it into five strips; keep one for a comparison, and place each of the other strips in water at 150, 180, 200, and 212 F. Blot them dry and make your own comparison!

Fixing time

Another factor too o'ten neglected is fixing time. Your prints should only be fixed for the recommended time; prolonged fixation only causes bleaching of the highlight and low density areas and robs the photograph of its warm tone. Five to ten minutes is a maximum for the warmer toned papers!

Remembering that your goal is improved print quality, and recognizing that *the appropriate tone on your photograph helps to re-create the atmosphere of the original scene, it follows that some subjects are better rendered with the blue-black papers while others are shown to best advantage on the warmer types. Choose your paper

wisely! Impersonal objects and cold subjects—such as abstract designs, glass, ice formations, snow scenes, stone, and night views—invite the neutral and blue-black papers. Many of these subjects you may wish to tone blue to enhance the feeling and emphasize the mood; but give them a try on a neutral-black paper, such as Kodabromide, and you may be convinced that the natural black-and-white tones of many of your prints give such a truthful rendering of the subject matter that chemical toning is unnecessary.

Warm-toned papers such as Kodak Opal and Ektalure C render the warmth of fleah tones so successfully that they are frequently used for portraits without additional chemical toning. In fact, Opal P with its old ivory colored stock and warm image tone can provide a truly genuine feeling of warmth and sunniness for any sunlit view. It imparts a particularly friendly atmosphere for portraits of older people. Try such a subject on it and compare it to your present paper; you may be pleasantly surprised!

Paper speeds

A discussion of paper speeds is complicated by many factors: speeds are greatly influenced by the type of enlarger or printer and by the nature of the light source used. Because paper speeds have no direct effect on the appearance of the final photograph, they have not been included within the scope of this article.

Degree of gloss

Photographic papers can be grouped into three general classifications according to their degree of gloss (sheen): (1) glossy and high-lustre, (2) lustre or semi-matte, (3) matte. The following table illustrates some of the principal combinations of surface texture and stock tint available in the various degrees of gloss:

Degree of Gloss	Surface Texture	Stock Tint
Clossy	Smooth	White
High-lustre	Smooth	White
	Fine grained	Cream-white
Semi-mette Smooth	Smooth	White and cream-white
	Fine-grained	White, cream- white, ivory
	Rough	Cream-white and ivory
Matte	Smooth	Cream-white
	Fine-grained	Cream-white
	Rough	Cream-white

Print quality

Print Quality is an important factor to consider when making a photograph, yet, it is often treated too casually. It is frequently the basis for either the success or failure of the entire photographic endeavor. In analyzing the subject, it be-



Winter Fontasy

An overall atmospheric effect has been created in "A Winter Fantasy" by subordinating all fine detail through the use of Kodak Mural Paper. The photograph conveys the mood as it existed in the original scene when the shutter was tripped. For subjects of this type, a paper with a rough textured surface, cold image tone, and a white stock provides excellent rendering.

comes evident that technical excellence and the artistic application of the "tools of the trade" are the chief contributing factors affecting print quality. A thorough understanding of the "tools" offered by photographic papers is an absolute necessity when you make your own photographic prints. Assuming a good negative—a beautiful composition or an interesting subject will be unsuccessful and lack eye appeal if presented in the wrong degree of contrast, or with insufficient attention given to the details of paper surface, stock tint, and image tone.

The purpose, then, of this article is twofold: (1) To acquaint the print maker with the wealth of sensitized photographic paper available for his use; (2) To assist him in achieving print perfection through the wise selection of photographic paper complimentary to his particular negative.

Most of us are mighty pleased when through our own skill (or luck!) we produce a negative with unusual potentialities. Due credit is usually given to our camera and quite possibly to the film—but, unfortunately, there are many photographers who fail to realize the important part photographic paper can play in the final presentation of their efforts.

Many print makers standardize their technique so completely that they use only two different surfaces of one type of photographic paper for the presentation of all subjects. Perhaps early in their photographic experience they were introduced to a paper with a glossy surface on single weight stock and a semi-matte surface on double weight stock. These may have been recommended by a fellow photographic enthusiast, or perhaps suggested by a photographic dealer, or possibly adopted as an

easy way out of what appeared to be, at this early stage, a maze of paper types.

The novice often feels that the majority of photographic papers must have been manufactured for someone else, but not for him, and so, he turns to standardization. The regrettable part of his move is that he may become complacently satisfied and remain oblivious to the wealth of material—or "tools"—available to help him achieve superior print quality.

Now, let us study the negative you wish to print and give due consideration to the final effect you wish to achieve in your photograph. First, make a mental image of how the finished picture should look in order to re-create the original scene and completely capture its atmosphere and mood. Only by doing this, and keeping that mental image before you is it possible to choose a paper that will raise your print to the outstanding class.

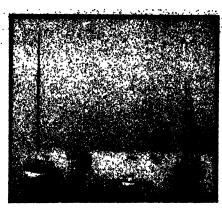
Select correct grade

Perhaps the most important factor affecting print quality is the selection of the correct grade (or contrast) of paper for each negative. Most everyone knows that a soft paper (grade 0 or 1) is used for hard or contrasty negatives; a hard paper (grade 3, 4, or 5) for flat or low contrast negatives. However, for the ultimate in print quality it is necessary to select the proper grade of paper with a great degree of accuracy. The ability to make such a selection comes as a matter of experience, usually gained through use of the trial-anderror method. It is possible to determine the exact contrast of your negative and the paper grade best suited to it through the use of a photometer or a densitometer. The techniques are somewhat involved and since few people own instruments of this type a more practical suggestion might be to consult a paper data book and review the suggested methods of determining contrast offered by the manufacturer.



Alms

Kodak Opal Paper C with its brown-black image tone was selected for this informal portrait of an ancient beggar woman. In contrast to the cold starkness of the reproduction, the subdued contrast and rich blacks of matter paper strengthens her character, while the smooth surface and creem-white stock faithfully record the weathered masonry to complete the mood of the photograph.



Out of the Mist

The cold image tone of Kodabromide G is a "natural" for this damp, foggy harbor scene. Its fine-grained texture tends to minimize the unwanted detail and produces the desired, slightly diffuse, ethereal effect. The semimatte lustre produces a luminosity in print that is almost as natural as that of the original scene.

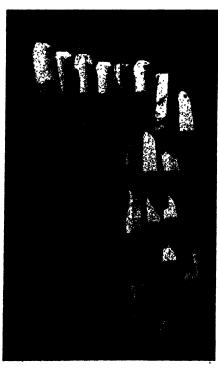
Uniform development of the negative to a normal contrast will solve many of the problems of paper grade selection, but even this procedure is not fool-proof unless the photography is done under studio conditions. The brightness range (difference between the darkest and lightest area) of any scene will vary depending upon the subjects being photographed and will affect the final paper choice. Systematic trial and careful observation remain the most practical way of determining correct paper grade.

Unfortunately, a print made on the wrong grade of paper may seem passable to the less experienced worker, until a direct comparison is made with a print on the correct grade. His contrast problem may be so subtle that the print neither appears muddy nor harsh and only by being extremely analytical in his judgment can he hope to find the flaw and correct it. It may seem to look satisfactory, but would it be improved by printing slightly darker? Or should it be lighter? Is there sufficient detail in the highlights, yet, no muddiness? Are the shadows as rich as they might be? if there is any doubt concerning this phase of your print making-Experiment Further! Only by so doing can you develop the experienced eye of an expert.

Image tone

The selection of a paper with an image tone that will compliment your subject is another very important step toward achieving fine print quality. Print tone governs the mood of the photograph to a considerable degree. It cannot be ignored, for an unwise choice of tone may create a deleterious impression in the eyes of those whom you wish to please. In speaking of image tone I am referring to the color of the silver deposit that composes the visible image on photographic paper after development. These normal or inherent image tones of the different types of photographic papers range in color from brown-black (warm) to blue-black (cold) and are largely dependent upon the size of the silver grain forming the image.

It has been reported that the average brightness range of typical outdoor scenes is about 1-to 160 and in some extreme cases exceeds a range of 1 to 1000. Now. with the matte papers capable of reproducing a tonal range of only 1 to 15 or 20, while the glossy and high-lustre papers have a range of 1 to 30, or slightly better, it is easy to see that considerable compression of tones is necessary when the print is made. It is understandable why many photographers take advantage of glossy's increased density range and use it for the majority of their work. But, the high surface sheen and great reflectivity that are responsible for the unique, quality of glossy are the chief reasons why its use should be carefully restricted to appropriate subjects. for example, it may not be desirable to use glossy papers when rendering certain types of portraits or scenes where broad or atmospheric effects are important. Brilliant subjects, such as glass, plastic, ice, snow, or those particularly rich in texture and detail that we wish to record, are best printed on smooth, glossy papers, such as Medalist F or Kodabromide F. Medalist J paper is a smooth, high-lustre material with no surface pattern to interfere with the rendition of fine detail. It gives adequately high gloss without the necessity of ferrotyping. Most people use papers of these types for pictures to be reproduced in magazines. Their white stocks



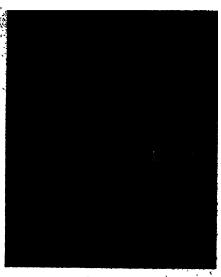
Fisherman's Window

In this pattern study of floats on a fisherman's shack the accent is on detail and texture, with a definite need for maximum tone range to hold shadow detail in the window. Pictures of this type are best presented on a glossy paper, such as Kodak Medalist F or Kodabromide F. Their smooth stocks have no surface pattern to interfere with the rendition of the fine detail. also make them ideally suited for photographs of snow and similar infillient subjects and for prints that will be toned blue.

In a large print, such as a 16 x 20, that will be viewed at some distance, subjects can be pictured on a fine-grained surface that will subdue negative grain without much loss of definition and still show as much detail as a closely viewed 8 x 10 glossy. Particularly good in this respect and for rendering somewhat warmer subjects is Kodak's Opal K. It has a creamwhite stock tint to complement its brownblack image tone and a high-lustre surface that records the shadow detail that is so often lost with the more matte papers. An increase in tone range and maximum density can be achieved to some extent on the semi-matte papers by coating the print with Kodak Print Lustre or various types of paste wax, but these results are seldom as satisfactory as those obtained by using a paper with "built in" gloss. A good point to remember is that high-key photographs usually appear to their best quality advantage on fairly smooth, high-lustre papers. Try Opal K for your high-key portrait and see if you don't agree that its brilliance and nature image warmth complements your subject.

Lustre or semi-matte surfaces have a shorter tone range than glossy, but because of their lack of harshness are considered richer and more pleasing for most subjects. The wide general acceptance of these papers is perhaps the reason why the majority of the many different types of photographic papers are manufactured with semi-matte surfaces. In the case of special papers such as Kodak Opal you will be able to find an almost unlimited choice of textures (surface roughness) having lustre or semi-matte sheen.

Cold-toned papers, such as Kodabromide and the somewhat warmer Kodak Mural R and Medalist, will help convey the feeling of coolness that exists with subjects like snow, fog, and marble. With these facts in mind, you must decide upon the specific texture and sheen that will best represent your subject. If fine detail is all important, then the choice should be glossy. If, however, the subject is a damp, foggy harbor scene, the wisest choice would be a finegrained or rough lustre surface that will tend to minimize fine detail and produce the desired slightly diffuse, ethereal effect. With emphasis on a very broad, warm, atmospheric effect-a scene of trees with distant mountains and sunlight breaking through low hanging clouds—the selection of a warm-toned, rough textured paper, such as Opal R, will best present the atmospheric effect while virtually eliminating unwanted fine detail. If a greater feeling of warmth and sunniness is desired, then Opal S with its rough textured surface and old ivory colored stock should be used. Both Opal R and Opal S are semi-matte papers that will impart a natural brillianee and warmth to any scene while tending to subordinate negative defects and fine detail. The semimatte papers are more easily spotted than the glossy papers and are less apt to catch unwanted specular reflections. Choose one of the smooth or fine-grained, semi-matte papers for your portraits of children and pretty girls and see if you don't agree



Spring Song

In this photograph the emphasis was placed on the broad effect, through the use of a rough textured paper, in an attempt to cause the observer to exclaim, "Spring is here!" Kodak Opal Paper S was selected for its rough texture and ability to subordinate fine detail, while its ivory stock increases the overall warmth of the print to impart a definite sunniness to the flowers.

that they impart a feeling that enhances the quality of your print.

Matte surfaces

Matte surfaces have a very short tone scale and tend to appear softer by subduing the over-all contrast of the print. Their surfaces are usually somewhat more delicate than the semi-matte or glossy surfaces and care must be exercised to prevent damage. The dead matte surfaces can be viewed or hung in any location without fear of annoying specular reflections. Opal W, a paper of this type, appears to strengthen the image and if properly handled, possesses a richness that will give your photograph greater impact. Its old ivory stock color, combined with image warmth and a suede surface, makes it a "natural" for portraits of older people. Its surface softens the wrinkles that come with advancing years and gives a subject of this type additional strength and dignity.

Volumes have been written by others about the subject of print quality and controversies have continued to rage over the elements upon which it is dependent. I have, in this article, added my bit in the hope that some may be convinced that the wise selection of a paper to fit the subject is important to the over-all picture of print quality. Admittedly, the correct paper will not -make a poor photograph good, but it will, most assuredly, raise a good print to the outstanding class!

Samples of photographic papers, which illustrate combinations of practically all available surfaces, image tones, and stock tints, can be seen in sample books at photographic stores. A thorough inspection of these samples, keeping your negative in mind, is a necessary supplement to the information contained herein.



Kodak Gifts The

Here, on these four pages, is something for every photographer on your Christmas list cluding you. Select your gifts at leisure, then visit your Kodak dealer...and watch Christmas take its place in everyone's album as the best ever.

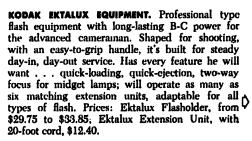


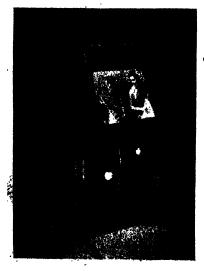
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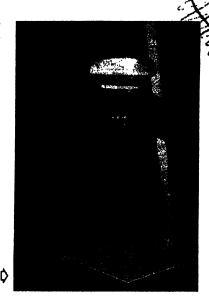
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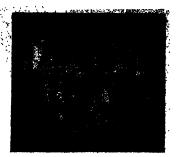


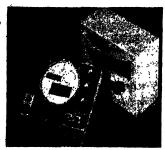




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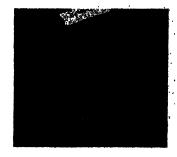
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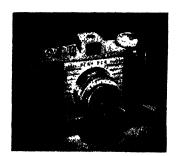




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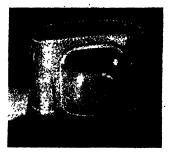
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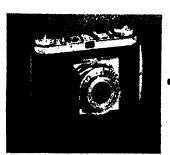




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RODAK UTILITY FOOTSWITCH.
Permits turning the current to any darkroom equipment on or off with a touch of the foot. Pedal incorporates a safe, low-intensity neon light so that it can be easily found in the dark without fumbling. \$10.00.

KODACRAFT ROLL-FILM TANK. Comes with aprons that eliminate threading, permit easy insertion of film, wet or dry. Comes with three aprons for 620-120, 616-116, and 127 films. \$2.53. Kodacraft Miniature Roll-Film Tank has two aprons for 828 and 20- or 36-exposure 35mm. film. \$2.53.

RODAK AUTOMATIC TRAY SI-PHON. Converts an ordinary tray into an efficient print washer. Fresh water flows in at top, used water is siphoned from bottom. Designed to provide adequate circulation. Molded of gray Tenite, with no moving parts to wear out. \$4.50.

KODAK PROJECTION PRINT SCALE. A paper-saver that will be welcomed by any owner of an enlarger. Just make one exposure through the graduated scale, then read the correct printing time from the developed print. Saves time, prevents mistakes. \$1.15.

KODAK COLOR DENSITOMETER. If he is a serious darkroom worker, this is the gift for him. He'll make better black-and-white prints, without failure, and if he makes color prints, he can measure the density range of his transparencies and check his color-separation negatives easily. \$52.00.

KODAK PHOTO BLOTTER ROLL. For drying prints without curling. Prints are placed between a fine white photo blotter and a linenbacked blotter and rolled with a corrugated separator that permits full air circulation and rapid drying. Takes 60 average contact prints. \$2.88.

KODAK DARKROOM APRON.
Here is an apron that's specifically designed for darkroom use. Black plastic material keeps splashed chemicals away from clothes. Full cut for utmost protection. Has big pocket. Drip cuff at bottom catches any drops. Medium size, \$2.25; large, \$3.00.

KODAK THERMOMETERS. Accurate control of processing temperatures is one secret of successful negatives and prints. In most processes, it is critical. That is why a good, reliable darkroom thermometer is always a welcome gift to any photographer. Prices, \$.42 and up.

...and here is how to shop from your easy chair

















KODAK DOUSLE PRINT ROLLER.

An inexpensive extra gift that will get lots of use. Used in ferrotyping prints, the double rollers remove the maximum amount of water. Durable metal frame forms the handle and supports the two 6-inch rubber rollers. Price, \$2.55.

KODAK FLEXICLAMP. Low-cost insurance for sharp, clear pictures unmarred by camera movement. Rugged C-clamp base attaches to fence rail, chair back or car fender. Head screws into any camera tripod socket. Double-swivel action permits adjusting camera to any angle. \$4.25.

KODAK VARI-BEAM CLAMPLIGHT. Adds immeasurably to indoor picture-taking pleasure. Padded clamp attaches to any square or tubular object. Dial adjustment on back permits full light control, from spot to floodlight. Clamplight, \$10.50. Standlight, \$16.00.

KODAK AUTO RELEASE. Just the thing to top off a photographer's stockingful of surprises. Can be used on any camera that can be equipped with a cable release; automatically trips the shutter ten seconds after it is set. Permits the photographer to get in his own pictures. \$3.86.

KODAK STANDARD FLASHOLDER. A dependable flash unit for any internally synchronized camera. New design of case is shaped for easy band holding. Incorporates new U-beam bracket with inlaid, marproof rubber grip, self-shorting extension input, heavy-duty ejector. \$8.25.

KODAK 8-C FLASHPACK. Converts Kodak Standard Flasholder (or any other unit taking 2 standard C cells) to a modern, high-energy battery-condenser outfit. Uses long-lived 22½-volt battery. Inserts into present flasholder in place of batteries. Price, without battery, \$2.95.

KODAK RIVIERA PROTECTO AL-BUM. A gift for the whole family, to keep a record of their trips, of the children's lives. Handsomely bound and protected. An upright, library-type loose-leaf volume. 12 Kodapak folders and 12 leaves. In blue, brown, or red. \$8.50.

RODASLIDE FLEXO FILE. A new and inexpensive file for color slides. Ruggedly made of fiberboard, handsomely covered 4n gray with brass catch. Holds 360 slides in Kodak Ready-Mounts, 124 2x2 glass slides, or 160 Kodak Stereo Ready-Mounts. Conveniently compartmented. \$1.25.















RODALIDE COMPARTMENT FULL. For anyone who makes frequent showings of his slides. It not only gives the slides the protection of metal, but groups them in twelve swing-out compartments for easy use. Indexed. Holds 240 Kodak Ready-Mounts or 96 2x2 glass slides. Price, \$3.94.

KODASLIDE FILE BOX. Give one or give a dozen. They'll be equally appreciated. The convenient way to store color slides in building up a library. One file holds an average showing, making for easy cataloging . . . 140 Kodak Ready-Mounts or 55 2x2 glass slides. Price, \$1.57.

KODAK COMBINATION FILTER CASE. Belongs in every kit. Of fine, durable leather, lined with felt. Holds a Kodak Adapter Ring, filter, and Kodak Lens Hood in one compartment, three filters in the other. For Series V Filters, \$4.25; Series VI, \$4.95.

KODAK POLA-SCREIN FILTER. A gift that will be enjoyed by any photographer, particularly in color work. Cuts down surface reflections; can be set to increase contrast of clouds and sky without affecting rest of picture. Series IV size, \$6.75; Series V, \$7.80; Series VI, \$8.80. Viewer, \$6.75.

kodak portra lines. Every photographer enjoys making close-up pictures of people, of flowers, of table-top set-ups... and it's so easy, and economical, with these lenses. Slip on over camera lens. Price each, 1+, 2+, or 3+, Series V, \$2.91; Series VI, \$3.46.

"THIS IS PHOTOGRAPHY." A new and revised edition of one of the most famous books on photography. Handsomely illustrated. Covers every phase of photography, from "seeing" the picture and composing it, to the mounting of the final print. Price, \$2.75.

KODAK COLOR HANDSOOK. For the man who takes his color seriously and wants to know all there is to know about it. This book gives the complete story with detailed information on all Kodak Color Films and how to use them for best results. Price. \$4.00.

EASTMAN KODAK COMPANY Rochester 4, N. Y.

Prices include Federal Tax where applicable and are subject to change without notice.





Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



Time Is The Future

As we come to the end of another year, we take time to look backward and evaluate our successes and failures, and to look forward and plan toward what we hope will be our new achievements.

All of us can look back over the year just past and see that we have gained certain goals. All of us have done things of which we are proud—have made progress toward some of the things we want.

For those who refuse to be satisfied with themselves—who achieve one goal only to set another one more difficult of accomplishment—the year ahead will provide over eight thousand hours of promise—over eight thousand hours cach of us may use to achieve the things we want for ourselves.

It is true that all men are equal in many respects. All of us are given the same amount of that precious commodity—time. And often it is the way we use or spend the time that is given us that determines whether we succed or whether we fail.

It is not always the casy tasks that take our time. Often the hard and challenging tasks are attempted first, while the easy ones are neglected.

We will always find time for the things we sincerely want to do. How many times has the closing date of a particular exhibition or the impending arrival of a portfolio spurred you on to work in your darkroom and produce pictures of which you are proud? Knowledge that work cannot be put off is always a spur toward achievement.

What can you do toward furthering your goals in 1953?

First you must choose. No one can decide which way you want to go but yourself. You must choose the goals you want to achieve. Write them down—they are easier to stick to if you do.

Then you must work. The only goals you really appreciate are the ones you really work for. And any worthwhile goal means work—hard work. Plan your time and make it work for you.

And so again we come to the end of one year and the beginning of another. It is a time of looking back and evaluating our accomplishments, and a time of planning for the future. What you do with your future is up to you.

And at the end of this year, I would offer a prayer for the future of all of you who read my words:

That your friends are many and strong and true.

That your goals are worthy of the best in you;

That your knowledge increases every week, That success is yours in all you seek;

That happiness always stays where you are— And that your, whole life shines as a guiding star.

> -STELLA JENKS, APSA Digast Editor

INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Haist, Associate Editor
After your camera club's print chairman
has selected and hopefully mailed the club's
entry to the designated judging point, you
have only to wait impatently for the arrival
of the judge's decisions. But the chairman
of the print judging has to supervise the
medium-sized photographic exhibition that
is needed to handle the prints when they
arrive.

As a guide, the Director furnishes this beleaguered individual, with a detailed standardized procedure of handling the judging. However, the Chairman still has the responsibility, and all the work that goes with it, from the selection of the judges to the dispatch of the last print case. And this seldom-praised individual is the one who must accept quick condemnation when one of his overworked helpers totals a score inaccurately.

The selection of three qualified judges acceptable to all the entrants is the first problem that besets the one in charge of the judging. If the scoring sheets should show that the judges differed in their opinions, then the lack of judging uniformity will become a point of contention with print makers everywhere. And if the judges should agree completely on the majority of the entries, the suspicion will arise that the jury was dominated by one of the jury members.

The procedures for the judging chairman state simply, "You select three qualified judges. They cannot be members of any camera club actively competing in either class of the Competition. The judges selected should be qualified to judge a photographic competition, having had previous print judging experience, if possible." The judging chairman must then select the judges that he feels best meet these qualifications. The requirement that the judges have a knowledge of the photographic process is necessary since the technical quality of the prints is one of the points of consideration in the scoring of the entries.

After the prints reach the judging point, they are handled in much the same manner as prints submitted to international photographic exhibitions. No differentiation is made between Class A and Class B prints. Both groups are mixed and judged as if only one class existed. Prize winners and honorable mentions are selected without regard to any camera club classification. In fact, the prints are usually only identified by a print number, so even the print handlers don't know the print maker's camera club affiliation.

Only after the judging is over, the results are tabulated, and the separation is then made into the Class A and Class B groups. The print winning first prize has been judged to be the best print of the entire

Second International Club Print Competition

Closing date for the second International Club Print Competition is December 20. Four prints from your club may be sent to Mr. Robert V. George, Baltimore Camera Club, 7320 Yorktowne Drive, Towson 4, Maryland.

Entry forms for your club may be secured from Dr. Grant M. Haist, Director of this activity, whose address appears in the masthead of this section.

250 prints submitted.

The judging session must be held within 7 days after the deadline for the entries. Usually, this session is a regular meeting for the host camera club members and open to all others who might be interested. It begins early—about 6:30—and lasts late—at least 11:30. The judges not only have to score each print but also have to indicate possible print improvements.

Some host clubs have had the judges indicate their suggestions on scoring sheets at the time of judging while other clubs have tape recorded the comments, then transcribe the remarks to the scoring sheets. In either case, this procedure repeated for 250 times means a full and tiring evening for all concerned. But everyone present has benefitted by observing the best prints made by camera clubs throughout the world.

Next month there will be a report on the October judging held at the Baltimore Camera Club under the supervision of Judging Chairman, Robert V. "Bob" George. Bob has also promised to send along a complete description of the efficient judging procedure that will be used for the first four competitions.



A. LYNNE PASCHALL, Associate Editor

This is the month that Edgar Allen Poe referred to as "the bleak December". He was feeling mighty blue at that time and uttered a slander against a season of the year that is often bright and sunny. But let's give him credit for one thing; he set down his mood so vividly that it has lived on through the ages. Would that a few of us amateur photographers could do as well!

And while we are on the subject of Poe, I have a confession to make. When the

P. S. A. Convention was held in Baltimore a few years ago, I learned that the famous post was buried just a few blocks from the Lord Baltimore Hotel, and hastened down there with my camera to take a picture. Can you imagine anything dumber than that? Trying to record the greatness of a man by photographing his tombstone! A senseless lump of granite cut to form by an artist of another craft, and something that the Poet never even saw! It would have been a far greater tribute had I put "The Bleak December" into a photograph, but I haven't succeeded in doing that to my satisfaction as yet and the best I have to offer is a little parody on the immortal poem that I penned about that time and give you here.

THE RAVING

Once upon a midnight dreary,
While I pondered, weak and weary,
Over many a strange and earie
Bottle of concocted dope,
Suddenly—without a warning—
From a shelf there fluttered downward,
A priceless print, just made that morning,
On a breeze, to blast my hope.
And while my brain was almost bursting
With a surge of silent wrath,
This errant picture gently settled
In a tray of fixing bath.

Croaked the Raven in his tones both sad and sour:

"You must wash that print again, another hour!"

When December rolls around, it matters little what the weather turns out to be. Fair or foul, chill or temperate, it's bound to be a busy time. What with Christmas cards, and Christmas parties, and special decorations, a body scarcely has time to make that print promised Aunt Louise, let alone prepare a program for the Camera Club. So if that duty is yours, you will need help and right away!

American Exhibits

We haven't heard from Fred Fix lately and that probably means that the American Exhibits are all booked up for some time ahead, but it might pay to write him anyway, for you can never tell and there is no easier way of getting a program ready made.

Print Instruction Sets

Another feature that makes its own program is the Instruction Set. This is something new which may be of interest to your club. Each set is a one-man show and many of the prints have exhibition records. With the set are comments by recognized salon judges.

Write to Dr. John R. Anderson about the prospects of getting one of these.

Portfolio of Portfolios

These are collections made up from composite copies of many of the American and International Portfolios that have traveled in the United States and abroad. In them may be found the work of many of the world's great photographers.

If your club would like to have a set, all you have to do is send your request to James T. Johnson, Director of this activity, and he will see that you are put on a schedule at the earliest possible date. There are four sets traveling over the United States at this time and one of them can be routed

to you.

Jim adds, "A lot of new material has been added to the sets and I have a promise of one of the STAR EXHIBITORS portfolios to be added, and also one of Fred Calvert's PORTRAIT PORTFOLIOS. These are to be routed to me in the near future."

Camera Club Print Circuits

A print circuit will make a nice program for an early spring meeting. Members have a way of bringing in their best work early in the season and you should have no trouble now in finding the three prints required of your club.

George Munz writes that the latest circuit to take the road represents the follow-

ing clubs:

Camera Club of Atlantic City, Atlantic City, N. J.; Central Florida (PSA) Camera Club, St. Petersburg, Fla.; Jackson Photographic Society, Jackson, Miss.; Sante Fe Camera Club, Sante Fe, N. M.; Hollywood Camera Club, Hollywood, Calif.; Snake River Camera Club, Gooding, Idaho; San Luis Valley Camera Club Monte Vista, Colo.; Camera Art Club, Grand Rapids, Mich.

The commentator for this circuit is Dr. William F. Small of Newburgh, N. Y.

Judging Service

Any club wishing Print Judging Service can get full details and prompt attention by writing to Fred Bauer.

We quote the following from a letter recrived by Mr. Bauer from the Marietta Photographic Society:

"Just a note to let you know how our exhibit came out and how we appreciated the judging service. The entire service is very helpful to any photographer and all clubs belonging to PSA should certainly take advantage of this judging service that the Pictorial Division is offering."

Portfolian Clubs

The Portfolian Club idea has been spreading over the country and makes an interesting side activity for a large club. In small places where no camera club now exists but there are a number of PSA members it offers an excellent way of getting a club organized.

Sten Anderson will have some literature on the subject for you.



GEORGE GREEN, Associate Editor

Award of Merit

Those who have become Star Exhibitors since our last listing, and those who have advanced in their Star Exhibitor Ratings are as follows:

New One Star Exhibitors
Susan Sherman, Brooklyn, New York
Manuel Ampudia, Mexico, D. F., Mexico
N. P. Ochotta, Edmonton, Alberta, Canada
New Two Star Exhibitor

PICTORIAL DIVISION

Ray Milese, APSA, Chelrings 1900 North Farvell Ave., Milestatop 2, Wis. Lerem Root, APSA, Vice-Cheirstein 7007 Shelia Jenks, APSA, Segretary 1946 Kenny Rood, Columbus 12, Ohio Robert J. Leucy, Transactor 807 Rooth 16th St. Milesakas 4, Wissanda

THE DIGEST
Stella Jenks, APSA. Editor
1846 Kenny Reed. Columbus 12, Ohio

AMERICAN FORTFOLIOS

Eldridge R. Christhilf, Hen. PSA, Director
Saite 405, 800 Davis St., Evanstea, III.

INTERNATIONAL PORTFOLIOS
Col. Charles J. Poerry, Director
7481 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS
Frederic Calvest, Director
28 East Fourth Street, Chester, Penns.

AMERICAN EXHIBITS
Fred Piz, Jr., APSA, Director
5956 N. Sharidan Rd., Chicago 40, Illineis

INTERNATIONAL EXHIBITS
V. E. Shimanski, Director
404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS
George J. Mans. Director
37 Homesteed Ph., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE Fred Bener, Jr., Director 383 Monrol Ave., Memphis 3, Tennessee

> INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Halet, Director 166 Valley Creet Rd., Rochester 16, N. Y.

PEN PALS

Miss Frances A. Hajicek, Director 7107 South Bennett, Chicago 49, III.

PERSONALIZED PRINT ANALYSIS
J. Elwood Armstrong, FPSA, Director
17402 Monica, Detroit 21, Michigan

PORTFOLIAN CLUSS
Stem T. Anderson, APSA, Director
2247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS James T. Johnson, Director 1712 Calle Corro, Santa Barbara, Calif.

INSTRUCTION PRINT SETS

Dr., John S. Anderson, Director
let Nat'l. Bank Bidg., Grand Island, Nebr.

RECORDED LECTURES
Philip B. Maples, Director
29 Spring Street, Brockport, New York

SALON FORKSHOP
C. "Jerse" Derbes, Director
136 Resslyn Street, Jackson, Miss.

AWARD OF MERIT
Glenn E. Dahlby, Director
419 South Taylor Ava., Oak Park, III.

SALON PRACTICES
Raiph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director 50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTER Rebert L. McFerram, APSA, Director 2422 Clinton Ave. S., Apt. E-14, Minnespelle, Minn.

MEMBERSHIP
Walter E. Parker, APSA, Director
6213 Woodleva Ave., Chicago 57, Illianto

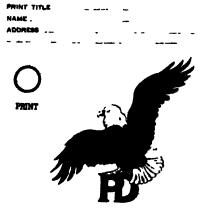
ORGANIZATION John R. Hogan, Hon. PSA, FPSA, Director 1528 Weinst Street, Philadelphia 2, Panna. Stanley Ralkowski, Scattle, Washington
Advanced from Two to Three Star Robert V. George, Towson, Maryland Advanced from Three to Four Star Jose Oiticica Filho, APSA, Rio de Janeiro, Brazil.

The requirements for the various degrees of this award are:

One Star: 6 print 30 total acceptances. Two Star: 16 prints 80 total acceptances Three Star: 32 prints-160 total acceptances Four Star: 64 prints-320 total acceptances Five Star: 128 prints -640 total acceptances

These awards are retroactive and are available to those who submit proof of their accomplishments to Glenn E. Dahlby. Director of this activity.

Salon Labels



PICTORIAL DIVISION

THE PHOFOGRAPHIC WALLEY OF AMERICA

Reprinted above is a reduced copy of the label available to Pictorial Division members for use on their exhibition prints. These 44" x 51/2" labels are available from Miss Stella Jenks, APSA, 1846 Kenny Road, Columbus 12, Ohio. A three-cent stamp will bring you fifteen of these labels. Send for your supply now.



V. E. SHIMANSKI, Associate Editor

International Exhibits for November During my grade school days I found geography a very fascinating subject. I remember distinctly that it was a large book, and proved to be an excellent shield when one wished to hide from the teacher's

searching eye.

I also remember that the maps were nicely colored in yellow, green and pink. Australia was a beautiful shade of pink, and my geography said that it was a flat, barren country devoted mainly to the raising of sheep.

Well that is what I thought until I saw the Australian Print exhibits. The country may be a bit barren and flat, but you should see what the pictorialists have done with it. Their landscape prints are beautiful.

So if you feel that your particular locale is without pictorial possibility, may we suggest that you write us for one of the Australian Print Exhibits, and see what can be done with a really tough subject matter.

We are also happy to announce that through the courtesy and effort of Mr. Paul Linwood Gittings we are now able to present to the PSA affiliate camera clubs an outstanding print exhibit by Mr. George J. Hughes, FRPS, of Scotland.

Mr. Gittings gives an excellent description of this exhibit in his letter and we shall take the liberty to quote his words.

"I was so impressed with this collection that I asked Mr. Hughes whether he would be interested in having me send it to the P. S. A.—This man is versatile and has an extremely interesting one-man collection. While he is primarily a portrait photographer, most of the works are pictorial, genre and landscapes, with some extremely interesting reproductions of art galleries and various statuary. I am sure this show would be well received by P. S. A. clubs.

Since we are permitted to retain this show for only eight months we are anxious to book it in a well planned manner, so that it may be enjoyed by as many clubs as possible. We suggest, therefore, that you write us at once giving us three or four acceptable dates. When writing please advise whether the show is to be used for exhibition to the public or mainly for a brief showing to the club membership,



C. "JERRY" DERBES, Director

Here is a beautiful picture by Mr. Wellington Lee, APSA, titled "Beauty in Spring". The negative is 5" x 7" in eize and a special group of the first 15 applicants whose enlargers will accommodate this size negative will be formed to print from it.

Mr. Lee, who will act as Master of the Group, will also award a medal in addition to the beautiful salon print from this negative to the person making the best print. In addition, he will award four Honorable Mention ribbors.

The Salon Workshop has many fine negatives from which the Masters have made prints which have hung in International Salons all over the world. We have snowscapes, landscapes, mood pictures, still lifes, abstracts, character studies and nudes. We have negatives from 2¼" x 2¼" to 5" x 7"



and all sizes in between.

Groups of 15 members each are being formed right along in three different classes. In order to keep it on a fair basis, groups are formed of members who have never had a print accepted in an International Salon, those who have had not more than two prints accepted and those who have had not more than six different prints accepted in International Salons.

What a wonderful way to improve your photography. After each person has printed from the negative, the prints are sent to the Master who made the original negative. He will comment on each print and select the winner of a beautiful salon print. The fifteen 11" x 14" prints, plus one of like size made by the Master will then make a second circuit so each member may compare his picture with that of the Master and with the other 14 prints in the group.

Included in the negative box is an article titled "How to Make a Salon Print". This article was written by one of the most prolific salon exhibitors of all time and a past master of salon prints. By reading it and applying its principles, one should, with practice, be able to improve his picture making, his composition and actual selection of what material will make a suitable salon subject.

If you are interested in improving your photography and learning to make better pictures, the Salon Workshop will lead the way and help you to make better pictures. A number of groups have already been formed. New groups are being formed now.

The well known salon exhibitors who have agreed to act as Masters of the groups are men and women, who although busy in their private affairs and individual salon exhibiting, as well as performing other valuable services for PSA, are giving freely of their time, advice and money in this new activity. I am proud and grateful to each of them and want you to know who they

Mr. John F. Barnes, Los Gatos, Calif. Mr. M. M. Deadrick, APSA, Carpinteria, Calif. Mr. J. M. Endres, APSA, Jackson, Miss. Major C. E. Emery, APSA, Annapolis, Md. Dr. R. F. Edgerton, APSA, Rochester,

Mr. Tom First, APSA, Trappe, Md. Dr. Francis A. Faught, Philadelphia, Pa. Dr. E. T. Geer, Jr., Riverside, Conn. Mr. Frank J. Heller, APSA, Bartlesville, Okla. Mr. Barton King, Niagara Falls, N. Y. Mr. Thos. Limborg, APSA, Minneapolia, Mina. Mr. C. F. Luce, Jr., APSA Atlanta, Ga. Dr. V. A. Lookanoff, APSA, Detroit, Mich. Mr. Frank A. Nottsinger, APSA, Roanoke, Va. Art H. Oehl, Winnetka, Ill. Mr. Paul K. Pratte, FPSA, St. Louis, Mo. Mr. D. Ward Pease, FPSA, Winnetka, Ill. Mr. O. E. Romig, FPSA, Pittsburgh, Pa. Dr. Wm. F. Small, APSA, Newburgh, N. Y. Mr. Geo. Seim, Long Island N. Y. Dr. Carrol C. Turner, APSA, Memphis, Tenn. Mr. S. P. Wright, APSA, Springfield, Ill. Mr. H. W. Wagner, FPSA, Worcester, Mass.

Anyone wishing to join The Salon Workshop may secure an application blank by writing the Director whose name and address appears in the masthead at the beginning of the Digest.



STANLEY D. SOHL, Associate Editor

It's December again and time for sincere greetings and best wishes for a Merry Christmas and a Happy New Year. May the new year bring to you all which is good, profitable and exciting.

I know it's almost too late to send out some International Christmas card greetings to some of your friends of other lands, but if it's possible, why not send out a few even at this late date? If you haven't started an International exchange of Christmas cards yet—start right now. You'll find it more fun and real satisfying to receive a card from, say, New Zealand, Germany, Costa Rica or some other country.

Another thing that would be nice if you know of some P. S. A. member who is not an international portfolio participant—why not send him a one year membership in some portfolio as your Christmas greeting? It would be a greeting that will grow as the months go by. As logg as we're talking gifts—why not give your wife or thusband a P. S. A. membership for this year? Good idea, because who knows, you may gain a partner in your hobby!

An Ambassador is Appointed

I'd like to quote part of a letter received by Sten Anderson, APSA, from Juan Ulises Garcia, of the Dominican Republic.

"When the Special September issue of the PSA Journal came to my desk today, I felt the happiest man in the world. I had the opportunity to read, on page 542, the praise that your outstanding work to promote the best 'friendship between The United States and the Dominican Republic has been appreciated in its real value. Even having your body not at well as we wish your coorage is an example of consecretion and valor to win that cruel battle that life is, to offer your cooperation in the organization of our Pertfolio, our Club and our work.

"I have been commissioned to communicate to you your appointment as our 'Ambassador of Good Will' among the Photographers of the United States of America, wishing you, at the same time, the best possible health, and a complete success in your mission of friendship."

Congratulations to all concerned.

New Years Resolutions for 1953

First let us resolve to be ready when our International Portfolio is due to arrive. Second let's resolve to "help" our portfolio secretaries as best we can by keeping the portfolios rolling, keep the note book up to date, etc., and thirdly let's all resolve to be "Ambassadors of Good Will" with international understanding between photographers of all lands.

Col. Charles (Joe) Perry, the director of the International Program, all the Secretaries and myself, wish for you the best in photography for 1953.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

It has been several months since we have had an article from the Portfolio Notebooks. Perhaps it has just slipped your mind, but may I put a bit of a reminder here:

Fellow Portfolio Secretaries, and fellow Portfolio members, don't forget that we are constantly looking for things from the notebooks that you find interesting, and think might interest other Portfolioists.

Send along your suggestions of items pertaining to the PSA American Portfolios, as follows: Evelyn M. Robbins, 2417 South 11th St., Springfield, Illinois. They will be very much appreciated.

"STAR DUST"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y Star Exhibitor Portfolios

"When is a snap-shot Pictorial?" When you take it from the right place at the right time with the right film and filler combination to meet the conditions. Add to this the right lens stop and exposure, the proper development to produce a workable negative,

and thesias of the subject phits the proper to extende the subject phits the proper distribution of tones to place the emphasis where it belongs. Does this sound like a tough assignment? You may rest assured that it is—the odds are about as great as placing first in a national photo contest,

"When is my Pictorial just a anapshet?"
This is easy—as easy as falling of a log!
When you FAILED on any one or more of
the above requirements, when you didn't
crop your picture to include the best part
only, and when your subject matter proves
to be devoid of interest. Did I hear you
say, "I wonder how many he has like this?"
I'll say more than you unless you have
exposed a great many negatives!

"What is a Pictorial picture anyway?" If you are still with me, let me suggest that it is the product of a mental process of perception and planning. Pictorialism is a serious business and requires a great deal more than just a light hearted approach. Those of you who were fortunate enough to have heard Mr. Fassbender's lecture at the Convention last August will recall that he said "not more than three or four good Pictorials can be produced in a year by the worker with an average amount of time at his disposal."

There is no mystery surrounding Pictorialism that cannot be solved by reading, contemplation and practice and, with this in mind, you may find that you can answer your own question as to "why is my pictorial just a snap-shot". Think for a moment before you submit or before you fillout the "Aims and Intentions" space on the print folder. Are you sure it isn't just a snap-shot? Did it receive careful consideration previous to exposure such as some thought as to why you were making it, what you were trying to say with it and what would be the most suitable title for it-or is it one of those pictures that fall in the category of a "grab-shot" which you thought "I'll give it some kind of a title after I see how it prints up."

Remember, what you say in your picture, in your remarks on the print folder, and what you write in the notebook are all your commentator has to work with generally, and careful evaluation of these things may point the way to an explanation as to why some of the commentary seemed incomplete or inconsiderate and thereby responsible for your loss of interest.

Two things that contribute greatly to pictorial weakness are choice of lighting and choice of camera position. Lighting is possibly the most important step beyond the basic factors of equipment manipulation. It has been well said a photographer must learn to think in 'light terms'. The artistic skill of the photographer can be brought to life and he can find his own interpretation for any subject if he will study the values of light and their relation to the gray scale. The composition and mood of a picture can be changed entirely by simply choosing varying light and sky conditions in an outdoor picture, and choice of type and position of lighting units when working indoors.

Camera position is equally important—your picture is there for the taking—do you just take it, or do you try to take just the best part of it? View it from as many

positions as you can making exposures from several for future study and comparison so you can get the feel of composition. You have to decide which is the best part and you must base your decision around the theme or motif of the picture. It is not easy, even when armed with experience, to immediately recognize the real center of interest-it requires practice and perseverance, and for some many trials and errors, before we really get the feel of this phase of our endeavor.

There is yet another weakness which seems to prevail in many of the pictures submitted in the portfolios, and we will try and cover it at length in the column for next month.

Comments By Commentators

(Cont. from November issue)

Through all our frustrated attempts we cannot escape the pressures of our subconscious questions-half hidden, yet not clear enough for the complete answer. What is it that, taking a common sheet of paper capable of resolving a limited number of tones, and by the use of just those few tones, creates a photograph that will hit us between the eyes?

We can expose a sheet of paper to light under controlled conditions and produce a series of greys from black to white in quite a number of steps. As we look at those greys, we do not feel the same effective potentials of quality as we experience from a good photograph. On the other hand, when we attempt to utilize those grays in a print of our own, the results are less attractive than they were in the scale itself. Why? We realize that other deficiencies exist. There is the question of composition, arrangement and design. There is the question of a poorly selected subject matter.

There are other things as well, but the main topic of discussion among all photographers-that gigantic obsession of all of us-is that elusive print quality. We feel that once we have licked the problems of print quality, all other factors will fall in line. That is not entirely true.

In some cases a very poor subject photographed with poor composition will be helped tremendously through print quality. To do this requires technical experience, but it also requires fundamental knowledge and understanding of all the other elements that make for a good picture. It is the understanding of those other elements that produces quality.

Once the print quality factor becomes less difficult, the others will become easier to conquer; not because they must fall in line naturally, but because the mind tends to be less contaminated with the worry and obstructions that have hindered it to think freely. When one problem becomes licked, the other problems are easier to attack.

Realizing this for some time, I have attempted to readjust the beginner's attitude about print quality, then slowly fill in the missing pieces of his mental thinking with basic compositional elements. It is necessary to attribute as much emotional sensitivity towards those tonal elements that resolve the subject matter in our pictures as we apply to the story that the images try to portray.

All the values of the grey scale are alive. and flexible. They are pliable and plastic strengths of influences that transmit a particular reaction of light to our senses. The greys can be molded and twisted. stretched and compressed, and shaped into forms that we call images.

The greys are not merely static photographic deposits with a name; they are more than a sensitometric result on paper because of a given printing and development time. This particular grey is not just a grey as compared with another. The greys are not merely steps from black to white and back again, but they are emotional symbols in terms of light and percentages of light, and percentages of impact. They constitute not only the size, shape and form of our picture subjects, but they also give the subjects vibrancy of emotional ap-

You might say that you have used the scale of tones to the best advantage, but have you? Would anyone dare to contend that any good print could not be printed any better? It is interesting to note that the more one knows about print quality the more it is realized that only the surface of the total attitudes have been scratched.

This realization is the wonderful and fascinating aspect of a sheet of photographic paper. Beginning with an apparently blank white surface, the silver deposits through development can be made to fluctuate in an unlimited variation of tone combinations.

As the photographer removes the sheet of sensitive paper from the light-tight envelope, he has at his fingertips a means for resolving a masterpiece of tonal pattern. That the sheet of paper is an accepted and standard medium for making a print goes without saying, but I doubt that we have taken a bit of our time to think of that sheet of paper in any other way except for its practical purpose. I sometimes feel inferior when confronted with that sheet of paper.

That paper emulsion has the ability to yield a powerful influence of attraction, not only in terms of tones and gradations, but also in design and composition; coupled with the technical necessities it can tell a powerful story as well. As I think of that sheet of paper, I sense a challenge that has no material substance that one can grasp except that which is in my own mind; and l often wonder if I can be worthy of that

This is not defeatism, it is wonder and respect for a physical constituent that has the possibilities for a wonderful picture, yet as we think of that further we realize that the sheet of paper cannot create unless we control the creation, and thereby we have revealed the clue to ultimate results.

In the beginning we are prone to allow the photographic process to do most of the work for us. We adhere to all regulations and rules of operation. Our prints achieve a certain degree of perfection, and then suddenly we sense that the quality obtained will resolve itself into nothing better unless we help the manipulations along.

If we could realize that fact at an early stage of our experience, we could progress faster and produce better prints as we practice: but in many cases we hope that the process will continue to better our work without any effort on our part. This is a fallacy.

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The photographic process once learned, and the technical variables finally under control, will not demand the individual's onw sense of judgment, too, before the photographer can admit that he is on a road towards the perfection of his dreams.

The more I think of those things, the more convinced I am that we have overlooked just those elements that we are searching for in the first place. It is true that print quality will not solve the problems of tone quality. In the absence of all ability, good meticulous darkroom technique will certainly be unable to compensate for the deficiencies of other requisites.

What is ultimately required is the broad point of view and general knowledge of all the connecting links of thought and application to the photographic field. That much knowledge seems an impossibility.

Thorough knowledge certainly is impossible for any one man to consumate, but general knowledge plus the understanding that as a human being, one's photography will only be as good as his personality is allowed to fuse with his pictures, is definitely a possibility.

In order to accomplish recognizable strides towards the right direction I believe that we must consider all the individualistic behaviorisms, thoughts and philosophies that establish ourselves as apart from other individuals. We must learn to sense that the influences of our emotional nature will contribute to the photograph we are making. We must accept the fact that the pattern of our mental attitudes have left their mark upon that paper surface in the form of the picture we have made.

Conversely then, if we wish to maneuver the process as though we were robots, we cannot hope for better results than that produced by robots. If we wish to improve our work we must attempt to define certain established methods and see how we can stretch them to our will. Just as soon as that is done our pictures will begin to look different. It is true that they may look terrible in the beginning, yet one could be very surprised to see how many of them will really look good.

(To be continued)

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios

PSA Portrait Portfolios PSA Ministure Portfolios

PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award, of Merita Winners)
PSA Neture Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, . Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-storeo alides, L-monochrome slides, A-sachitectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

MEXICAN (M,T) Exhibited Nov. 15 to Dec. 15 at club. Data: Club Fotografica de Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

SANTIAGO (M.T) Exhibited Nov. 20 to Dec. 20. Data: Foto Club de Chile, Callo Huerianos 1223, Data: Foto Clui Santiago, Chile.

Sentiago, Chile.

CUBAN (M,T) Exhibited Dec. 18 to Jan. 20 at club.
Date: Club Fotografica de Cuba, O'Reilly 366,
altos, Bavana, Cuba.

SPRINGFIELD (M,T) Exhibited Jan. 4-25 at Smith
Art Museum, Data: J. E. Pholps, G. W. V. Smith
Art Museum, Springfield S, Mass.

DES MOINES (M) Closes Dec. 8. Entry fee 32.00.
Exhibited Jan. 1-31 at Des Moines Camera Club
and at Art Center. Data: Des Moines YMCA Movie
and Camera Club, YMCA, Des Moines, Iowa.

MONTREAL (M.T) Closes Dec. 12. Exhibited Jan. 9-25 at Museum of Fine Arts. Data: Mark Stein, 4355 Hingston Ave., Montreal 28, P. Q., Canada.

SINCAPORE (M.S) Closes Jan. 9. Exhibited Feb. 7-15 in British Council Hall. Data: Singapore Art Society, Raffles Museum, Singapore 6, Straits Settlements.

Fil.MiNGTON (M.C.T) Closes Jan. 11. Exhibited Feb. 1-23 at Fine Arts Art Center. Data: Edw. A. Heisler. Jr., P.O. Box 401, Wilmington, Del.

MINNEAPOLIS (M.C) Closes Jan. 13. Entry fre \$2.00.
Enhibited Fcb. 5-22 at American Swedish Institute.
Data: Warren Anderson, 123 S. 7th St., Minne-

CIRCLE OF CONFUSION (M,T) Closes Jan. 24. Exhibited Feb. 8-22 at Whittier Art Gallery. Data:
Arthur W. Maddox, 12020 Otange St., Norwalk.

ROUBAIX (M.T) M--Closes Jan. 31; T Feb. 15. Exhibited Mar. 14-29 at Galerie Dujardin. Data: Lucion Bouchart, 32 rue Philibert-Delorme, Roubaix,

WORCESTERSHIRE (M.C.T) Closes Feb. 11. Exhibited March 7.28 at City Act Cellery. Data: C. J. Morrall, 57 The Tything, Worcester, England.

ROCHESTER (M,C,T,S,ST,SS) Closes Feb. 12. Exhibited March 6-29 at Art Gallery Data: Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

PHILADELPIIIA (M,T) Closes Feb. 14. Exhibited Mar. 7-29 at Free Library. Data: Miss Grace E. McBryer, 5814 Cedarhurst St., Philadelphia 43, Pa.

PITTSBURGH (M.T) M closes Feb. 25; T Mar 4. Exhibited Mar. 20 to Apr. 19 at Carnegic Institute Calleries. Data: Walter R. Kneeland, 3658 Perrys-villo Ave., Pittsburgh 14, Pa.

SOLIHULL (M.C.T) Closes Mar. 5. Exhibited April 11-18 at Malvern Hall. Data: C. D. Pain, 71 Beaks Hill Rd., Kings Norton, Birmingham 30, England.

MARINE (M.T) Closes March 17. Exhibited March 22 to April 17 at Mariners Museum (Newport News) and during May at Smithsonian Institution (Wash-ington, D. C.). Data: R. A. Myers, 1609 E. War-wick Rd., Warwick, Va.

SYRACUSE (M.C.T.S.ST) Closes Apr. 20. Print fee \$1.00 and return postage. Data: Allen Ruch, 1421 Butternut St., Syracuse, N. Y. OTHER SALONS

LJUBLIANA (M) Exhibited Nov. 29 to Dec. 20.
Data: Foto in Kino-amaterska Zveza, Lepi Pot 6,
Ljubljana, Jugoslavia.

NITEROI (M.C.M Press,T) Exhibited in December at Hotel Quintandinha. Data: L. A. Plmental, Sociedade Fluminense de Fotografia, Gaixa Postal 118, Niteroi, State of Rio de Janeiro. Brazil.

LINCOLN (M,A,S,L,T) Exhibited Dec. 6 to Jan. 4 at club. Data: A. J. Hawkins, Branston, Lincoln, Eng-

VASCO DE CAMPING (M) Exhibited Dec. 1952. Data: Club Vasco de Camping, San Marcial 19, San Sebastian, Spain

JAPAN (M.T) Exhibited Jan. 15-22 at Galleries of Mitsukoshi, Tokyo; later at other Japanese cities. Data: Goro Ucno, The Asahi Shimbun Bidg., Yura-

Nucho, Tokyo, Japan.

PARIS (M.C) Exhibited Jan. 10 to 25. Data: Secretary, Sectete Francaise de Musicographie, Maison de la Chimie, 28 rue St. Dominique, Paris 7, France.

LUCKNOF (M.C,T) Closes Dec. 15. Exhibited Jan., Feb. & Mar. at Allahabad, Delhi and Lucknow.

Deta: S. H. H. Renair, 63 Yahiapur, Allahabad 3, Italia.

India.

BENGAL (M) Closes Dec. 25. Exhibited Feb. 15 to
Mar. 1. Data: B. K. Muckerjee, 24B Rindusthan
Park. Calcutta 39, India.

CHARLEROI (M) Choses Feb. 18. Data: R. Populaire,
18 Rue Destree, Charleroi, Belgium.

NOTE for SALON SEGRETARIES: Send all salos
notices to R. L. Mahou, 260 Forest Avenue, Emburst,
Illinois et carliere-possible data. You need not wait
for your printed forms; a letter will do.

PSA COLOR DIVISI

MRS. BLANCHE KOLARIK, APSA 2824 S. Central Park Ave., Chicago 23

A Practical Question

A member of the Color Division who has "never sent slides out before" asked a practical question in a recent letter. The member writes:

"I note the rules say that slides must be spotted and titled, plus name and address. I have the gum dots for spotting, but I fail to see how all the rest can be written or printed in so small a space. Must the information be actually on the slide mounting or just accompany the slide?"

Yes, the information must be on the slide. It is not practical to have the information on an accompanying list only. Having the name and address on the slide itself is very important since otherwise the identity of the slide itself and its owner could easily be lost.

The problem of getting all the information on the slide requires some thought and planning. If more than one slide is submitted to a competition or exhibition, the slides should be numbered in sequence from one to four. To economize space this number can be placed on the spotting marker. The writer selects a light colored spot, so the number will show up clearly when written with black or blue ink on the spot.

Next, the title should be brief. Three or four short words or less are best for titles. If you try to describe a slide fully with five or more long words, you are certain to have difficulty getting all the information on the slide. Remember the title is not supposed to be a full description of the picture, it is merely a phrase suggested by the picture such as "Touch of Winter",
"After the Swim", "Diamonds at Dawn", "Roots of Ice", etc.

The name and address are essential on the slide, and may require some abbreviating if the name and the address are long. It may be necessary to shorten the name by use of initials, but these should be printed clearly along with last name. The address can also be shortened considerably by use of abbreviations for "North", "South", etc., also for streets and avenues. Some color slide makers have a very small gummed label printed carrying the name and address in small type. This is usually placed in the area of the mount at top of slide when the slide is held with the thumb spot in the lower left corner. However, it can be placed in any open area on the mounting outside the picture space.

By printing the information in legible but small print, and using short titles, it is easily possible to get all essential facts on the slide itself. This can be placed on the paper mask before being covered with glass or it can be placed on the special areas set aside for the purpose on some commercial mounts. When placed on the paper masks, be sure to locate the information on the masks so that the binding tape. later placed around the cover glass will not hide any of the information. Gummed labels can be used to attach information to any available area on the cover glass. G. F. J.

Camera Club Briefs

Chicago Nature CC's International Photography Exhibition each year has circulated to slide contributors a set of representative slides duplicated from among those accepted. In the coming exhibition (February) Kodachrome copies of representative accepted prints will be made so that print makers also may see a portion of the show in their own homes,

Help we appreciated: Fine Arts CC's "News" (Marshall Ross, editor), Oakland CC's "Panoram" (Bertha Brady, editor), Chicago Color CC's "Projector" (Russel Kriete, editor), and Hawthorne CC's "News" (R. M. Rindell, editor) all remind their members of the need for slides for Color Division's hospital project.

Looking for new contest subjects for your club? Consider Berkeley CC's "matched" contest: "California Green" and "California Golden", two slides making a single entry and illustrating the seasonal contrast between Spring and Fall. (Berkeley CC "Shutter", E. Pearce, editor.)

Southgate (England) CC's "Bulletin" (D. Chambers, editor) reports that there will be no Southgate International Color Slide Exhibition in 1953.

Coming Color Exhibitions

CUBA. Dec. 18-Jan. 20, deadline Dec. 2. Four slides, \$1. Forms: Club Fotografico de Cuba. O'Reilly 366.

31. Forms: Club Potogranco de Cuba. O aculy 2000, altos, por Compostelo, La Habana, Cuba. SPRINGFIELD, Jan. 4-25, deadline Dec. 12. Four slides, \$1. Forms: John Phelps, G. W. V. Smith Art Museum, Springfield 5, Mass. WILMINGTON, Feb. 1-23, deadline Jan. 11. Four slides, \$1. (No information yet as to source of forms.)

CHICAGO NATURE (slide section), February, deadline Jan. 17. Four slides (up to 3\% x 4), \$1. (Also color prints). Forms: James Kirkland, 45 W. Monroe St., Chicago S, III.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Feez

elides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn. WORCESTERSHIRE, Mar. 7-28, deadline Feb. 11.

Four slides, \$1. Forms: C. J. Morrall, 57 The

Tything, Worcester, England.
ROCHESTER, Mar 8-22, deadline Feb. 12. Four slide \$1. Forms: Lowell Miller, 99 Parkwood Rd., Rochoster 16, N. Y.

PHILADELPHIA, Mar. 7-29, deadline Peb. 14. Four alides, 21. Forms: Mrs. Ruth Clesy, Box 427, Tully-

town, Pa.

SOLIHULL (England), Apr. 11-18, deadline Mar. 8.

Four alides (to 3½ square), \$1. Forms: C. D. Pain,

Will Rd. Eine's Solihuli Photo. Soc., 71 Beaks Hill Rd., King's Norton, Birmingham 80, England. TURIN, May 1-15, deadline Apr. 10. Four elides, \$1.

Forme: Dr. Reneto Floravanti, Corso Re Umberto

84, Turin, Italy.
BERGEN, May 10-24, dendline Apr. 28. Four elides, \$1. Forms: George Munz, 87 Homestead PL, Berger Sald. N. J. ,*,

Weterloo Color CC's "Bulletin" (A. E. Phillips, editor) reports that the club is now well ever 100 members. Waterloo (Iowa) is not a large city; imagine the number of cities of this size throughout the U. S. in which large color camera clubs can yet be organized!

Rent Problems? Perhaps you could work out something like Bethesda-Chevy Chase CC, which presents photographic courses for the YWCA in exchange for space in the "Y" building. ("Release", KPW, editor)

8000 miles apart, two new camera club associations are being formed. Boxeman CC's "Flash" reports a Montana council in process, and Waikato CC's "Snapshots" (Irene Cooper, editor) reports steps towards a New Zealand council.

Sierra CC's "Cammagram" (R. A. Munroe, editor) lists club officers, editor and address, meeting dates and place, and PSA affiliation. We wish more bulletins would have such complete information.

The Westchester Color CC ("Bulletin", A. and J. McGrotty, editors) and the New Westminster (Canada) CC ("Reflector", Bob Young, editor) are real assets to their communities. The former includes in its constitution a specific statement of purpose "a special effort to help beginners", and the Canadian club states that "owners of box cameras are especially welcome."

Many PSA competitions, etc., are available to non-PSA members. Do you, as does N. Y. Color Slide CC, notify your members accordingly? They might appreciate such information. ("Rsinbow", Robert Hawley, editor)

Art is many-sided and many-sourced. Merced CC realizes this and in the calendar in the club paper "Birdie" (Carol Wood, editor) are included Art League meetings and Natural History Society meetings, along with the club's own meetings. Thus members are encouraged to learn more in two fields which can be very helpful to photographers. Delaware CC's bulletin records the possibility of that club's going on a hike with a sketching club.

Oklahoma CC's "Hypo Check", mimeographed, uses smusing little line drawings to illustrate various items a tiny sketch of a mailbox alongside an item about mailing in dues; etc. Variety value!

San Francisco Photochromer's "Color News (Leonarda Bockman, editor) always underlines the names of members mentioned in its columns. Emphasizes the "human interest" angle.

Elementary requirements for club bulletin editor? Allyn Thayer, retiring editor of Cleveland Photographic Society's "Thru the Darkroom Door", lists them well: "ability to write simple English, spell reasonably well, possession or access to a typewriter, and willingness to get the paper out on time once a month."

Between print and slide contests, and large numbers of participants, come of the larger clubs are finding a space problem for reporting scores in their bulletins. Shorewood CC's "Skweegee" (A. C. Klein, editor), solves by listing scores every other month. (Some clubs list only top half of scores; a few list color and bw in alternate months.)

North Shore CC's hw section invites the club's slide makers to attend hw meetings: "You will find an entirely new and thrilling experience in hw work." We believe that there are many color workers who would find print making unexpectedly satisfying.

Lincoln CC's "Test Strip" (C. A. Mohrman, editor) carries a picture of the club's new president, E. A. Grone, who also was president 20 years previously.

Chatham CC's "Out of Focus" (Ken Cucksey, editor) quotes retiring president Bill Armes' quote: "I expect to pass thru this world but once. Any good therefore that I can do, or any kindness that I can show to any fellow being, let me do it now. Let me not defer or neglect it, for I shall not pass this way again."

Some Aspects Of Color Perception In Viewing Color Prints

(Continued from previous issue)

Types of Color Match

In comparing two colors, they are commonly placed side by side and viewed under suitable illumination. Another method consists in placing them in a spectrophotometer, an instrument designed for the quantitative analysis of color. The first method is entirely visual, and is therefor exposed to all of our psychophysical reactions. The second method is strictly impartial to these reactions and reveals the true character of the color according to the constituent wave lengths.

By visual means alone, a color match can be obtained in which the component wave lengths may be different, but the effect on the visual receptor system will be such that the two colors appear the same.

The distinction between the two types of color match is of considerable importance in color photography because if it was necessary to duplicate the actual physical stimuli reaching the eye, color reproduction would be a practical impossibility.

The Sensation of Culor

We frequently use the term color in a somewhat physical sense to identify an object. The use of the term in this manner is accordingly a matter of convenience, but considering the scientific definition of light, it is not correct to ascribe color to an object, but only to the light reflected from it. In this manner, we dissociate color as a distinct physical part of the object and place it as a sensation, in the psychological realm as it should be. Strictly speaking, there is no object in nature which exhibits a single characteristic color because its appearance will vary according to a number of factors, the most important of which is the spectral quality and intensity of the illumination.

Colors are identified according to three attributes: hue, brightness, and saturation. Hue is the predominant wave length or the characteristic we ordinarily refer to as the color. By this means, we differentiate between green, red, or any other "color". We realize that a color can be light green or light red, and accordingly another term, brightness, is necessary to describe this additional quality. Brightness is independent of the hue, since we can have two colors of

the same hur but of different brightness. The third attribute is the saturation and this is a measure of the extent to which the pure color appears to be diluted with neutral gray. Thus, we may consider a brilliant, vivid, green or a dull, somber green.

Ordinarily, a normal observer will experience no difficulty in detecting hue differences, but may have considerable trouble in deciding whether two colors of the same hue differ only in brightness or whether their saturation is also different. The ability to differentiate under such circumstances is of considerable importance in viewing color prints, since an excessively deep blue sky or water area may create the impression of high saturation when the real difficulty is low brightness. This confusion is typified by the frequency with which most critics use the term bright, to describe a color which is actually highly saturated.

Adaptation Phenomena

At first thought, it might seem that if a color process was available which would yield a point for point reproduction of the subject, a more satisfactory color photograph would result. We are accordingly led to believe that this failure of modern color processes to furnish an exact color reproduction of the subject is entirely responsible for what may appear to be real color differences between the reproduction and the subject.

As a matter of fact, a color process which would apply physically perfect color reproduction of the subject would still be unable to automatically compensate for the variations in lighting conditions under which the photograph might be viewed. Accordingly, we would still feel that it is not entirely satisfactory.

This state of affairs is directly related to our visual perception of color in which various adaptation phenomena occur, thus influencing our judgment. These phenomena are broadly classified as general brightness adaptation, and general color adaptation, and both are constantly at work in the process of vision.

General Brightness Adaptation

This type of adaptation allows the visual mechanism to maintain a substantially constant value despite tremendous differences in the actual illumination level. Such an experience is encountered in going out of doors on a bright winter day. For only a brief period under the circumstances are we conscious of any considerable brightness change. Thereafter, the surroundings appear at about the same brightness as indoors.

The contraction of the iris of the eye can account for some of this effect, but only to the extent of a change in the light energy falling upon the retina of not more than 16 times. General brightness adaptation accounts for an extension beyond this ratio and allows us to see at an approximately constant illumination level so that in bright light the sensitivity decreases and in dim light it increases.

From a photographic standpoint, this has the disadvantage of creating, under low illumination levels, the impression of considerably higher values, and if we are photographing an indoor scene, under-

exposure will often result. We frequently express surprise when we estimate the exposture under such conditions and immediately compare this value with an actual meter reading.

Local Brightness Adaptation

When viewing any given scene, the eye is constantly shifting from one object to another, stopping for only a brief period at each point of interest. Accordingly, a brightness readjustment occurs locally. Ordinarily this readjustment is very rapid, but sometimes a lag occurs in recovery and we are aware of an afterimage.

Lateral Brightness Adaptation

Sensitivity changes in the area of the retina are frequently accompanied by similar changes in adjoining areas. This lateral or "sideways" type of brightness adaptation is experienced when, for example, we view the same grav patch against a series of neutral backgrounds varying from white to black. As the eve proceeds in this direction, the gray patch will appear to become progressively lighter in tone, reaching a minimum against the darknest background. This effect is explained by an increase of sensitivity in the dark areas of the image formed in the eve and the extension of this into the lighter adjoining areas. Conversely, the gray patch will appear darkest against a white background. The extent of this type of adaptation will depend to a considerable degree upon the relative areas and the position of the gray patch as compared to the background.

Color Adaptation

As with brightness adaptation, there are three main types of color adaptation which may operate simultaneously in the process of viewing color photographs.

General Color Adaptation

The power of the visual mechanism to adapt in such a way that the prevailing illumination appears colorless is called general color adaptation. Accordingly, we are seldom awars of the relatively low blue component in ordinary tungsten illumination.

Local Color Adaptation

This effect is similar to the corresponding brightness effect in that it gives rise to afterimages. In this case, however, the afterimage appears in a color complementary to that of the subject. The effect occurs primarily in connection with fairly intense colored areas. If we concentrate on a brightly illuminated red color patch for 15 to 20 seconds, then suddenly shift our gaze to a white surface, the patch will appear as a blue-green afterimage. This is because the red receptors in the visual mechanism are reduced in sensitivity by prolonged exposure to intense red. When this fixation is auddenly shifted to a white field, red is subtracted from the white of the area and a blue-green or cyan afterimage results. As the receptors recover their sensitivities, the afterimage gradually fades.

Lateral Color Adaptation

The spreading of color into adjacent retinal areas is similar to the effect induced by lateral brightness adaptation. Colorwise, the tendency is toward what appears to be an actual change in the color contrast. This type of adaptation is important in viewing color photographs because it demonstrates that the apparent color of one area may be affected by the color of surrounding areas.

Color Constancy

It appears that the most outstanding of all color effects due to the various visual phenomena is that of color constancy. The character of the radiant energy reflected from a colored surface will vary considerably, depending upon the spectral distribution characteristics of the illumination. Unfortunately, we are seldom aware of the extent to which this occurs. An extreme example of this effect can be cited by considering a piece of photographic paper viewed under the red illumination in the darkroom. Under the circumstances, we still maintain the impression that the paper is white, as if seen under daylight illumination. We seldom stop to realize that the color of an object is primarily a surface characteristic, and as such it will change according to the prevailing illumination. This effect is largely due to our tendency to remember colors and to interpret them in terms of their appearance in daylight, rather than to look at them closely.

Color films, having no such powers, will maintain strict neutrality in the matter, and they will accordingly record the scene in terms of the colors exhibited under the prevailing condition of illumination.

Viewing Color Photographs

A number of the more important factors involved in the operation of the visual mechanism have been presented rather briefly to illustrate their numerical quantity, and to indicate the complexity of any situation which involves the appraisal of color photograph, by visual methods alone.

The total number of factors which affect the visual mechanism is quite large and, conceivably, these factors can operate in various groups or all together. The posible number of combinations which may apply to a given set of circumstances is not only extensive, but it is amazing that we can see anything at all.

As has been previously pointed out, our primary efforts to correctly reproduce colored objects in monochrome are directed toward correct reproduction of luminance. When viewing these photographs, however, it appears to make little difference whether luminance has been correctly reproduced or not. We seem to be able to adjust to the circumstances of incorrect monochromatic reproduction to a far greater degree than we would willingly tolerate in viewing a similar photograph in color.

Perhaps there is a distinct feeling of achievement in translating the monochromatic photograph into a mental conception of the original subject, appropriate to any set of circumstances which we might invoke

Perhaps they offer a challenge to our mental equipment in such a way that we can assign color values to the respective monochromatic areas with a far greater degree of accuracy than could be achieved by viewing the color itself.

But in the end, perhaps the mental as- produced as white.

signment of salar to monochromatic areas may be like whetting our appetites on a succulent meal during proparation, and finally being unable to sat it.

By comparison to a black-and-white photograph, the viewing of a color photograph presents a somewhat different and far more complicated situation. Here, the spectral quality and the intensity of illumination are most important factors, and this can hardly be overemphasized.

The situation so far as transparencies are concerned is much better than that in which reflection color prints are involved, and these are usually viewed under entirely inadequate conditions. In the first place, the light intensity is far too low, and secondly, the spectral quality of the illumination ordinarily used for viewing monochromatic photographs is not appropriate for viewing reflection color prints. Furthermore, for most effective presentation, the print should be viewed in surroundings considerably darker than the illumination on the print surface. In this way, the print becomes a more or less isolated array of color, and the eye will adapt in such a way that a maximum amount of gray resulting from the unwanted absorptions of the imperfect dyes or pigments will be removed from all colors. Apart from the distractions removed by viewing the print in subdued light, the print will appear more or less in the aperture mode, and without the lateral disturbances introduced by brighter colored surroundings.

Many color workers whose experience is confined only to transparencies, appear to believe that modern color processes will yield point-for-point color reproduction of the subject. They accordingly attempt to evaluate both transparencies, and reflection color prints on the basis of this misconceived idea. As previously pointed out, exact color reproduction is a physical impossibility; and even if such physically perfect reproductions were possible, they still could not account for the variable action of the psychophysical factors involved in viewing them.

Even under ideal viewing conditions, we are unable to correctly evaluate color by visual means alone, as can easily be demonstrated by a consideration of the following circumstances If two transparencies, one correctly balanced, and the other slightly magenta, are viewed one at a time over an illuminator, most observers will be unable to tell which one is correct. After seeing the first, the other may appear lightly reddish, but careful consideration of this one will convince him that the first was slightly greenish, and that the second is now quite good. When viewed side by side, color adaptation will change to an intermediate point, and neither transparency will appear correct. The same effect holds for reflection color prints.

Finally, in viewing reflection color prints in normal surroundings but under a variety of lighting conditions, all of the visual effects operate in such a manner as to make obvious any faults which the print may have. Therefore, everything in the reproduction must be as nearly correct as possible. Flesh tones, particularly, must be correct, and whites must be correctly re-

In addition to the spectral quality of the light source, the intensity of the illumination, and preferably dark surroundings, there appears to be another important requisite in viewing reflection color prints. This is the viewing distance as related to correct perspective, since this, to some extent, controls size constancy effects. For most accurate presentation, it appears that the print should be viewed at such a distance that the angle subtended at the eye should approximate that which was originally subtended by the camera lens. This introduces a somewhat variable situation which would be difficult to define in terms of a particular viewing distance. In general, however, the viewing distance would appear to be one which is considerably closer than that ordinarily used in viewing monochrome prints of equal size.

Perhaps the entire problem of color perception as it is related to the viewing of color photographs can be most conveniently summed up by the realization that nature assumes consistency in experience, and when a stimulus turns out to be different from expectations, the difference in turn will be presumed to be persistent, and a conditioned response will arise to meet it.

To overcome this situation as it relates to the viewing and interpretation of color photographs, a more flexible attitude and a reconditioning of responses consistent with the present state of our knowledge concerning them, will most likely be of tremendous help.—W. K. RAXWORTHY, APSA

Who's Who Additions

We assume that we have received all comments in connection with the last Who's Who. Apparently there are only two corrections. These are:

D. W. Grant, Franklin, Pa., 58 slides accepted in 26 shows.

Brendan McSheehy, Kew Gardens, N. Y., 21 slides accepted in 12 shows.

Museums Feature Photography

Two museums are featuring photography in special shows now open. Opened Oct. 28 and running through March at the Museum of the City of New York is "New York Street Scenes 1852" which includes a Daguerreotype gallery complete with reception room and workrooms.

The American Museum of Photography in Philadelphia is helping celebrate the 90th year of the Photographic Society of Philadelphia with a special exhibition of prints and negatives from the Museum files plus prints from the permanent collection of the Society. This exhibition opened on Nov. 17 and will remain until Dec. 23.

Prints with famous signatures will be found in this show. Names like Langeheim, Gutekunst, Ives, Goldensky, Hinton, Schreiber, Kasebier, White and Day from the past and present greats like Hogan, Hanmpfler, Mudd, Kaden and Barrows.

Books Received

Kodak Industrial Handbook
The Amateur Photographer's Handbook
This Is Photography
Photography Yearbook—1953

PSA NATURE DIVISION

HARRY R. REICH, APSA
286 Schenck St., No. Tonawanda, New York

Coming Nature Exhibitions

At this date your columnist has received information on three nature exhibitions coming up early in the new year 1953. There is a fourth scheduled but to date the information on this one is not at hand. We would like to make mention of this one however as it is one of the older shows and from past experience should be scheduled for February 1953. This is the Eighth Chicago International Exhibition of Nature Photograph which has consistently been scheduled for the month of February for a number of years. The deadline date is not available at this time but information may be obtained from the Nature Camera Club of Chicago, James Lee Kirkland, 45 West Monroe Street, Chicago, Ill.

The next in order is the Rochester International Salon of Photography (The Seventeenth) at Memorial Art Gallery, Rochester 7, N. Y. The deadline for this one is February 12, 1953. All communications to be directed to Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

The next is the Fifteenth Buffalo International Exhibition of Nature Photography at Buffalo Museum of Science, Humboldt Parkway, Buffalo 11, N. Y. The deadline for this exhibition being April 15, 1953. All communications to be directed to Irene Langendorfer, Salon Secretary, 419 Riley Street, Buffalo 8, N. Y.

The next is the Tenth Syracuse International Salon of Photography at The Syracuse Museum of Fine Arts, 407 James Street, Syracuse, New York. The deadline being April 20, 1953. All communications to be directed to Allen M. Ruch, 1421 Butternut Street, Syracuse 8, N. Y.

All of these exhibitions have classifications for both prints and color slides. Regulations for dimensions of color slides varies. See entry forms for infomation. Most of these exhibitions use the master mailing list of the Nature Division so all division members should receive entry forms in the mail.

From Memphis Tennessee

Your columnist received an interesting communication from the Memphis Camera Club, over the signature of Katherine Wilkinson, the club's secretary, this past week and I think it worthy of mention in this column.

The communication relates the fact that the Memphis Camera Club co-sponsored a contest, together with the Memphis Zoological Society and the Memphis Press-Scimitar, the purpose being to gather a collection of photographs of the animals in the Overton Park Zoo. These to be exhibited in the Brooks Gallery for a given time and then published in a book of zoo animals by the Zoological Society. The letter included a whole sheaf of press clippings with pictures covering the contest

from its announcement to its conclusion.

If you could all see this dossier you could appreciate the value of this contest first to the co-sponsors, to photography, and to the community in general. Of course the fact that one of the sponsors is the local press makes for the success of the project from the beginning. The nature of the project makes it interesting to the local press because of its news value; for this reason the project will receive more than its share of publicity which means that the co-sponsors will also receive their share of publicity which will reflect very favorably on the local camera club and tend to stimulate its membership. The news items appearing from time to time about the contest will keep it before the public for its entire duration preventing a lag in interest in the contest, and in photography, more specifically nature photography in view of the subject matter. Naturally the local camera shops came in for their share of the benefits.

There was no restriction on contestants. Pictures were limited to 8x10 and there were cash prizes as well as trophies. Needless to say, the first prize was won by a member of the Nature Division, Memphis being the home of Eugenia Buxton. It couldn't happen to a nicer person.

Nature Division Election

Nature Division officers for 1953-1954 will assume office along with the District Representatives of the society on January 1, 1953. The executive committee nominated the same officers presently serving the division, to succeed themselves for the ensuing two years. As you all know these officers are: Harry R. Reich, APSA, Chairman, Willard H. Farr, APSA, Co-chairman, and Ruth F. Sage, APSA, Secretary.

An issue of Nature Notes was released in October announcing the slate and indicating that nominations might be made by petition for any and all of the offices. At this writing naturally there is no way of knowing whether or not other nominations will be received. In the event other nominations are received the ballots for an election will have been mailed out before this time and the election will be in process. If no further nominations are received by the secretary of the division, the present officers will continue serving. If other nominations were received in time for the deadline the elected officers will be notified by the secretary and will assume their office as of January 1, 1953.

Winter Buds

With winter rapidly approaching, it behooves the Nature Photographer to be seriously considering winter projects to keep his camera limbered up. The winter months can be busy and profitable ones, as there is much of interest in the woods

Medal Winners of September Nature Color Stide Contest





Irma Louise Carter

and fields to investigate. Probably some of the first subjects that come to mind are anow scenes, frost patterns, tracks in the snow and sleet-encrusted trees. However, in the absence of snow, sleet and ice, there is a wealth of photogenic material on the woods awaiting your investigation in the shape of WINTER BUDS.

The winter bud may be considered as an undeveloped shoot, and is a resting stage in the life history of the tree. In this respect it is comparable to a seed, with this important exception, that the bud belongs to this generation, while the seed belongs to the next one.

Surprising as it may seem, most of our trees in this latitude stop growing by the end of July or in early August, and spend their energies for the rest of the season in building their winter buds. For the next seven months or so, these buds remain dormant. When the leaves and flowers tumble out of the buds in spring—one of the greatest miracles of nature—little do we realize that this is merely the culmination of this preparation which began the summer belore.

If you dissect a winter bud and study the intricate structure within, you will find it a marvel of compactness and completeness. Here are skillfully packed every leaf, and sometimes flowers too, of the next summer's growth in embryonic form. These are usually carefully wrapped with overlapping scales or "bracts". The buds of Beech, Poplar, Horse Chestnut, Black Oak and Sugar Maple have more than the average number of bracts. These are arranged in either an alternate or spiral pattern, matching the formula of the leaves on the twig. Basswood and Tulip have only two bracts and Willows but one. The Sycamore bud is completely surrounded by the base of the leaf stem, like the old fashioned "snuffer" on a candle, and so is invisible until the leaf drops off. White Walnut and Bitternut Hickory have "naked" buds, with no protecting bracts. Some trees, such as Poplar and Horse Chestnut, seal the bud with a wax or resin, as if for protection against loss of moisture. Others are packed with wool or silk, as in the well known

"Pussy Willow".

Buds differ greatly in size and form, from the huge ones borne by Magnelia and Horse Chestnut down to the diminutive ones of Common Locust and Kentucky Coffee Tree, which are so small as to be almost invisible. The terminal buds of most of the Oaks are bunched in a tight cluster on the end of the twig. Ash, Box Elder,



Dunes

Al Suter

Horse Chestnut and Maple have three buds on the end of the twig, one terminal and two lateral. Catalpa buds are arranged in whorls of three, while lilac and American Bladdernut have "twin" terminal buds.

Frequently we find two different kinds of buds on the same twig, as in Elm, Cottonwood, Aspen, Blue Beech and Flowering Dogwood. In this case the larger ones contain flowers (or catkins) and the smaller ones only leaves. The terminal bud is usually larger than the lateral ones, since it necessarily contains all the essential elements for the extension of the twig.

Observing the unfolding of buds in the early spring is an exciting project. Here are some that are especially interesting. Shagbark Hickory bude expand to a considerable size before they open, and the bracts turn a beautiful peach color. When they finally unfold and expose the delicate cluster of tiny leaves within, the whole resembles an exotic flower. Many a color slide of this bud has found flavor with the judges of Nature Shows. The minaretshaped flower buds of Flowering Dogwood are enclosed in four bracts. As the bud develops, these expand and eventually produce the broad petal-like members which give the flower its beauty. In fact they steal the show entirely from the little inconspicuous greenish white florets clustered in the center, which are the true flowers. Since the buds of White Walnut have no bracts, the tiny leaves just simply begin to expand. In their early stages they resemble a cluster of tiny baby hands clasped together. The buds containing the male (staminate) catkins of Cottonwood open enough to permit the catkin to push its way out a little beyond the end of the bracts. Here it waits, often for days on end, until the conditions of sun and wind are favorable for the process of pollinating. before developing further. In this stage it is an excellent color subject. Other interesting buds to watch as they develop in early spring are Tulip Tree, Sugar Maple, Juneherry, Red Oak and Horse Chestnut.

This study of buds in early spring does not necessarily have to be conducted out in the woods, but can be done in the comfort of your home, by the technique known as "forcing" them. Bring in twigs from several different kinds of trees and put them in a jar of water. Here they will develop much as they would on the parent tree. Here is a helpful tip. Since the twig is subsisting largely on the food supply contained in its woody structure, a fairly long section of a branch will develop far-



Apple Blossoms

Paul Wolf, APSA

ther than a short one. Some of the larger buds such as Hickory, Ailanthus and Sumac are excellent subjects to study. By means of this forcing process, you may have leaves and even flowers indoors, while there is still snow outside.

A series of studies of winter buds, interspersed with a few sequences of some of them unfolding, will make a valuable addition to your nature library, and will prove to you beyond question of a doubt that Buds can be Beautiful.—WILLARD H. FARR.

Recorded Nature Lectures

As previously announced the N. D. is working on two different recorded lectures at this writing. Phil Maples who is handling the recorded lecture programs for the society advises that in his opinion the various divisions should produce not less than three such programs a year. In the opinion of the writer the Nature Division should have at least a half dozen such programs ready for release during the coming year.

There are are a number of the N. D. members who I know have the material for an interesting and informative program which would be of great value to camera clubs. If YOU have such material and are willing to work out a program, please contact the writer or the secretary of the division.

PHOTO-JOURNALISM

, William A. Price

78 Elbert St., Ramsey, N. J.

Last month we mentioned that the P-J Division is working on holding regional gettogethers in various geographical areas throughout the country from time to time and some of our plans are now beginning to jell. We hope to hold some of these meetings at the nicer hotels a short way out of town from the larger cities, for a trial at least. Saturday evenings, Dutch treat for will furnish, if requested. How about some suggestions and perhaps an invitation or two from various areas?

We would like very much to hear from the West Coast also on the subject of next year's PSA convention which is to be held in Los Angeles. The P-J Division is already making plans for its part in this

convention and we know that there are a number of on-the-spot members who are mighty well qualified to take active parts and who would be glad to work on it if we could just get to them. Bob Garland who did such a fine job this year in getting together our program, will be on the Coast early next year on a pre-convention plan-ning tour. We want names and addresses of members who can be contacted by him while he is there. If you would like to work on this or know of anyone else who would, please drop a line to the P-J Division chairman, Mr. David Eisendrath, Jr., APSA, 37 Garden Pl., Brooklyn, N. Y. He will arrange for Bob Garland to contact these people personally.

There is one other matter about which Dave Eisendrath would like to receive correspondence from members and that is suggestions about people who should be considered for PSA honors. There are unquestionably many people who have been doing outstanding work in photo-journalism and in the PSA but it is impossible for the Honors Recommendations Committee to know about all of them. Dave will welcome suggested names for investigation so that outstanding and worthy people do receive consideration for PSA honors which the P-J Division might be in a position to recommend.

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1 An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D. Ward Pease, FPSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA. No. 5. New Prints for Old by Bar-

bera Green, FPSA.
SPECIAL Photography of the Nude
by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. The service charge is deducted from your deposit when lecture is returned. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

Beverly Hills Stereo Club

The BEVERLY HILLS STEREO-SCOPE is an attractive 6-page publication just started by the B. H. Stereo Club. In the September issue, it displayed the telegram sent Dwight Elsenhower offering a life membership in the Club and stating "MAY WE HAVE A REALIST IN THE WHITE HOUSE." Ike responded with a message of appreciation.

The club elected Nancy Olson "Three Dimensional Queen for 1952." It has a project for supplying stereo slides to a veterans' hospital, and a number of other programs including monthly contests and an anhual exhibition. For information as to membership, meeting dates, etc., address President Roy Haines, 8912 W. Pico Boulevard, Los Angeles 35.

The Interocular "Pie"

It's as easy as pie; it resembles a stingy caterer's dream. Once visualized by the stereographer, it is readily recalled. It is the triangle formed between the left eye, the subject, and the right eye. The base is $2\frac{1}{2}$ "; the height of the triangle is $8\frac{1}{4}$ ". This rule of thumb is reduced to simple terms by calling it "40 to 1."

There are sound, perhaps profound psychological reasons for the universal acceptance of the 40 to 1 formula. Since mankind first held conversation around the campfire in the cave, people have grouped themselves into discussion knots. The company in your living room is best arranged for visiting within an average distance of eight feet.

The ear picks up conversation best in that smaller group, and the eyes converge inside the smaller range most readily, so that eight feet is universally accepted as the most accommodating distance for easy communication between individuals. Thus humanity was conditioned throughout history, and so are we experienced, in our lifetime, to adjust to this flexible but closely held means; 2½" to 8'4", or 40 to 1.

The stereographer may wish to reduce a distant mountain to "conversation" dimensions; or he may wish to bring an insect specimen up to human size. He may use the 40 to 1 formula and be satisfied.

If the subject is to be a piece of jewelry or a pile of pebbles and peas, and your ienses are adapted to a 10" focus, then each shot must be spaced by ½". If the picture is to be of your favorite table-top with the center-of-interest 40" away, then 1" is the best interocular for easy and satisfying viewing later.

A standard 2½" takes a portrait best at 8'4". With the Stereo Realist which has a 2¾" base, the ideal distance for the highlight in your model's eye will be 9'3".

If a mountain across a lake is two miles away, the formula $(5280x2) \div 40 = 264$ feet or 88 yards. To measure this distance

would be a waste of energy. It is sufficient that you shoot once from the shore line, and walk about 88 yards, to the next clearing. Be sure to avoid anything in the foreground except the quietest possible water. With a stereo camera, cap the left lens for the right hand shot, and the right lens for the left hand shot; that is the order in which the others are mounted.

If you shoot too close up on a portrait, you are widening the triangles and you run the danger of stereo distortion. The effect will be that you have stretched your model's neck, and decidedly lengthened her nose. What happened, of course, is that you have widened the taking base.

With the ¼" base on a ten inch shot, your viewer gives your audience a pair of eyes only ¼" apart. Naturally he refuses to believe himself to be a Lilliput, so he says that you have admirably enlarged the bug to cat-size or more.

If you separate by 88 yards, your audience rather likes the phenomenon of viewing a mountain from Brobdignagian heights, and it flatters him; but he is forced to note that actually, you have reduced the mountain to a ten foot proposition.

Personally, the writer believes that mountains are best left in their own grandeur and remote vastness, relying upon normal perspective, haze, and parallax with foreground material to enhance their greatness. But conceivably you might need to get the 3d-dimensional record of a mountain someday, and it's a 40 to 1 bet that you now have an accurate and convenient and easily remembered method to use. Paul H. Stone.

Stereoscopic Terms and Bibliography

John A. (Jack) Norling, FPSA, is Chairman of the Stereoscopic Motion Picture Committee of the Society of Motion Picture and Television Engineers, which is working on two assignments of interests to all stereo workers.—A glossary of stereoscopic terms is in the making; it is planned that the finished job will have the approval of the American Standards Association. Also a bibliography will be prepared and published by the Committee.

Jack writes—"At first glance it might be assumed that this matter of nomenclature would be a simple thing; a mere assembly of terms that have been used. It turns out that writers on the subject have by no means used a common language."

Geometric Perspective and Plastic Relief

Differential parallax is the sole cause of the stereo effect. The aids to stereo perception, such as geometric perspective, contour interferences, color perspective, etc., give a decided impression of plastic relief.

There are two schools of thought regarding pictures where all objects lie beyond stereo infinity. One says that all stereograms should have true stereo effect and that an extended leas bese must be used when the normal base fails to provide sufficient parallax difference. The other school holds that only the normal base should be used because this base corresponds to the human optical base, both the camera and optical system have approximately the same infinity point, hence the picture appears more natural than when a wide base is used to give a stereo effect which is not apparent. to the observer at the camera position.

Personally, I lean to the latter view although it cannot be denied that some beautiful and startling effects are introduced by the use of hyper stereo.-W. C. MILLAR (From Slide Circuit Note Book).

Letter To The Editor

Dear Frank:

In your October column you had a little quip picked up at the Convention: "Whether anyone can see stereo in objects beyond 150 feet was questioned."

I've decided not to let that one pass.

There must be something wrong with my eyes because I've stood atop Reddish Knob where the nearest peak was a mile away (5280 feet) and it looked like a mountain to me. And I recall a spot in southwestern Virginia where the road runs across a flood plain. A half mile to the right is a nearly straight mountain, nearly straight that is, except that a prehistoric monster strode alongside it sharpening his claws and leaving parallel gashes for upwards of two miles. Those gashes, though only a few hundred yards (600 ft.) deep and half a mile away (2140 ft.) looked like gashes to me with my eyes only 62.5 mm apart, not 88 feet like suggested several paragraphs alx ve.

I think I could prove to you mathematically that the 150 feet is a fallacy, brought on by people who pick the wrong subjects to: unsupported stereo shots. I'll grant you tha a book at 150 feet will have little of the third dimension, but a car will, or perhaps even a human body. But since all of us have different eyes and see a little differently, for some people stereo seeing may not be possible beyond 150 feet.

Vertical stereo is toughtest, yet military observers have been trained to good stereo vision at 5000 feet. I certainly wouldn't want to fly at 150 feet over enemy country at a speed suitable for identification (50-60 miles an hour) unless I had iron pants.

This, to me; is like the old contention that a camera rangefinder with a base less than three feet long couldn't be accurate. Yet I've seen high-priced cameras with a two-inch base rangefinder that worked! And funny thing about it is, it isn't the rangefinder base that determines the accuracy of a rangefinder, it is the ability to split distant objects . . . thus the accuracy of the optics and not the length of the base is the final determining factor in rangefinder accuracy.

I promised not to butt into your column unless I had something to say, Frank, so I hope you'll forgive me this once.-db.

Don: You are always welcome to our corner. F.E.R.

Flash Guide Simplified

Here is a flash guide that has made life a bit simpler for me. The fellow (no-he is not a FPSA) who makes those mail box name plates made one from my copy that looks like this-

Of course it is merely an 88 Guide for #5's or 25's and a 44 Guide for SM's or #5B bulbs. But it is very handy stuck on the flash gun. For #5 bulbs, apply the distance in feet to the first column; read the

proper I stop from the middle column. The same method in the last two columns, gives the stop for SM bulbs. Give and take a little either way of course, to suit individual taste, size of room, subject or background, color and what-have you.

There is no law against changing the guide numbers to suit yourself. I just happen to like 44 and 88.—Walten D. GOLDSMITH.



STEREO DIVISION SERVICES DIRECTORY

Silde Circuits

Personalised Slide Analysis Max Sorenern 1119 E. Andrews, Fresno, Celif.

Paul J. Wolfe, APSA 124 E. Jefferson, Butler, Pa.

L. B. Dunnigan 519 S. Vermont, Royal Oak, Mich.

Individual Competitions Frederick T. Wiggins, Jr. 438 Meacham, Park Ridge, III.

Stereo Clubs Earl Krause 4706 S. Harper, Chicago 37, Ill.

Large Size Stereograms Wheeler W. Jennings 7545 S. Clyde, Chicago 49, Ill.

Master Mailing List

Jack Stolp 282 Bellehurst Dr., Rochester 17, N. Y.

Bulletin Frank E. Rice, APSA 228 N. LaSelle St., Chicago 1, Ill.

Who's Who in Stereo Photography — 1950-1952

By Jack Stolp

With this first listing of "Who's Who in Stereo Photography", the Stereo Division joins the other PSA Divisions in recognizing the achievements of those who support our exhibitions with entries and accept-

This list is historic in its entirety. It represents the first known listing of consistent stereo exhibitors; it formalizes and culminates the first years of effort of those individuals who pioneered in guiding modern stereo photography into a foothold in the competitive world; it includes the first open international stereo slide exhibition held in this country; it includes a handful of individuals who can still say they have exhibited in the first, and every. international stereo slide exhibition held here; and it clearly locates the geographical area deserving to be called the birthplace of modern amateur stereo activity.

This initial listing covers acceptances in the first five exhibitions held from 1950

thru the 1952 PSA Exhibition. These are the 1950 Second and 1951 Third Chicago (The First Chicago was essentially an invitational show), the 1950 First and 1951 Second Milwaukee, and the 1952 First &SA

A total of two acceptances, in either one or two shows, was the minimum listing requirement. A total of 177 exhibitors met these requirements, and an additional 217 exhibitors had one acceptance each. It was interesting to note in compiling the file of all exhibitors, the relatively few known names of those who had also previously exhibited in Pictorial or Color Slide. This would indicate that the stereo group is made up largely of newcomers to exhibiting activity, and that stereo is providing pleasure to individuals previously not included in the serious amateur field. It would also indicate that many Pictorial and Color Slide workers still have a new thrill awaiting them. Also, indicative of the changing and surging status of the stereo-amateur is the fact that only five exhibitors can be counted who have exhibited in all five

Now that this first listing has brought the record up to date, it is planned that this compilation will be on a yearly basis. as are the listings of the other PSA Divi-With at least four stereo shows planned for the coming year, we hope at least to equal the total of this first cumulative list.

It is likely there may be several omissions in this first list, due to differences in names of exhibitors whom we suspect to be the same person. Until such names can be reconciled to one another, it forces a multiple listing of divided acceptances, and occasionally results in an exhibitor receiving less than full credit on his exhibiting record. We strongly urge all exhibitors to be consistent in identifying themselves on their entry forms. On any questions relating to this list, or corrections, please communicate with Jack Stolp, 282 Bellehurst Drive, Rochester 17, N. Y.

Code: Exhibitions-Exh.

Name and Location	Ezh.	Sl.
Abrehams, Harry, Chicago, Ill.	1.	2
Baker, Mrs. Walter H., Pittsburgh, Pa Bartheld, Robert A., Benyer, Colo Bartley, Carl, North Royalton, Ohio	1	3 2 2
Barusch, Dr. Leo, Moseville, Calif Beach, George R., Jr., Lake Forest, III Bonnett, Compton, Beverly Hills, Calif	2 2 1	6 4 2 2
Blosser. Lowell, Warsaw, Indiana	1 1 1	3 2 4
Braun, Herbert B., Long Island, N. Y Briggs, Mrs. Stephan A., Lake Forest, Ill Burack, Benjamin, Chicago, Ill Burke, James E., Chicago, Ill	1 1 1 2	2 2 4
Burts, Russell B., Chicago, Ill	1	2 2
C		
Case, Dorothy, West Allis, Wis	1 2 3	2 2 5
Cismondi, Ed. San Jose, Calif	1 2 1	4 2 3
Colwell, Mrs. John B., Champaign, Ill Cooley, Laurel E., Jr., Hollywood, Calif Cowles, Knight C., Lake Forest, Ill	3	5 4
Craft, G. S., Chicago, Ill	3	4 7 8
Cummings, Norman, Beloit, Wis	J	•
Dammann, Louis, Egg Harbor City, N. J Darby, Russell E., Westfield, N. J	3 2	8 4
Davis, Maurice E., Chicago, III	1 1 1	2 2 2
Dell, Edward C., Chicago, III	2 1 1	2 2 2
Downs, Charles W., Chicago, III.	1	3

Impartial, independent testing laboratories, comparing BFi No. 20 with the three other most widely sold flattening solutions,



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- at less cost (more prints per gallon)
- and provides better gloss

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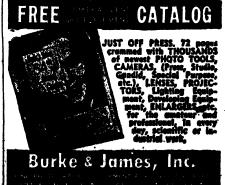
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Sl.	Name and Location Dunnigan, L. B., FSG, Royal Oak, Mich	Enh.	<i>SL</i> .	Name and Location
2	Duroux, Joseph, W., Detroit, Mich	2	7 2	Pagel, Victor, Milwauk Park, John W., Kentiw
3	Walter Bull W. All 1	_	_	Parke, Stanley A., Ch Payton, John A., Chic
2	Elchinger, Bill F., Chicago, III.	3	6 2	Perrine, Eugene L., Cl
2	Erskine, H. H., Highland Park, Ill.		4	Persinger, C. A., Sious
6 4	F	•	•	Petticrew, George A.,
2	Fanikner, Charles D., Chicago, Ill	2	_	Phillips Gus, Augusta,
2	Fisher, Harry B., Belleville, N. J.	1	5 3	Piper, Guilbert L., Ra Priggemeier, Elviera, Pl
3 2	Fisk, Bradley, Buffelo, N. Y.	1	2	
4	Flanery, R. L., Chicago, Ill.	1	8	Rappold, Edw. A., Ce
2	Foulks, William, Chicago, Ill Fox, Morris G., Honolulu, Hawaii	1	8 2	Redell, Ray, Wauwaton
2	Freedman, Irving, Chicago, Ill.	i	2	Reiser, Irone K., Chic
4	G			Rheingans, Wm. J., Mi Rice, Dr. Frank E., A
2	Gardner, B. S., San Francisco, Calif,	2	3	Roach, Joseph K., Cl
2	Getz, George F., Jr., Chicago, Ill	1	2	Rosenheimer, Ward I.,
	Gierum, Alice G., Evanston, III.	2	5	Rosenthal, Jerry, Chica
	Gilmour, Dr. Monroe T., Charlotte, N. C Geetsch, Roland, Milwaukee, Wis	ì	2 2	Rosenthal, Samuel R., Rosie, Norman L., L.
2	Goldberg, Irving L., New York N. Y	ī	4	Rothschild, Norman, Br
2 5	Graves, Austin T., Winnetka, Ill.	1	3	
4	Greenstone, Jack, ARPS, London, England Guthman, Bill, Chicago, Ill		3 3	Sampson, Orville H., C
2	Guthman, Patricia R., Chicago, Ill.		2	Sanford, Mattle C., Sal
3 5	Glyden, Albert, Chicago, Ill.	2	2	Schanze, John H., Bei Schwartz, Harold V.,
4	Н			Schweitzer, George A.,
4	Hacker, Fred A., Cranford, N. J.	2	5	Sharon, R. W., Pittsh
4	Hallberg, Mr. and Mrs. L. G., Barrington, Ill. Hanley, Joseph D., Verona, N. J.	1	2	Shields, Roy B., Rose Sickles, Ralph A., Chi
8	Hart, Abraham S., Highland Park, Ill	2 1	5 3	Sidney, George, Bever
	Hartley, Margaret L., Dallas, Texas	2	2	Simpson, Foster H., E
	Harsa, Dick, Highland Park, Ill	1	2	Smith, Hv, New York,
8	Hiter, Frank A., Chicago, Ill.	1 1	2 2	Smith, Solomon Byron Stash, Edwin, Chicago,
4 2	Hobbs, Mrs. Russell D., Chicago, Ill	3	4	Stetson, Clark W., Wi
2	Hodnik, Conrad, Chicago, Ill	5	19 2	Stolp, Jack, Rochester, Straub, Mrs. Walter F.
2	Hornblow, Atthur, Beverly Hills, Calif	l l	3	Struss, Karl, Hollywoo
2 2	Howard, Robert L., Bloomfield, N. J	1	3	Sunde, A. C., Glendale
2	Howe, Charles A., Homewood, Ill	3	3 3	Swartchild, William, Jr
2 3	Hunt, G., Wauwatosa, Wis.		2	
•	Hutchins, John S., Winnetks, Ill.	1	3	Taylor, Al, Paim Spri Thomas, Thomas C., L
	Ignaut, Larry P., Weldona, Colo	2	2	Valentan S. C. Barrell
-	J .			Valastro, S. C., Brookl van Westrienen, Doroth
1	Johnson, Charles E., Chicago, Ill.	1	2	Viskocil, Geraldine, Gl
- 1	Johnston, C. E., St. Louis, Mo	1 1	2 3	
-	K	•	•	Walgreen, Mrs. Charles
.	Kent, F. W., Iowa City, Iowa	1	3	Chicago, Ill Webster, Edward Harol
-	Kent, Tom, Iowa City, Iowa		7	Wells, Edith B., Chicag
i	Knickerbocker, Mrs. Kenneth K., Barrington, III.	1	2	Wend, Richard E., Chi Wiggins, Fred T., Jr.,
- 1	Koch, Sarah and Robert, Chicago, Ill	i	2	Wilson, Randolph C.,
- 1	Kocsis, Paul, Broux, N. Y	1	2	Тела
	Koran, Andrew, Chicago, III	1 2	4	Wolf, Julius, Chicago, Wolfe, Paul J., APSA
	Kreuse, Earle E., FSG, Chicago, Ill	5	16	Wrigley, Philip K., C
	Kuhn, Dr. Hedwig S., Hammond, Indiana	2	5	Wudtke, Albert, Milwa
	Kuhn, Dr. Hugh A., Hammond, Indiana	1.	3	Wyzenbeck, Andrew, C
-	Lastsch, T., Milwaukoe, Wis	1	2	Yonkers, Lorraine E.,
1	Landau, Argo E., St. Louis, Mo.	2	4	Young, James R., Lan
- 1	Lang, William E., Chicago, Ill.	1	2	
- 1	Lubin, Henry M. Brooklyn, N. Y.	2	2 5	Zirkle, Ernest, San Fre
- 1	Luhn, Herbert, San Francisco, Calif.		3	L
- 1	Lutton, Francis W., Portland, Ore	1	2	
- 1	Lutzen, Audrey C., Milwaukee, Wis.	1	3	
- 1	M	_	_	E3//33
- 1	MacBeth, James, Jr., Pittaburgh, Pa	1 2	7	
- 1	McLaughlin, Thomas D., Lima, Ohio	2	2	1
1	Meher, Philip B., Chicago, III.	2	5 3	Harthan .
i	Maxwell, W. Sterling, Hinsdale, Ill	2	3	TO THE STATE OF
J	Melmer, Eric O., Grosse Points Farms, Mich.	2	2	Los Mary
	Miller John S. Chicago, Ill.	1	4 2	I Mars
	Miller, John S., Chicago, Ill	2	2	
	Mutphy, Dr. J. Vincent, Grand Blanc, Mich.	2	6	V
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S	Norton, Lester L., Chicago, Ill.	1	*	
	Novick, Alfred A., Hubbard Woods, III Nudelman, Occar M., Chicago, III.	2	8	Burke &
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-4 [O'Connor, Arline M., Milwaukee, Wis,	1	8	

11		•	•
7	Pagel, Victor, Milwaukee, Wis.	1	· · ·
2	Park, John W., Kenilworth, Ill.	1	2
	Parke, Stanley A., Chicago, III.	1'	3
6	Payton, John A., Chicago, Ill.	1	2
2	Perrine, Eugene L., Chicago, Ill.	1	2
4	Persinger, C. A., Sioux City, Iowa	2	2
-	Persinger, C. A., Sioux City, Iowa	3	2
	Phillips Gus, Augusta, Georgia	1	2
5	Piper, Guilbert L., Racine, Wis.	1	. 2
3	Priggemeior, Elviera, Philadelphia, Pa	2	2
2	R		
8		_,	_
8	Rappold, Edw. A., Cedarburg, Wis.	1	2
2	Regell, Ray, Wauwrosa, W.B	3	8
2	Redell, Ray, Wauwstosa, Wis	3	2
	Aneingane, wm. J., milweukee, wis.	1	2
	RICE, Dr. Frank E., Arba, Chicago, III	5	12
3	Rice, Dr. Frank E., APSA, Chicago, Ill Roach, Joseph K., Chicago, Ill Rosenheimer, Ward I., Jr., Milwaukee, Wis. Rosenthal, Jerry, Chicago, Ill	1	2
2	Powerthal lower Chicago III	2	6
5 2	Rosenthal, Samuel R., Highland Park, Ill	1	2 2
2	Rosie, Norman L., La Grange, 112	2	
4	Rothschild. Norman, Brooklyn, N. Y.	2	4
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3	S		
3	Sampson, Orville H., Chicago, Ill	2	6
2	Sanford, Mattie C., Salt Lake City, Utah Schanze, John H., Berwyn, Ill.	ī	3
2	Schanze, John H., Berwyn, Ill.	2	6
•	Schwartz, Harold V., Milwaukee, Wis,	1	3
	Schweitzer, George A., Milwaukee, Wis	1	4
5	Sharon, R. W., Pittsburgh, Pa.	1	3
2	Shields, Roy B., Roscoe, Ill.	2	6
5	Sickles, Ralph A., Chicago, III.	1	3
3	Sidney, George, Beverly Hills, Calif Simpson, Foster H., Evanston, Ill	1	2
2	Simpson, Foster H., Evanston, Ill	2	3
2	Smith, Hv, New York, N. Y	1	2
2	Smith, Solomon Byron, Chicago, Ill	2	3
2	Stash, Edwin, Chicago, III,	1	3
4	Stetson, Clark W., Winnetka, Ill	2	6
19	Stolp, Jack, Rochester, N. Y	1	3
2	Straub, Mrs. Walter F., Winnetke, Ill	1	3
3	Struss, Karl, Hollywood, Calif	1	2
3	Sunde, A. C., Glendale, Calif	2	4
3	Swartchild, William, Jr., Chicago, Ill	2	6
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3	Taylor, Al, Palm Springs, Calif	i	3
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2	Y		
-	Valestro, S. C., Brooklyn, N. Y	2	5
	van Westrienen, Dorothea, Chicago, Ill	2	8
2	Viskocil, Geraldine, Chicago, Ill	2	3
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3	••		
	Walgreen, Mrs. Charles R., APSA,	_	
_	Chicago, III.	5	11
3	Webster, Edward Harold, Chicago, III	2	4
7	Word Dishard F Chicago, 111	3	6
	Wend, Richard E., Chicago, Ill		8
2	Wiggins, Fred T., Jr., Park Ridge, III Wilson, Randolph G., Lookout Mountain,	J	7
2 2			3
4	Wolf, Julius, Chicago, Ill.		8
3	Wolfe, Paul I., APSA Rutler Pa.	3	6
16	Wrigley, Philip K., Chicago, III.	ĭ	2
5	Wolfe, Paul J., APSA, Butler, Pa	i	2
3	Wyzenbeck, Andrew, Chicago, Ill.	i	3
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	Y		
2	Yonkers, Lorraine E., Chicago, Ill.	1	2
4	Young, James R., Lansing, Mich.	2	3
2	Z		
2	Zirkle, Ernest, San Francisco, Calif	1	2
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2	Gradid, Special ofc.), LENSES,	10	JEC- Min-
4 2	Gradid, Special etc.), LENSES, FTOKS, Ughting man.	100	vee, JEC- pip- nip-
4	Gradid, Special ofc.), LENSES, F TORS, Lighting ment, Developing pent, ENLARGE	1022	vee, JEC- pip- pic,





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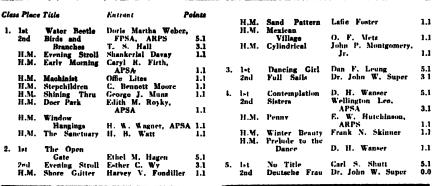
PICTURE OF THE MONTH, SEPTEMBER

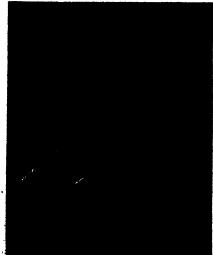


Water Beetle

Doris Martha Weber, FPSA, ARPS

First Place, Class 1





No Title

First Place, Class &











Dan F. Leung

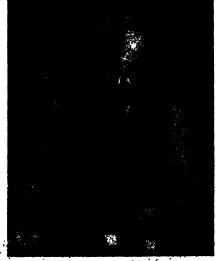


Composition by the Rules Sewell Peaslee Wright, APSA First Place, Class B

6.	lst	Cercus Pecton Aboriginum	Eugenia Buxton, APSA, ARPS	5.1
	2nd	Shadows in Pine Forcet	Anders Sten	3.1
	H.M.	Dipnetting for Selmon	Lafic Foster	1.3
		Angry Look Male Robin	T. S. Lal	1.1
		and Young		0.0
	н.м.	Vacation Jo, 4	Doris Martha Weber, FPSA, ARPS	0.0
8.	let	Composition by the Rules	Sewell Peasloo Wright, APSA	5.1
	2nd	Tilted Per-	Felix W. Lamminen	3.1
	H.M.	Little Girl	Mortimer Friedman	1.1
	H.M.	Big City Calligraphic	Ward Hutchinson,	
			ARPS	0,0
	H.M.	Abstraction	John Tellaisha	1.1

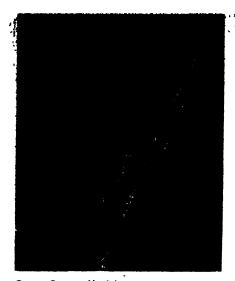
CUMULATIVE SCORES THROUGH SEPTEMBER,

1952						
1.	Super	34.8	11.	Wanser	14.5	
2.	Buxton	25.8	12.	Munz	13.9	
3.	Lamminen	24.9	13.	Royky	13.6	
4.	Fondiller	22.7	14.	Sten	12.8	
5.	DeWitt	20.9	15.	Hutchinson	11.9	
6.	Lenng	17.5	16.	Davay	11.8	
7.	Friedman	16.9	17.	Foss	10.8	
8.	H. Lee	14.7	18.	Scofield	10.7	
9.	W. Lee	14.7	19.	Watt	10.4	
10.	Tibbitts	14 6	20.	Hall	9.7	



Contemplation.

D. H. Wanser



Cereus Pecten Aboriginum Eugene Buxton, APSA, ARPS First Place, Class 6

				-	-		
21.	Pu	rrington	9.7	26.	Br	own	8.4
22.	W		9.7	27.	La	ne	8.4
23.		ong Chi	8.6	28.		senberger	8.2
24.		Laughlin	8.5	29.		rtze	7.8
25.	M	ddleton	8.5	30.	El	116	7.6
		I EADING	PICTORI	AL F	OR	TFOLIOS	
1.	41	************	35.9	11.	20	**************	14.1
2.	19	***************	33.3	12.	13	**************	14.0
3.	55	*************	25.0	13.	27		13.5
4.	35	***************	23.7	11.	6	**** **********************************	13.0
5.	7	****************	22.4	15.	9		11.4
6.	31	**************	20.8	16.	34	***************************************	11.4
7.	2	*************	20.3	17.	38	*************	11.0
8.	10	**************	19.8	18.	16		10.6
9.	49	*************	15.7	19.	3	**************	10.5
10.	44	***********	14.2	20,	57	***************************************	10.5
		I EADING	PORTRA	IT P	OR	FOLIOS	
1.	1	**********	26.6	5.	15	*************	9.7
2,	8	*************	15.7	6.	2	*** ************	8.0
3.	16	****	11.1	7.	14		7.5
4.	7	*******	11.0	8.	5	***************************************	5.8

JUDGES

Clauses 1-2-3 Selected by the Metropolitan Camera Club Council.

Harvey A. Falk, APSA Leo S. Lerch, APSA Jack A. Goldsack

New York, N. Y. New York, N. Y. Forest Hills, N. Y.

New York, N. Y. New York, N. Y. Forest Hills, N. Y.

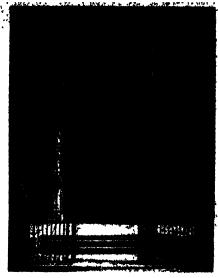
REMARKS

JOHN R. HOGAN, Chairman

By ROBERT J. GOLDMAN 43 Plymouth Rd., Great Neck, L. I., N. Y.

The vocations and avocations of photographers represent an interesting cross-section of life: Maurice Lank (Los Angeles) swings the wheel of a hook-and-ladder; Eugenia Buxton (Memphis) is an accomplished concert pianist; Dr. W. R. Cramer (Memphis) is a college president; Lloyd B. Abernathy (Memphis) is a motion picture director . . . George F. Johnson (State College, Pa.) was the guest speaker at the New York Color Slide Club on October 3 and presented his program "Ventures of a Country Photographer." . . .

PSA president Norria Harkness (New York) has been in Europe enjoying a much needed rest . . . A. C. Klein (Milwaukee) is scheduled to address the Photographic Guild of Detroit on December 15, his topic "The Key to Color Concepts in Photography." . . . Eugenia Buxton (Memphis) was the guest of honor at the Great Neck (Great Neck, N. Y.) Color Camera Club on October 6 for the exhibition of the prizewinning slides from the September bimonthly International Color Slide Contest sponsored by the Color Division, PSA . . .



Ethel M. Hagen The Open Cate First Place, Class 2

George and Martha Tarplee (Rochester, N. Y.) and Dr. and Mrs. Konstantin Pestrecov (Rochester) recently gave a cocktail party in honor of Mr. and Mrs. Phil Maples (Brockport, V.)—Phil is newly elected to the Board of Directors of PSA . . . Col. Charles J. Perry (El Paso, Texas) eating corn at the Maples (Brockport, N. Y.) home, butter running out both ears-picture on request . . . Gene Chase (St. Louis, Mo.) cooking dinner there . . . Dave Stanley (Paducah, Ky.), prize-

winning (\$2000 no less) photographer of aquatic ornithologia, warns all first-time visitors to the coastal area that it takes two people to photograph sea gulls, one to take the picture-and one to hold an umbrella over the photographer's head . . . Repercussions from the convention - Mrs. Faye Minton (Canal Zone) writes rave comments about the programs.

"Pops" Whitesell is reported in Baptist Hospital, New Orleans, with a broken hip suffered in a fall in his studio.

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NEW MEMBERS

September, 1952

(Still some CMC's, members joining at the New York Convention, plus a jew who joined because of the San Diego PSA Town Meeting, marked "San Diego". Your signature on the application overless, handed to a good prospect will get your name in the aponeor column.)

New Member Spanson
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C F. Quellmah, Jr
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Edward R. Bauer, Jr., Haltimore, Md., CP.,M.C.
Dr. E. E. Bauer, Chicago, Ill
William Belknap, Jr., Boulder City, Nev., PM.C.
Gerald I. Bethel, Gardena, Calif., CPJTSan Diego
Dr. E. E. Bauer, Chicago, Ili
SL. B. Dunnigar
Clark W. Bledel, M.D., Bremerton, Wash.,
Victor T. Black. Glendale, Calif., JP
W. E. Blake, Daytona Beach, Fla., CSM.C.
Larry G. Bowers, Nome City, Ind., PF. Calvert
Hughes Brewster, Palo Alto, Calif., SJ. Wright
Alex M. Brown, Flushing, N. Y., T.,
Raiph S. Buille, Rempstead, N. Y., CNPM.C.
Konald Burg, Montreal, Que., CP
In A. Carper, Rapid City, S. Dak., PE. C. Lugg
Dr. Martin H. Chester, Gardena, Calif., CPTM.C.
A. S. Christenson, Provo City, Utah, P
Frank B. Christopher, Hyattsville, Md., PP. Case
Miss May Cochrane, Brooklyn, N. Y., PM.C. John W. Coudit, New York, N. Y., P
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Li. House T. Crain, Corpus Christi, Tex., CMM.C. George W. Cushman, Long Beach, Calif., M
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Manard C. Dahlstrom, APO, CMV S. McCutcheon R. L. Dashner, Logansport, Ind., C
And De Miss Creek Falls Mont 4 1M C 7 7 1
Robert Doelle, San Bernardino, Calif., CP H. C. Massey
Mise Ruth Doolittle, Ossining, N. Y.
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Herry Edwards Lee Angeles Cold P I S Manne
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CM A M Assessment
Griden Filson, Los Angeles, Calif., PW. C. Taylos H. P. Farber, Omaha, Neb., C. M. E. A. Kirshner Miss Lilhan Fayman, La Jolla, Calif., PL. Fayman I Ming Fong, Cambridge, Mass., CNT
H. P. Farber, Omaha, Neh., CS., F. A. Kirshner
Miss Lillian Fayman, La Jolla, Calif., P. J. Fayman
I Ming Fong, Cambridge, Mass., CNT Stimeon
Linaley J. Flacher, Rochester, N. Y., CPT
Harold K. Folsom, Los Angeles, Calif.,
CMH. L. Thompson
Dave Foster, Mt. Pleasant, Iowa, CINPM.C.
Loren L. Fowler, El Paso, Tex., P
Richard N. Francis, Three Forks, Mont.,
CM
John H. Freericks, Kew Gardens, N. Y., Cl., M.C.
William E. George, Lincoln, Neb., PV. E. Pettet
Dave Foster, Mt. Picesant, Iowa, CINP
F. H. Gillingham, Champaign, Ill., CSP. G. Colwell Arthur M. Gladstone, Pittsburgh, Pa., NTM.C.
Arthur W. Gladstone, Plttsburgh, Pa., NTM.C.

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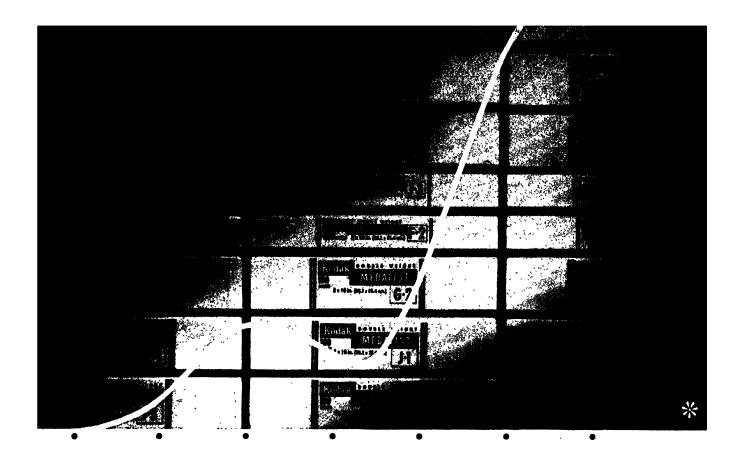




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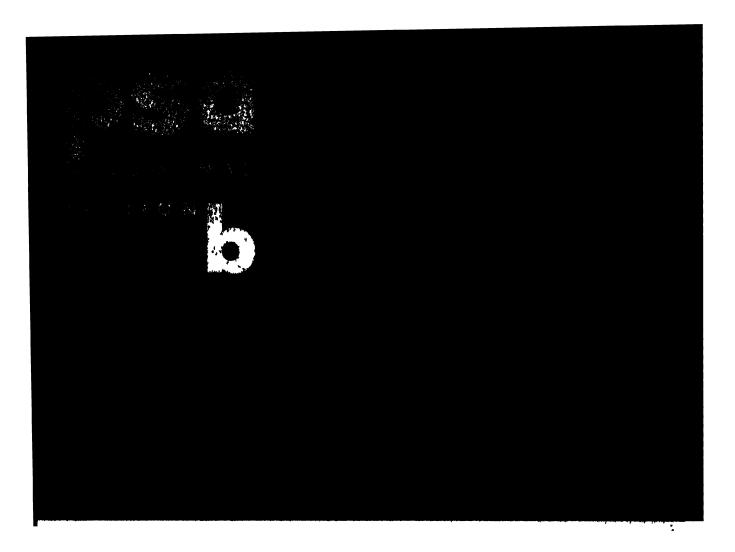


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EDITORIAL NOTES

Photography in Engineering and Science was the theme of a Technical Division Symposium at the 1952 National Convention in New York City in August. Because of the great interest that was evidenced, at the Symposium and afterward, the editors of Photographic Science and Technique have been asked to present as many of the papers as possible in this Symposium Issue.

Two papers from the Symposium had already been published in the October issue. Others will follow during 1953. The papers gathered together here tell a story of photography at work; digging out the secrets of mechanical operations, making time stand still or altering its pace, metering the unmeasurable, recording data for engineering use.

One of our authors, Joseph Tholl, the Cleveland authority on questioned documents, didn't know when he spoke at the 1952 Convention about the use of photography in his work that a representative of the government of Israel was in the audience. Afterwards Mr. Tholl learned he had been selected to teach document identification techniques to a photographer who will set up a laboratory in the new state of Israel for the photographic examination of questioned documents.

At the moment, according to the Cleveland Press, Mr. Tholl is busy ferreting out fraudulent X marks for his local election board from thousands of questioned ballots. Three indictments have already been returned by the Grand Jury as a result of this work and more are expected.

Our report from Stockholm on color photography processes currently available in Europe, by Dr. Heinz Gordon of the Swedish Colorphoto Corporation, seems to have been well received. Several readers of the October issue have expressed their appreciation for the publication in America of authoritative information on this subject that is so important in Europe and so little known here.

The second part of Dr. Gordon's paper, presenting the characteristics of the positive color print materials and their processing, was promised to appear in the next issue. It had to be postponed when this became our

Symposium Issue for the Photography in Engineering and Science theme. The concluding exposition of European color print materials will appear in the February 1953 issue instead.

An index to technical literature in the field of photography is almost as necessary to the technical man in quest of information as the literature itself. This final issue of volume 18B contains a complete index of the papers published during the year.

PHOTOGRAPHIC SCIENCE AND TECHNIQUE is pagenumbered separately from Section A of the PSA JOURNAL with the original intent that many readers would wish to bind the four quarterly issues that constitute a volume. A title page for Volume 18B is provided, along with the volume Index, for that purpose.

The general need for engineering data useful in the design and construction of photographic laboratories has been emphasized in a letter to the editor by Rodger J. Ross written from Bogota, Colombia where he is serving with the Canadian government's Technical Mission. "This is a large scale photographic operation," writes Mr. Ross, "the production of certificates of citizenship by means of photography."

It is a fundamental aim of Photographic Science and Technique to provide a nucleus for the development of a photographic literature that will serve the need to which Mr. Ross refers. In three full years of publication completed with this issue, we have built about that nucleus a core of authoritative information concerning technical aspects of photography. More papers dealing with specific engineering concerns in photography are scheduled for publication next year.

One of the most helpful contributions is likely to be the 1952 National Convention paper by L. E. Muehler and J. I. Crabtree, FPSA, "Materials of Construction for Photographic Processing Equipment." This paper deals with older materials as well as the new developments in stainless alloys together with plastic and other non-metallic materials. Resistivity to corrosion as well as comments on fabrication and maintenance will be described.

P. A.

PHOTOGRAPHY IN HIGHWAY AREELECT

Allie C. Peed, Jr. *

ABSTRACT

Many applications of photography contribute to the advancement of highway technology. Convergence to the special photography, photographisms, and map and plan reproduction space up the bulk of photographic use in highway engineering work. In highway research, however, using photographic techniques make possible the advancement of studies that are well documented, thereby illustrated, and backed with permanent photographic records which can be easily interpreted. These records are often made in locations or at time intervals which are unavailable except through photography.

THE FEDERAL GOVERNMENT and many of the State governments have established research divisions within their highway departments in an effort to apply scientific methods to the problems of the planning and development of modern highways and the study of materials and procedures employed in this field of work. Photography is one tool used in the study of such problems. It is the purpose of this paper to describe some of the photographic techniques and innovations that find practical application in highway research, and particularly those that are unique and not generally known

Just prior to the last war an ingenious method was developed in Czechoslovia for producing minute glass spheres by grinding crushed glass in ball mills and subsequent fire polishing. Such glass spheres later were utilized in this country as the reflector components in highway paints and signs. This application stimulated a great deal of research activity in optics, glasses, plastics, and related marking materials. When the Czechoslovakian manufacturing methods became available in this country, several manufacturers began the production of reflectorized coating materials having special reflection characteristics. As a result highway officials were faced with the problem of analyzing and appraising the properties of individual commercial products.

The glass beads measure on the average about 0 12mm in diameter Consequently, the study of their proper-



Fig. 2. Smales box demonstration of the optical function of a slogic glass bend used for light-reflecting highway signs and thatkers. Official photograph Ky. Dept. of Highways.



Fig. 1, Photomicrograph at approximately 50X enlargement showing reflectorizing glass beads embedded in the paint of a highway center-line. Official photograph Ky. Dept. of Highways.

ties has required the use of the microscope. Figure 1 is a typical example of the many photomicrographs made of the several forms of glass bead reflectorization. As the reasons for the differing properties of these materials were determined, it became evident that basic principles of spherical lens optics were not only applicable but that the function of a single glass sphere, as a lens system in itself, had to be analyzed geometrically before the overall properties could be interpreted. Thus, a single glass sphere became the object of considerable study. Figure 2 is one of a series of photographs of a single glass sphere with a sharply defined, well collimated beam of light incident from the left. Smoke box techniques were used to make the light rays visible in the photograph. The distance from the rear surface of the sphere to the focal point could be measured directly on the photograph. A series of these photographs made of beads having various refractive indices

^{*}Highway Materials Research Laboratory, Kentucky Separtment 65 Highways, Lexington 29, Kentucky. Presented at the FSA National Convention, New York, N. Y., 13 August 1932 as part of the Technical Division Symposium on Photography in Engineering and Sociact. Received 18 August 1952

and other physical properties served as the starting point for a mathematical analysis of the theory of the optical performance of spherical lenses as applied to retro-

directive reflectors.

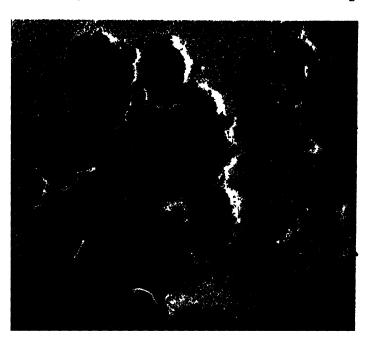
When beads of this type are used for "reflectorizing" centerlines or surfaces subjected to traffic, many are dislodged and lost unless the beads are properly imbedded in the paint binder. Rhodes and Pocock, in the course of a study of influence of interfacial tensions and wetting characteristics on retention mechanisms, designed a stereophotomacrographic camera with which they were able to photograph beaded surfaces at considerable magnification. Figure 3 shows a camera used for this purpose. Stereoscopic study of the magnified photographs was of considerable aid in determining bead retention mechanisms, depth of bedding, and other important surface characteristics. This type of "reflectorization" is essentially the same as that used with beaded motion picture screens except that the cone of reflection for the latter is purposely made much wider to accommodate the closer viewing conditions. As a result of these studies, in which photography played a major role, specifications and testing procedures have been formulated that ensure proper selection of beaded marking materials.

It was feared that because of the difficulties which had been encountered in the projection of polarized stereo images on beaded-type projection screens a similar diminution of the effectiveness of beaded-type highway sign surfaces might be experienced if polarized lights and polarizing windshields came into use. In the report of the study of this problem color photographs carefully made under actual driving conditions were most effective in demonstrating the use of such a crossed-polarizer for reducing the glare of approaching head-

lights.

Use of Photomicrographs

In the studies just mentioned, objects near the limit of resolution of the unaided eye were evaluated and therefore optical and photographic magnification in the order of 50 to 100 diameters was required to facilitate visual examination. There are instances in which even smaller objects must be examined, necessitating even higher magnifications. Since most roads are built with large



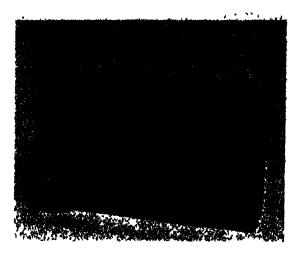


Fig. 3. Stereophotomacrographic apparatus. A 35 mm. camera with lens extension tube is mounted in the housing with integral batteries and light source. Two successive exposures from two positions yield stereographic pairs of prints or transparencies. Photograph by courtesy of Michigan Department of Highways.

quantities of mineral aggregate, an understanding of the properties of such material is mandatory. A study was made of stone samples taken from the vertical face of four limestone quarries at one-foot vertical intervals. As a part of this work, thin sections were ground from each sample in two orientations and photomicrographs made by transmitted light. Altogether 1200 photographs were made and filed according to the position of the stone samples in the quarries. Thus the geologic and physical variations within the quarry can be ascer-

tained readily from the photographs.

In a similar project the photomicrographs were made in color since the examinations were made with the petrographic microscope and the colors obtained upon use of phase contrast techniques were most descriptive of the sandstone materials. As an adjunct to this study it was desired to determine what amount of the sandstone was granular material and what portion was matrix or cementing material. Since the granular material was generally more transparent than the cementing material, it was possible to estimate the relative proportions of matrix material from photographs made on high contrast film of the thin sections. Exposure and processing of the film could be adjusted to yield images in which the granules were opaque and the cementing materials essentially clear on the negative. An integrating densitometer was used to measure the total amount of light transmitted by such negatives and these measurements were compared with the transmission of an unexposed and a fully exposed sheet of the same type of film processed identically. The amounts of granular and cementing material then were calculated from these transmission values. This method was checked against one involving laborious planimeter measurements of a camera lucida image and was found to

Fig. 4. Electron micrograph at a magnification of 20,000 diameters showing clay particles smaller than one micron in size. Shadow-cast technique makes vertical as well as planar dimension measurements possible. Official photograph Ky. Dept. of Highways.

PHOTOGRAPHIC SCIENCE AND TECHNIQUE

be quite accurate. By this method it was possible riso to correlate percentages of consulting material with

actual strength tests.

In highway construction work, an understanding of the supporting capacity of soils and their other engineering properties is an obvious necessity in the evaluation of foundation conditions and surface requirements. In an effort to examine all of the ingredients of the soil, electron photomicrographs were made of the smallest particles to supplement photomicrographs of the larger particles. Figure 4 is an electron micrograph of 21,000 diameters magnification which made possible the examination of form and structure of particles considerably smaller than one micron. This particular electron micrograph was made with the shadow-cast technique which produces shadows that are five times the vertical height of the object. Thus planar dimensions are measurable directly whereas vertical or thickness dimensions can be determined indirectly. Such data are important to an understanding of the engineering properties of any soil.

Photographic techniques are not limited by any means to the representation of the physical appearance of the specimen. They may be used to record other properties which indirectly describe the nature of the material under study. In the above mentioned study of soils, a knowledge of the crystallographic structure of the soil particles is of great importance as well as their exact chemical composition. Physical and chemical analyses are expensive and time consuming but photography can be used to obtain the required information more readily if it is combined with x-ray diffraction methods. Figure 5 shows three typical x-ray diffraction patterns obtained from samples of soil

constituents.

Another photographic technique is used in the interpretation of x-ray diffraction patterns. As the principal interference lines are measured and identified, their photographic opacity is measured on a transmission-type densitometer; and the "weight" of each line with respect to the others on the same pattern is taken as a relative measure of the quantity of that particular ma-

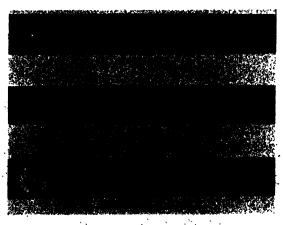


Fig. 5. Three typical x-ray diffraction patterns of soil constituents. The distance of the lines from the center point serves to identify crystallographic properties of the sample while the weight of each line is a quantitative messure of the amount of substances present in the sample. Official photograph Ky. Dept. of Highways.

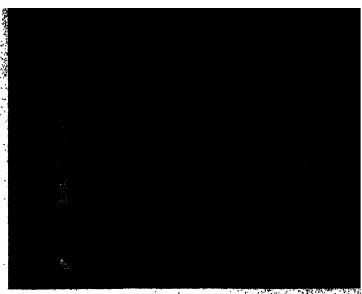


Fig. 6. Photograph made with a regular foll-filled flash bulb triggered electronically by the sound of the breaking of a concrete test cylinder. Official photograph Ky. Dept. of Highways.

terial in the specimen. The same equipment has been used to make microradiographs of the thin sections of minerals mentioned previously. Photographic enlargements of the resulting diffraction patterns showed much of interest concerning the internal structure of the sections.

Motion Picture Applications

Use has been made of ultra high-speed motion picture techniques in the highway field. Motion pictures at normal speed have been of some value in the Marshall Stability Test which is used widely to determine the worth of asphaltic pavement mixes. This method consists of rapidly loading a four-inch cylinder of the compacted test mix until it fails or loses its ability to support further load. While the load is being applied stress and strain measurements are made simultaneously to determine the load-bearing properties of the mix. Since the loading is very rapid (most tests lasting only three to six seconds from start to failure) manual recording of the stress-strain dials is impossible. With a motion picture camera, the readings of the two dials can be recorded accurately and at the same time changes in the specimen recorded as it approaches ultimate failure.

Stop-motion Flash Techniques

Electronic-flash technique is used for recording failures of concrete test cylinders in compressive tests, or concrete beams in flexural tests. In such tests the failure of the rigid concrete specimen is usually explosive in character, and the nature of the failure of engineering interest. Although high-speed motion pictures admirably record such events, a single photograph properly spaced after the failure starts, serves the purpose just as well. Electronic-flash makes it possible to "freeze" the crack structure as well as the displaced fragments just as they appear at any selected time after the instant of failure. This type of photograph has been made using a minophone to detect the sound of the failure. Amplified electronically, the sound is used to close a relay which



Fig. 7. Condition photograph of transverse traffic paint stripes after one year of in-service testing on a highway. Official photograph Ky. Dept. of Highways.

triggers the camera and flash. The variable delay factor can be introduced electronically in the amplifier circuit, but it has been found easier to adjust the distance between the microphone and the specimen and use the transit time of the sound waves as the delay factor (each foot of removal from the specimen location introducing approximately 1/1000th second additional de-lay). Thus a contact microphone affixed to the cylinder gives a photograph essentially at the instant of failure, while a microphone five feet from the cylinder gives a picture approximately five milliseconds after the failure. Regular foil-filled flashlamps can also be used and their delay-to-peak used as the lag factor. Figure 6 is a photograph of this type made with a regular flashlamp. It will be noted that the particles flying in mid-air are not completely stopped by this type of light.

Field Photography

The use of the camera in field work is considerably older than the highway research laboratory photography, consequently a greater amount of it has been done. Bridges, dams, buildings, and roads are all permanent fixtures of the place in which they are constructed and about the only manner in which they can be described and studied elsewhere is through some sort of graphic representation. Drawings, maps, plans, and sketches are used for such purposes in the technical fields, but these are not readily understood by nontechnical persons. Photographs of the projects can be descriptive to the layman or technician in some other field who is not familiar with the symbols and convention of the engineers that are more directly concerned with this work.

In this type of photography, as in laboratory work, the photographic record not only serves as the eyes of the engineer, but it also serves as the memory. Since most of gineering projects are designed to withstand many rears of use, it is important to document the manner in which they age. Much can be learned from past con-spection that is of benefit in current work. In the highway field it takes fifteen or perhaps twenty years to establish the worth of new materials and construction matheds incorporated in full scale field perhapsed tests. Even then a comperison numb be made with most mai types of construction placed at the same sine. Photography can document the slow failure of a surface. or structure over several years time and provide a comparison with another section of different construction finished at the same time but many miles from the first.

Progressive failure of materials over shorter periods of time are of importance also. For example: traffic center-line paints are purchased by many highway departments on the basis of trial service tests. Competitive samples are placed as transversed stripes on the road at one location. The performance can best be shown by a series of documentary photographs, preferably in color, made at regular intervals throughout the duration of the test. Figure 7 shows such a series of stripes after one year of service on the road.

Most field testing and inspection of highway materials and construction can be well supplemented and documented by photographs of culverts, bridges, surfaces, shoulders, drainage ditches, and traffic facilities made by an inspector. Photographs of this type serve also as invaluable aids in tracing the history of a failure provided that photographs were made at regular inter-

vals during the life of the unit.

Highway Traffic Studies

In pattern studies of vehicular traffic and driver behavior, use is made also of photographic techniques. In a study on the influences of several different types of warning signs and pavement stripings on vehicular guidance at narrow bridges, members of the Indiana Joint Highway Research Project used a motion picture camera with electric drive mounted on top of a roadside sign or an overhead bridge member. An unusual feature of this work was the use of a temporary grid laid out on the pavement which was photographed from the camera position and then removed so that the drivers would not be distracted by an unusual pattern on the



Fig. 8. Enlargement of a single frame from 35mm sequence photographs used in the evaluation of driver behavior. Note the image of the timer and counter in the lower right hand corner. Sequence-views make it possible to determine driver responses at arterial intersections. Photograph by courtesy of the University of California Institute of Transportation and Traffic Final operation. Engineering.

pavement. When the data were evaluated in the laboratory, swo projectors were used—due to project a still frame of the grid, the other the motion pictures of the cars. These images were superimposed on the screen. As a result the cars appeared to move across the target grid and lateral placement data were easily transcribed.

In a somewhat timilar study conducted at the Institute of Transportation and Traffic Engineering at the University of California, Los Angeles, Forbes and Reiss adapted a 35mm motion picture camera to make aerial photographs in sequence from a light aircraft. The camera was arranged to yield single exposures at fixed intervals controlled by an electric intervalometer at a higher than normal shutter speed (1/250th second) and at the same time photograph through the back of the film a counter and timer in a corner of each frame. Figure 8 is a single frame from such a sequence. This apparatus was found useful in the study of driver behavior on freeways, at intersections, and traffic interchanges. Similar studies made at George Washington University used regular, large film, aerial still photographs in addition to 16mm and 35mm still and motion pictures in both color and monochrome.

Conventional aerial photography and photogrammetric techniques are finding widespread use in preliminary highway location work and in outlining of drainage areas. The low altitude strip-mapping technappolar in the second second

In a cooperative project conducted by the History Research Board, The Asphalt Institute, and the Britan of Public Roads on the structural design of nonvisid by mements, photography was used as a recording method in the field. Photography contributed to a charge in the test procedure which speeded up the testing from one test per day to an average of four tests per day. In this work, static bearing tests were made involving load-deformation data taken simultaneously from the surface, base, and sub-grade of an asphalt pavement with a variety of sizes of bearing plates. Under the revised accelerated test procedure, tedious reading of the three deflection dials and the load dial was turned over to a Robot camera. This, of course, greatly expedited the work, and, as each increment of load was added, it was only necessary to press the shutter release of the camera and to proceed to the next application of load.

PHOTOGRAPHY HELPS DEVELOP ROCKETS AND GUIDED MISSILES

R. W. Herman*

ABSTRACT

Photography plays an important role in the testing of rockets and guided missiles. The theory and history behind various data-gathering methods are described. The principal ballistic parameters are classified and basic techniques for measuring them are described, together with some of the problems involved in applying these techniques. This study forms the basis for a discussion of new and future developments in the field of measurement photography

HOTOGRAPHY PLAYS a vital role in the development of the new science of rocketry. In order to realize the full significance of this statement, it is necessary first to gain an imight into some of the problems facing the scientists responsible for the development of rockets and guided missiles. Some of these problems are encountered with other ballistics such as artillery shells or in aerodynamic fields. However, many problems are unique to rocketry as, for example, those of finding smoothly burning propellants or evolving aerodynamic designs stable under conditions of rapidly varying weight distribution.

*Metric Photographic Branch, Instrument Operations Division, Test Department, U. S. Naval Ordnance Test Station, China Lake, California. Presented at the PSA National Convention, New York, N. Y, 13 August 1952, as part of the Technical Division Symposium on Photography in Engineering and Science. Received 11 August 1952. The testing of new designs also has unique features since only meager data can be gathered from wind tunnel or static tests concerning many design factors. Testing must, therefore, be done under dynamic conditions in which the component is allowed to function under normal environmental conditions. The recording of the necessary test data becomes a difficult task under these conditions since no direct mechanical contact with the test object is possible when it is in free flight.

Visual observations of the various phenomena are, of course, entirely inadequate due to the high speed of rocket flights. Although many methods have been devised for gathering quantitative data concerning the various test objectives, the major portion of these systems use photographic materials for recording purposes. Millions of feet of photographic film and paper are used annually to record electronic measurements, such as



Fig. 1. Scale settings of the Bowen CZR-1 Acceleration Camera, derived mathematically from predicted trajectories, are set into the instrument. When the rocket is fired, it passes through the camera field of view, and the pictures can be related to these angular settings. This camera uses film which is 5-½ inches wide and takes pictures at the rate of 30, 60, 90 or 180 per second. Small projectors inside the lens housing print reference crosses on each frame. These fiducial marks are carefully calibrated to the orienting scales on a precision test range. Such a procedure is necessary, since the camera is usually pointed into the sky so that no "ground control" references are available in the picture. Official photograph U. S. Navy.

Doppler radar signals, pressure gage dials and magnetic pick-up signals. Most equipment consists of both electronic and photographic components and a given recording facility can only be called an "electronic" or "photographic" device from a consideration of the primary data-gathering emphasis. Some of the data requirements best determined by equipment which is primarily photographic in nature are described in this report.

Ballistic Requirements for Photographic Data

For the purposes of photographic instrumentation, rocket ballistics may be divided into three phases distinguished by different data emphasis as well as natural ballistic boundaries. The first phase covers the launching and initial acceleration period. Here the performance of the rocket motor is of primary interest. Since this performance is reflected in the acceleration characteristics of the missile, measurement of these characteristics gives important clues to what is happening in the rocket motors. Other important factors which can be determined photographically include such items as booster separation studies, "tip-off" or launching angle

drop of a missile during the acceleration period, rotational velocity, yaw oscillation periods, and disper-

The second phase covers the flight of the rocket after the initial acceleration. In this phase, the rocket either coasts, slowly losing speed due to frictional forces, or else the velocity gained during the acceleration period is maintained by a 'sustainer' motor. It is during this phase that the ballistician wishes to evaluate the serodynamic characteristics of the design and the functioning of the guidance mechanisms. Two types of determinations form the most important photographic contributions to these investigations. The first of these is trajectory measurements involving the determination of position versus time at a predetermined sampling rate. These data furnish information concerning the guidance behavior of the missile and, by successive differentiation, velocity and drag or deceleration values. The second is attitude measurements used to determine the orientation of the missile at selected trajectory points. These orientation measures are classified according to their relationship to the line-of-flight axis of the missile. Roll or spin describes oscillation or

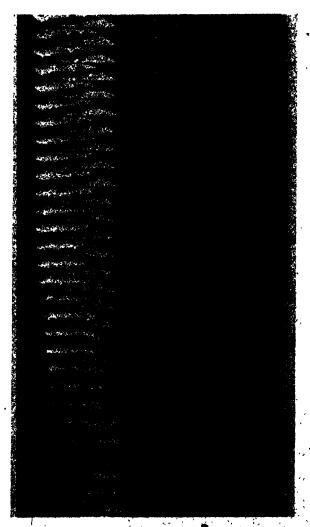


Fig. 2. The launching of a TINY TIM rocket as pictured by the Bowen Acceleration camers. The camera is oriented with the length of the frame along the trajectory, so that the ground appears at an angle along the left margin. Official photograph U. S. Navy.

rotation about this axis, while plech and you describe the vertical and horizontal components of transverse oscillations of the missile about its center of gravity. The third phase is often called "Terminal Ballistics"

and concerns the various factors involved in the ending or termination of the rocket's flight. The nature of these requirements will depend upon the use for which the rocket is designed. For example: if an anti-personnel rocket were being designed, then the terminal factors desired would probably have to do with fuze functioning and fragmentation patterns. Some of the other types of data often desired in terminal ballistic studies include such determinations as target entrance angle, target penetration and explosive order.

Reflection upon these data requirements will indicate the wide variation in instrumental design factors necessary to make all these measurements. For example, the conditions encountered in the first phase are such that the missile's path may be predicted within fairly narrow limits. This factor allows the use of fixed instruments which can be oriented accurately in such a manner that the missile will pass through the field of view. But these conditions do not hold for the second phase and the instruments must therefore follow the moving target.

Photographic Solutions to the Ballistic Requirements

Photographic methods for gathering the data indicated above are generally classified according to their primary design functions, although most cameras are



Fig. 5. The Askania cinetheodolite is used on guided missile tests to provide triangulation data for surveying the missile's position in space, usually at the rate of four times per second. The camera is tracked or pointed at the rocket by sighting through the telescope and moving the instruments by means of a handlebar. A picture of the missile is recorded simultaneously with angular scale readings which are imprinted by means of Edger. scale readings which are imprinted by means of Edgerton flash lamps. The scale images are compared to an optical scale divider and transferred to the film through omplex optical trains. Official photograph U.

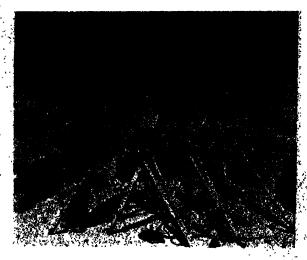


Fig. 4. Battery of three Mitchell High-speed 35mm motion picture cameras set up to record the launching of a LARK missile. Such detailed studies are valuable for determining the functioning of various components during this critical period of the flight. Official photograph U. S. Navy.

used for a variety of purposes and often several types of data can be had from the same record.

The camera most generally associated with initial phase studies is the Bowen Acceleration camera. This camera (Figure 1) was originally developed by Dr. Ira S. Bowen, currently director of the Mount Palomar Observatory, and has undergone several subsequent engineering revisions. The latest version is designated the CZR-1 and is used in conjunction with a newly developed precision three-axis orienting mount.

As its name suggests, this camera was primarily developed for acceleration measurements. There is no photographic way to determine acceleration directly. Therefore, position in space versus time is the data actually determined, and the accelerations are mathematically derived by successive differentiations. Since errors are compounded in this process, the original positional measurements must be extremely accurate if meaningful results are to be had.

The cameras are operated as "fixed" cameras—that is, no tracking is attempted. They are oriented in such a manner that the rocket will pass along the camera's field of view. The camera is known as a "ribbonframe" camera because of the shape of the pictures it takes (see Figure 2). Since the primary measurement interest is along the rocket trajectory, the frame has a long, narrow configuration, measuring five inches long by one inch or less high depending upon the frame rate chosen. The camera can be run at thirty, sixty, ninety. or 180 frames per second.

Since measurements are critically important only along the length of the frame, an important degree of freedom is released for utilization in the mechanical design of the camera, and the film is therefore kept in continuous motion throughout the exposure. The blufring which results is in a direction perpendicular to the image motion and is roughly comparable to blur due to the velocity of the rocket. The exposure time is variable

between 1/10,000 and 1/50,000 second.

The orientation of the camera is accomplished by means of a mount which allows motion about three axes; azimuth and elevation, which are mutually perpendicular with the optic axis of the camers, and roll, which is parallel to the optic axis. These motions are measured by very accurate scales. Small fiducial marks are projected on the film and these are calibrated to the scales on a precision test range. Thus, by measuring the position of a rocket image relative to the fiducial marks on the film and knowing the camera position and orientation angles, it is possible to locate a line in space along which the rocket appeared. The only other factor necessary for complete location of the missile in space is the determination of the position along this line. This is usually accomplished by means of a "deflection plane" which is measured by motion picture cameras located either behind the launcher or under the flight line.

Time is the only common denominator among all the various types of measurements made. Determinations are therefore usually made against time and can be subsequently related to one another through this common time base. Therefore, great emphasis is placed on range timing systems and the introduction of relative time into each instrument. All time is measured relative to an arbitrary "zero" time which generally coincides with the actuation of the rocket firing circuit.



Fig. 5. The M-45 Tracking camera is shown in action tracking a missile. The mount is electrically driven, controlled by the handlebars in the operator's hands. The camera mounted to the left of the operator is a Mitchell 35mm camera with special provisions for the introduction of timing. The lens used here is a 48 inch focal length f/8 astronomical doublet of exceptional quality. On the operator's right side is mounted a half-scale version of this same lens, with provision for either a 16mm Mitchell camera for documentary movies or a Fastax 16mm camera for super slow motion studies. The lenses are mounted firmly to the side plates and the cameras are mounted on precision ways for focussing motion. Communication is by two-way radio. Timing pulses are also received by means of radio. A large generator is carried on the towing truck to furnish power for the mount drive, cameras and radios. Official photograph U. S. Navy.

Timing in the CZR-i causers is introduced with investigation in the first system utilizes the fact that the file of the discounces in in commission motion. A projection system images the light from a natural lamp on the migh of the film. This lamp is triggered by the tifficial effects at the rate of 200 cycles per second before zero time. Thus, a series of little marks appear along the edge of the film which define time before and after zero time. The second system utilizes an electronic binary counter which operates a group of neon lights in such a manner that a code is photographed in each frame which indicates the time lapsed from zero time.

Several of these cameras are normally used on a test. They are so oriented that each camera covers a portion of the trajectory, but slightly overlaps the coverage of the previous camera so that a continuous record can be pieced together. It sometimes happens that dispersion is so great (that is, the path of the rocket is so unpredictable) that several cameras must be used to cover the same trajectory segment. The cameras are then oriented in such a manner that the fields lie one above the other so that a greater portion of the sky is covered. This assures that the rocket will go through the field of one of the cameras.

Several other types of cameras are also used in the first phase to study various factors. Motion picture cameras are sometimes placed directly beneath the flight line to record yaw oscillations. High speed cameras, such as the Fastax, are used to study highly transient phenomena such as booster separations. Most determinations, however, are obtained from the Bowen camera records.

Trajectory measurements are usually made by means of cinetheodolites (Figure 3). These are, essentially, surveying instruments which record all pertinent data automatically on photographic film. The operator follows the missile in a telescope attached to the cinetheodolite. Circular scales attached to the theodolite axes are photographed at accurately timed intervals through the use of Edgerton flash lamps. At the same time a photograph is taken of the missile so that errors in tracking can be measured and the scale readings corrected accordingly. Data from two or more (usually three) cameras located on first-order surveyed base lines several miles long are triangulated to determine a most probable position of the missile. The triangulations which are made during an average two-minute flight would take a good survey team a month to do with the same degree of accuracy, were such a procedure possible.

The problems involved in such an instrument program as this are enormous. No really outstanding cinetheodolites have yet been developed for rocketry. The most successful instrument so far has been the German Askania cinetheodolite which was originally developed for anti-aircraft gunnery practice. A number of these instruments were "liberated" at the close of the last war and have been extensively modified to adapt them to the stringent requirements of missile testing.

Timing in these cameras is accomplished by precision control of the time at which accordings are made. Pulses from a central control are sent out electronically to all the cameras in the network at precisely determined intervals, usually two or four times per second.



Fig. 6. Documentation of a guided missile launching is accomplished by this battery of special cameras. Sequencing devices automatically trip the shutters to give pictures of the missile at different times as it is coming off the launcher. By using large lenses and fast shutter speeds, spectacular color illustrations of launchings are obtained. Official photograph U. S. Navy.

These pulses trigger flash lamps which produce the angular recordings. The main shutters are actuated in such a manner that the pisture of the rocket is simultaneously recorded with the scales. Thus, the records are made at the same known time in all the cameras operating on the range, a factor which facilitates the data reduction process,

There are two basic approaches to the problem of measuring attitude. The most accurate method is to place a camera inside the missile and photograph ground targets. This procedure is essentially the photogrammetric process in reverse. Another variation of this method is the "solar yaw camera" or "Widget," which traces the excursions of a pinhole image of the sun as the rocket maneuvers. Usually, however, no space can be spared inside the missile and all measurements must be taken from the ground. To do this, photographs are taken of the missile from at least two positions with motion picture cameras equipped with very long focal length lenses so that the pictures will be large and easily measured. The apparent angle of the missile with respect to each camera reference system is measured and these data are then mathematically converted to attitude angles with respect to the range coordinate system.

Focal lengths as long as one hundred feet have been seriously contemplated for the lenses used with attitude cameras. Forty-foot focal length cameras are already a reality. The mechanical problems involved in tracking the missiles with such cumbersome instruments necessitate the creation of monstrous tracking mounts with powerful drive systems.

Much of the short resists the property when take conterns has constituted as sectional of short tive focal integring saids strengtons integral The M-45 exacting capture, for example, in instrument. Popularly known as the Pause the latest version of this instrument utilise 50-calibre machine gun mount for the tracking nism. This is mounted on a trailer with atabilit and leveling provisions. A refractor of distinct line length is mounted on one side of the operator and half-scale version of this same lens is mounted on the other side. Pictures for attitude purposes are recorded by means of a Mitchell 35mm chronograph camera. A 16mm Mitchell camera may be used for documentary motion pictures or a Fastax camera for super slow motion studies. Each Gooney Bird is powered by its away generator system, which is mounted on the towing truck.

The problems encountered in terminal ballistics are so many and so varied that only a few examples of some of the optical methods will be mentioned. In many applications, Bowen cameras are used to give a record of such things as target entrance velocity and detonation pictures. Sometimes high speed studies are desired to determine such things as entrance angle or fragmentation studies. These cameras are set off to the side of

the target in a fairly straightforward manner.

Some of the more unusual problems involve such things as detailed high-speed studies of the detonation of a rocket head. Since the explosion creates an enormous amount of self-luminosity, the leas must be slowed down to its smallest aperture to enable detail in the explosion to be recorded. When this is done, however, no part of the rocket which is not self-luminous will record, and important correlative detail will be lost. One solution to this problem is to use a screen with a coating of material which reflects light directly back on the course from which it comes. This screen is placed on the far side of the target from the camera and a large searchlight beamed on it from directly behind the camera. The light coming from the screen sharply silhouettes the non-luminous portions of the rocket, making them visible and easily distinguished from the explosion details.

Photography's part in helping to develop rockets and guided missiles is not limited to the making of scientific measurements. The more conventional types of photography play an important role in documentation of the research and testing programs. Thousands of still photographs and more thousands of motion picture films testify to the truth of the old adage that "one picture is worth 10,000 words.'

Rocketry plays a dominant role in National defense plans. The security of our country depends upon the success with which our scientists overcome the problems they face in the development of new defense weapons. Rocketry also holds the key which will someday open the vast new frontiers of the universe to man's exploration. It has already helped him in his quest for knowledge beyond the earth by carrying his instruments outside the atmosphere to gather data. Here again, photography plays an important part as a recording medium.

PHOTOGRAPHY IN THE TEXTILE INDUSTRY

Melvin Siegel*

ABSTRACT

High-speed still and motion pictures, and time-lapse and other types of photography, have aided in the design of textile machinery, permitted the observation and recording of various phenomena otherwise impossible to study, and facilitated recording of all types of data. Research studies of various types have been aided materially by electron micrographs, X-ray diffraction, and fluorescence, ultraviolet, and infrared photographs. Examples of such applications are discussed and illustrated.

NDIVIDUAL FIRMS within the textile industry have independently employed photography as a tool and are probably exploiting its use more than other industries, judging by the recent literature. 23, 81, 82

Microfilms, photostats, and photographs for patent purposes are applications in which photography is used routinely, as are photographs for advertising and for

use in house organs.

Some mills¹⁷ use photographs showing wear of component parts of machines as a guide to purchasing. They also make photographs of machines with various size change gears and pulleys. These are placed in the hands of production supervisors and the speed of any of the production machinery easily determined by comparison with the standard photographs, where the speed is noted. In the installation and erection of machinery, photographs are used to a considerable extent to assist in their rapid assembly.

Combination photographs (superimposed titles or numbers on the print) for designating the individual parts that go to make up an assembly are used 13 by some machinery manufacturers. These are employed in connection with installation and operating instructions, as well as to serve partly as a parts list for the ordering of

replacements.

The textile fibers that comprise a yarn are very fine and delicate. Their very small diameter is usually ex-



Fig. 1. Photograph of cloth swatch showing defect in hospital sheeting. Similar photographs are useful for studying the evenness of yarn, fullness of fabric, and as evidence in support of claims. Photograph by courtesy of U. S. Department of Commerce, National Bureau of Standards.

pressed in microns. The length of these fibers is an important consideration in the setting of yarn manufacturing machinery as well as deciding what type and size yarn may best be made. A random distribution of separate fibers from a single lot, known as a sliver diagram, permits the amount of various fiber lengths in that lot to be determined. Photography offers the only means of keeping these very delicate sliver diagrams in permanent record form.

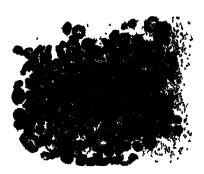


Fig. 2. Photomicrograph of a cross-section of a mixed yarn useful for identification of the various fibers as well as for quantitative analysis of the yarn. Photomicrograph by courtesy of U. S. Department of Agriculture, Southern Regional Research Laboratory.

The study of mildew on fabrics has been made by the National Bureau of Standards¹ and others. The effects of various mildew-inhibiting chemicals, and the extent of mildew growth on test specimens can be permanently recorded and measured through the use of photography.

recorded and measured through the use of photography. Photographs of cloth swatches 10 graphically show evenness of yarn, fullness of fabric, fabric defects, etc. The National Bureau of Standards (Figure 1) have done work along this line in evaluating defects in hospital sheeting. Many mills standardize the nomenclature of these defects by having their fabric defect photographs on display in their various production departments so that all personnel may realize the nature of the defects and help eliminate them. Correct identification of fabric defects has become so important in settling claims, that Goldberg has compiled a series of such photographs in book form. 16

The National Bureau of Standards have employed photography to show the extent of rug wear after subjecting samples to a known amount of abrasion.

⁶ Jean Ribbon Mills, Inc., Paterson, N. J. Presented at the PSA National Convention, New York, N. Y., 13 August 1952, as part of the Technical Division Symposium on Photography in Engineering and Science, Received 26 August 1952.

Lantern slides and motion pictures are also used to show how to operate and maintain various machines, with animation techniques when necessary. Motion pictures are used as a sales aid for export areas, so customers can view equipment in mill action under actual use, as well as to see general performance. Time and motion studies in the textile industry also make use of standard techniques employing motion picture photography.

Photomicrography

Photomicrography is employed extensively in the textile industry, from the metals and alloys used in the manufacture of machinery to the yarn in the finished fabric. All textile fibers appear different microscopically, and there are several complete photographic references available in published form⁴⁰, ⁴², ⁵⁴, ⁵⁶ to be used as an aid to identification. Photomicrographs of yarn are used for the qualitative and quantitative analysis of mixed yarn.⁵ The amount of each fiber in a blended yarn (Figure 2) can be verified by photomicrography¹⁷ in accordance with the Wool Labeling Act. This is done to determine whether the actual blend is in accordance with the requirement as there is usually a greater loss of one of the types of fibers in the manufacture of blend than in another.

Swelling studies of various fibers and yarns when wet have been the subject of investigation.³² When wet, cotton has shown an increase in area between 21% and 34% greater than the dry area. This information is basic and important for fabrics used for fire hose, military fabrics, and tarpaulins, which become more water resistant as they are wet due to this swelling and so prevent water from passing through. These data are also useful for studying fibers used for fillers for plastics, for warp yarns in carpets, and for industrial fabrics of all kinds where changes in dimension due to moisture are important in processing and in use. The increase in the area is measured from these photomicrographs, and the information gained assists in the designing of such fabrics.

Coating studies of various types have been aided by photomicrographs. In the study of fibers to which

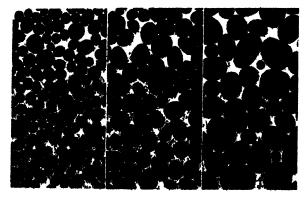


Fig. 3. Photographs of cross-sections of fine, medium, and coarse wool fibers from USDA film strip. This film strip, when projected at a given enlargement and compared with actual wool fibers in a microprojector at 500×, measures the mean fiber diameter and standard deviation of wool fiber samples. Photograph by courtesy of U. S. Department of Agriculture, Wool Standards Laboratory.



Ma. A Biggio speed phospherical a ring epineting frame traveler from taken at a speed of 1/73,000 second. Engineering studies of such photographs aid in design and improvement of these stravelers. Photograph by courtesy of Victor Ring Traveler Co.

various amounts of a latex dip, necessary for obtaining satisfactory bonding to rubber as in a tire carcass, have been applied.²⁴ Through the examination of fiber cross-section photomicrographs,⁹ the extent of the dip penetration can be followed as a function of the process variables.

Properties of fabrics may be considerably altered by impregnation with various chemical compounds. Crease resistance in fabrics is obtained by impregnating the cloth with any one of several resins. Starch sizing on a cotton yarn, as well as rot proofing, mildew proofing, fire proofing, and moisture proofing, are but a few in which the degree of impregnation in regard to depth and uniformity may be studied by means of photomicrographs.

As a guide to the selection of fibers which are more abrasion resistant, and hence will wear longer in a fabric, duPont has dyed yarns from worn fabrics with Congo Red. This dye has the property of dyeing mechanically damaged fibers a deeper color than undamaged fibers. A Photomicrographs in color of the fibers of the abraded yarn, readily show the severely damaged fibers.

Promotion of Standards

Photography has been used for the maintenance of standards in the textile industry. The Agricultural Marketing Administration of the United States Department of Agriculture and the American Society for Testing Materials have developed a series of photographic yarn standards^{27, 55} to show the uniformity of cotton yarns. These are known as the Cotton Yarn Appearance Standards and consist of five boards with four photographs on each. Each board is for a different group of yarn sizes, with four grades on each board.

Various fiber dimensions²⁸ of cotton yarns are important for the yarn spinner or manufacturer in helping him decide the type and size of yarn he should make. The American Society for Testing Materials suggests the use of photomicrographs from random cross-sections at a standard magnification. Various dimensions may then

be obtained from these photomicrographs and sheet used for statistical enalysis. Aseas of the photosical graphed cross-sections may be measured with a plantaeter, and the amount of mature and immature country determined.

The measurement of wool fiber diameters have been of great concern to the wool manufacturer. Reliable, rapid methods of measurement for the grading of wool have been developed for the examination of the causes of variability of wool products to during manufacture, for general quality control for studying wool growth and production, and for Government specifications. This cross-sections of fibers are prepared in a special fiber microtome and are placed in a projection microscope and projected at 500×. The cross-sections are compared with photographs of cross-sections of standard samples of wool (Figure 3) of which the mean fiber diameter and its standard deviation are known. **

The method has been developed so that it is suitable for routine use in mills. These standards are on a 35mm film strip. The film strip projector is suitably mounted in relation to the projection microscope so that the image of the test sample and the standard are each projected side by side for easy comparison. Such a film strip has been prepared ³⁴ and comprises 65 standard cross-sections covering 13 grades of wool with five different standard deviations of fiber diameter for each grade. By this means large numbers of fibers may be viewed and fiber contours determined very rapidly.

The use of this method for checking blends of wool for manufacturing purposes has many advantages. Fineness and uniformity are of fundamental and basic importance in determining the grade and value of wool, as well as determining the use to be made of specific lots and the most suitable blending and processing techniques. These fiber images may also be projected on photocopy paper. After processing, the photocopies may be measured and also provide a permanent record of fiber diameter and variability of the sample, as well. as a guide for making up and matching previous blends for delivery and sales purposes.

High-Speed Photography

High-speed photographs, both still and motion picture, have been of considerable aid to machine design and analysis of performance. High-speed still photo-

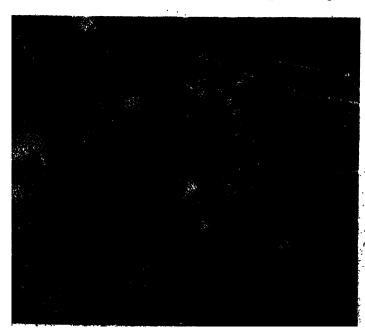




Fig. 6. Crompton & Knowles (Loom Works) high-speed camera providing 1/200,000 second exposures for recording the behaviour of fast moving parts and for measuring velocity and acceleration.

graphs made by the use of the Stobolux and the Strobotac¹⁴ permit the recording of machine operations at any instant of a mechanical cycle, with a flash duration of 1/30,000 second.

Several years ago, the Victor Ring Traveler Company made some photographic studies (Figure 4) to improve the design of the travelers they manufacture. ²¹ A traveler is used on a ring spinning frame, a machine which spins cotton yarn, and is responsible for the twist being inserted in the yarn, as well as contributing to the strength, elasticity, and other properties. The traveler may rotate as fast as 10,000 rpm, or more than a mile a minute. If these travelers were not balanced properly they would not only wear out very soon, but also produce uneven yarn. Edgerton made high-speed photographs of this apparatus in operation which aided Victor in the development of their improved travelers. The Stobolume¹⁴, a higher intensity stroboscope, has been used for loom shuttle motion photographs and studies. ⁴⁸

High-speed motion pictures (Pigure 5) have permitted an appreciation of a machine in operation at full speed with all the various forces acting which affect operation. These motion pictures permit studies of the machines to see if they are operating at peak performance and to indicate whether any changes in setting are necessary. Crompton & Knowles pioneered in the use of high-speed motion pictures as an aid to loom design and developed special apparatus (Figure 6) for that purpose. They claim that their equipment has the advantage of increased definition and clarity as their individual exposures are in the order of 1/200,000 second. They use the camera 24, 28, 46 not only to record behavior of moving parts, but also to measure velocity and acceleration of parts, like the shuttle, which as freely moving bodies have no direct connection with the loom itself.

The Eastman High-Speed camera permits the taking of as many as 3000 pictures per second, and Edgerton, Germeshausen, and Grier¹³ manufacture a High-Speed

Fig. 5. High speed motion picture setup for studying bobbin transfer. Photograph by courtesy of the Draper Corporation.

The transfer of the second

PHOTOGRAPHIC SCIENCE AND TECHNIQUE

Scrobescope for me with the Egyptata capacia to provide a list hing fact of from 10 to 6000 finites per second when personer.

Schwarz and his associates at MIT developed the Siater Impact Tester for determining the impact strength of same and fabrics. In use, either a 25 or 500 pound weight is released from a magnet located above the ceiling. As it falls, it picks up the lower end of the specimen which is held in a floating jaw, and carries it to failure. An electric strain gauge supports the upper end of the sample and registers on an oscillograph the acting force. This almost instantaneous image on the oscillograph is then photographed (Figure 7) by means of a specially designed high-speed camera and the films later analyzed.

Time-Lapse Photography

Time-lapse photography has been used by several companies for various investigations. The Universal Winding Company²² has taken pictures at given intervals over an extended period of time (Figure 8) to record the effect of tension, diameter, temperature, humidity, and time on the winding of yarns on their winding machinery, as an aid to better machine design. The alternative to these time-lapse photographs would be manual recording which would be tedious and subject to clerical errors, and in addition, it would be impossible to record all data simultaneously.

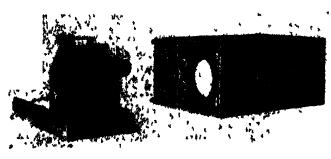
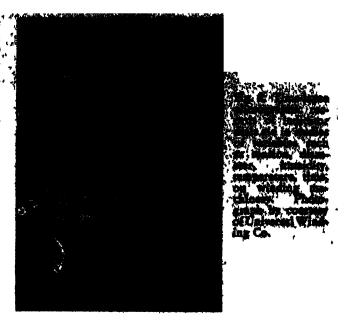


Fig. 7. Load-deformation curves for the Slater Impact Tester, registered almost instantaneously on the oscillograph screen, are recorded by a high-speed motion picture camera for study and analysis. Photograph by courtesy of Edward R. Schwarz.

The duPont Company²⁴ in the study of the recovery of rayon fibers from high compression have used time-lapse technique. Various fibers were crushed into pellets under pressure of about 10,000 lbs/sq in. It was found that the height recovery of these pellets was approximately logarithmic with time. To record this behavior and show an apparently linear rate of recovery, 15 minutes of recovery was shown on the screen in about a minute.

Von Bergen⁵⁵ has employed time-lapse photography in the study of shrinkage of fabrics at various humidities. Relaxation shrinkage is important in the tailoring of a garment, felting shrinkage in the washing of woolens, and the shrinkage caused by a change in relative humidity has been found to play an important part in the appearance of light weight men's suitings. This has been especially observed in suits worn in sections of the country where high humidities prevail. Photographs have shown considerable cloth movement in each direction of yarns on going from 20% to 90% relative hu-



midity. Going from low to high humidity, the cloth stretched; going in the opposite direction, the cloth shrunk. Depending upon the type of fabric, the cloth movement varied from 2% to 4%.

Patterns on Fabrics

A method has been developed for producing patterns on textiles by photographic means 17, 18, 50 omitting the standard equipment of very costly roller printing machines. This is a continuous process carried out in a totally enclosed chamber. A roll of cloth is passed through a sensitizing solution and dried. The fabric is then held in contact with the negative by pressure rollers. The negative is prepared in the form of an endless belt and is exposed by means of an arc light. The cloth is then developed, rinsed, and fixed (Figure 9). Techniques have been developed which permit crossprints, mixed three-tone effects, as well as photographs combined with cloth dyed in a contrasting color.

The engraving of roller printing rolls can be accomplished photographically. This permits rolls of very fine detail and gradation to be made which cannot be made with any other method. The pattern is photographed in black and white to the exact size of the roller to be used, as either a line or half-tone positive. One roller is used for each color with a separate negative for each, and usually from 5 to 12 rolls used for each pattern. Color separation is employed in only about 10% of the patterns, as it may be desired to change any color in the pattern to another without affecting the rest of the colors; and also because textile dyes when added do not react the same as does light. A sensitizing solution is applied to the roll, the positive held in contact with the roll, and exposed with an arc light. The roll is developed in water in subdued daylight. The unexposed sections of the roll are soluble in water and ate, dissolved. The sensitizer remaining on the roll is colorless, and it is then dyed so that the pattern is made visible. The roll is then air dried and baked, so that the sensitizer (which has a plastic base) then becomes acid resistant. The roll is retouched with asphaltum varnish

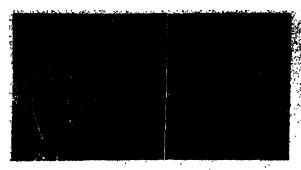


Fig. 9. Cloth patterns produced by photo-engraved printing rollers. Up to 12 rolls may be used for one pattern, each for a separate color, to obtain fine details and shadings that are impossible by other methods. Photograph by courtesy of Multitone Engraving Co.

which reinforces the acid-resistant surface. After drying, it is etched to a depth of 0.005" to 0.006", washed, and a trial print made.

Infrared, Ultraviolet and Fluorescence Photography

Certain dyes appear to be the same visually. In the infrared and ultraviolet range, however, they differ. During the war, certain dyes used for camouflage purposes were similar to the color of the foliage visually; but differed in the infrared and ultraviolet. 4, 7, 58 These could be easily detected when photographed from the air using infrared film. Dyes were later used which were not only similar to the color of the foliage visually, but in the infrared and ultraviolet as well. Photography has offered a simple means of testing the performance of a dye in ranges other than the visual.

Certain dyes which appeared to be the same as others visually, differed in their reflecting power for infrared. Certain uniform fabrics which were to be used for troops either in the tropics or polar regions were required to be either infrared reflecting or absorbing, as that characteristic affected the comfort of the G.I.'s wearing them. Again, through photography, there was a simple means of measuring the degree of absorption of infrared, and the coolness of a fabric actually "seen."

Areas of poor dye penetration can also be made visible and detected with infrared photography, as well as uneven dyeing exaggerated. Dye streaks caused by predyed abrasion may be exaggerated by infrared, as well as undyed abrasion. A study of the interior of a dyeing machine in which the presence of steam prevented a clear view of the fabric on the reel, showed a decided improvement in the appearance of details in spite of the adverse conditions.

Employing fluorescence, active mildew on wool⁴¹ can be distinguished by its brighter fluorescence over that of the wool itself. This can be used to detect and thus to prevent the destruction of wool while in storage. Photography has the advantage of being able to record weak fluorescent and phosphorescent effects which may be difficult to observe visually.

Millson & Royer have developed a method using fluorescent dyes for diffusion studies, 30 and for studying level dyeing. 29 Bocause these dyes glow in ultraviolet light, their position is revealed within each textile fiber. Slight variations in the surface structure of synthetic and natural fibers may also be detected. The penetration of dyes into textile fibers during dyeing has been studied by microscopic examination of cross-sections made from samples removed at different stages of the dyeing operation. Although this may be observed visually, all too often the light is so weak from the fluorescence that photography has to be employed so the image can be properly observed and studied.

The examination of oil-stained textiles is a well established practice, and by taking advantage of the fluorescent qualities of many oils this may be adequately

recorded by means of photography.

Electron Micrography and Radiography

The electron microscope permits magnifications of objects never before attained with good resolution. Photography offers the only means of recording. Various dye studies²¹ have been made with the use of electron micrographs as well as information about fiber structure. See Figure 10.

Sherwood^{47, 48} has shown that by using long wave length X-rays, known as soft X-rays or Grenz rays, radiographs of fabrics may be made. It is not possible to focus X-rays with a lens and thereby construct an 'X-ray microscope" to reveal structures too fine to be seen by the naked eye. The only practical procedure is to radiograph the specimen upon a fine-grained film or plate and then examine the radiograph with a lens or enlarge it photographically to a degree that will enable details to be seen completely by the unaided eye. With the use of specially prepared fine-grained plates, satisfactory enlargements up to 75 diameters to can be made. The appearance of a radiograph of a sample of cloth (Figure 11) bears some resemblance to the visual appearance of the weave. The eye can only see surface characteristics, while the radiograph shows the effects exerted by the entire thickness of the cloth in absorbing the X-rays passing through it. A tightly twisted strand



Fig. 10. Electron micrograph of a wool fiber showing the gross scale features, produced by means of the polystyrenesilica replica technique. Illustration by courtesy of the Stamford Research Laboratories of American Cyanamid Co.

of yarr will absorb X-rays more accounty then a like strand loosely twisted. X-rays may be used to detect wilks that are weighted, as lead weighted silk absorbs more of the X-rays than pure silk. Greez ray radiography of textiles can also give information about the yarn in a fabric, and the presence and character of defects in the weave or yarn. When stereoscopic radiography^{49, 50} of cloth is used, complex weaves can be readily analyzed, since it provides a method whereby the weave, suitably enlarged can be visualized in its correct spatial relationship.

Hughes suggests a technique for the examination of cord fabrics in pneumatic tires by radiography. It is a non-destructive method for obtaining useful informatio

about the internal structure.

X-ray diffraction photographs of textile fibers (Figure 12) permit the degree of orientation, both of the molecules and the axis of the fiber to be measured. The method tells the type of crystalline structure, the crystallographic spacing, the spacing of repeat units in the molecule, and the spacing between chains. These molecular properties affect certain physical properties of the fiber such as strength, elongation, elasticity, dye affinity, etc. It is probable that in the future, fibers will be built

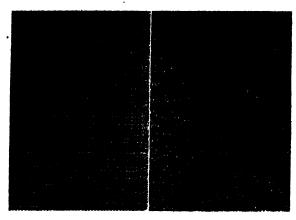


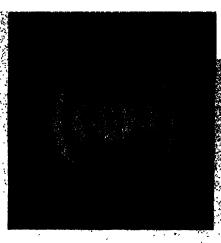
Fig. 11. Radiographs of an acetate crepe fabric before and after creping. Tightly twisted strands of yarn absorb X-rays more strongly than loosely twisted strands of the same material. Illustration by courtesy of the Kodak Research Laboratories.

to order with certain characteristic properties, and X-ray diffraction studies help considerably in analyzing these.2 Photography offers the only means of revealing and and recording these spectra.

In this brief resume, an attempt has been made to review some of the more outstanding applications in which the textile industry is making use of photography. This is by no means complete, and is offered as a guide to suggest what can be done using this versatile tool.

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LETTER TO THE EDITOR

Dear Sir:

For a number of years I have been particularly interested in the application of sensitometry in the solution of practical photographic problems. It seems to me that photographers generally are just about ready to take up this subject seriously, thanks to such publications as Photographic Science and TECHNIQUE. Unfortunately, sensitometry in its pure and unadultered form is almost too much for most photographers, and for that matter, for most photographic writers. I often think of the address given at the convention of the Biological Photographic Assn. in Cleveland several years ago. The speaker tried to describe sensitometry but became so involved that he had to give up and never finished it. The subject is just too much for one article or one address, yet a segment means very little by itself.

It seems to me that what we need today is a new textbook which might be called "Photographic Engineering," not only for photographers, but as a reference for scientific workers who are using photography, and for business administrators who are considering the use of photography. I have been told by instructors in schools of photography that they would like to teach along these lines but there is no textbook. As soon as a photographer becomes responsible for a large scale photographic operation, he requires a great deal of information that can never be acquired in becoming a skilful photographic craftsman—the calculation of electrical requirements, water flow, filtration, heating, refrigeration and temperature control, the maintenance of automatic machines, illumination, image permanency, replenishment and circulation of large volumes of solution, materials for construction, modification of optical apparatus and so on. For a long time I have been working on such a project, but it presents many problems which are not easy to resolve. If you should feel like making any suggestions I would be most happy to hear them.

> Rodger J. Ross Bogota, Colombia

BOOKS RECEIVED

PROCEEDINGS OF THE LONDON CONFERENCE ON OPTICAL Instruments 1950. John Wiley & Sons, Inc., New York 16, N. Y. Published March 15, 1952, 264 pages, \$7.00.

Twenty-one papers that were presented at the Imperial College in London, July 19 to 26, 1950, are published here. The subjects discussed have been restricted by the organizing committee to deal with actual instruments, avoiding purely theoretical questions. Consequently the subjects are both timely and practical.

Of particular interest to photographic workers are three papers in the field of photographic and projection lenses. R. Kingslake deals with Some Recent Developments in Photographic Objectives. He discusses both design and materials, including High-Index glasses and plastic materials and deals with surface coatings and photometric aperture calibration. A selected bibliography is given.

H. H. Hopkins, in A Class of Symmetrical Systems of Variable Power, deals with the so-called "zoom" or vari-focal lenses in an historical review. The new symmetrical systems of variable power using Gaussian optics are particularly cited.

An f/1 aperture lens intended primarily for radiology is described by A. Warmisham in A New High Aperture Photographic Objective baving a Spherical Field. The influence of the Schmidt objective on contemporary lens design is acknowledged.

THE USE OF PHOTOGRAPHY IN TREEVISION

Herbert Barnett* and Skipwith W. Athey!

ABSTRACT

The extensive uses of photography in television are described. Motion picture photography is widely represented; applications include standard feature films, films made specifically for television, films destrying commercial messages, films for integration with live sequences, and films for background projection. Still photography is represented by slides and "opaques" (prints) for commercial messages, for titles, and for special effects, as well as scenic studies for the designer. Estimates are given of the volume of use of properties. photographic materials.

L ELEVISION AND PHOTOGRAPHY are sister arts in both of which "pictures" are "taken." Technically, the only differences between the two lie in what happens to the pictures after they are taken, but this technical distinction belies the real closeness of their relationship. On a trip through a large television studio, one would see many scenes reminiscent of a motion picture studio, many photographic techniques in active use, and many other results of the use of photography. In order to discuss the connection between television and photography, this paper organizes the use of photography in television under three main headings. Photography in the live television studio is examined first; then photography in the teleciné or film and slide studio; and thirdly, photography in the television network. It will be noted that photography fits indirectly into television in some ways which do not fall precisely under these three headings.

The Live Television Studio

The visitor to a large live television studio while it is being used for rehearsal notices upon entering that, although much of what is going on seems to be very similar to what goes on in the motion picture studio, there are definite differences. He would probably see several different sets placed around the studio, each individually illuminated by relatively low-placed lighting units. The majority of these lighting units would contain fluorescent lamps, something seldom, if ever, seen in a motion picture studio.

Since there were once no television lighting experts, the first television lighting people immigrated from many other fields. Most of these early lighting people and many of those who survive today in television work were motion picture cameramen and lighting men. Those who survive were able to develop from photographic methods a working technique modified by television's peculiar requirements.

an extremely wide range of brightness in the scene being televised. This "handling" does not mean that under these circumstances television necessarily produces a

The television system can actually handle at the camera good picture. Experience has shown that, if a tele-

*General Precision Equipment Corporation. 92 Gold Street, New York, N. Y. Presented at the PSA National Convention, New York, N. Y., 13 August 1952, as part of the Technical Division Symposium on Photography in Engineering and Science. Received 18 August 1952.
†General Precision Laboratory. 63 Bedford Road, Pleasantville,

New York.

vision scene is so lighted that a reasonable range of contrasts is present, limiting the total gamue of brightness from the brightest part of the scene to the dimmest, the television system can work at its best. Although a wider range of overall brightness can be tolerated, unsatisfactory and variable pictures are apt to result. The television lighting man, therefore, has to scale down to a narrow brightness range illumination that the motion picture lighting man can afford to use with impunity. In addition, the non-stop nature of television production makes careful, precise, placement of lighting units, such as can be done in regular motion picture production, essentially impossible. In motion picture production, for example, lights used for filling the shadows produced by the key or motivating lights, are placed low and almost in front of the camera and barely out of its view. With television's mobility, there is no opportunity to stop and take these lights away as the camera moves around. Therefore, a modified form of lighting has been worked out in which a general or "base" light is thrown at a relatively low angle over the entire scene. This base light enables the camera to "see its way around" the studio and to give approximately correct basic exposure to all parts of the scene. Lights to give expression and interest to the scene, such as key lights and back lights, are superimposed on the base light. It is impossible to get as interesting effects when the fill light cannot be precisely controlled, but the base-light compromise is reasonably satisfactory for most television shows.

The actual units used in television lighting are in some cases identical to those of the motion picture industry. However, television's requirement for large uniformly-illuminated areas, because of the movement from place-to-place within the scene and from scene to scene, have resulted in the widespread use of fluorescent lamps. With incandescent lamps illuminating large areas to high brightness, it is difficult to get rid of the heat from the lamps. Fluorescent lamps have the double advantage that they actually produce much less total heat for the same amount of illumination, and in addition; the subjective feeling of heat from the fluorescent lamp is considerably lower than that from incandescent lamps by an amount greater than the actual difference in total heat produced. The conditions under which the actor works are thus considerably improved with fluorescent lamps. Refinements of lighting techniques are, however, not as easily achieved with the large-source fluorescent lamps as with multiple banks of

'individual incandescent lamps. The use of the standard motion picture "juniors" and "seniors," that is 2,000-and 5,000-Watt Fresnel spotlights is, therefore, quite widespread in television production. These conventional motion picture lights are used for the key or motivating lighting which gives some direction to the illumination of the scene, and they are also used for back lighting. Even with fluorescent base light, a large area with adequate key and back light may require enough incandescent lamps to make the heat load a considerable problem.

Immense indoor areas have been properly lighted and photographed, of course, by the motion picture industry many times in the past. For many of these scenes fluorescent lamps would have been useless, particularly since the lighting units had to be located far away vertically from the scene of interest. The motion picture set is in such cases illuminated with a great many incandescent or arc lighting units with tremendous attendant quantities of heat. The expense and complications introduced by these large-scale scenes have been in keeping with the scale of the particular motion picture. This kind of immense technical activity is only justified by its application to a very expensive production. So far, the television industry has not encountered productions of this scale. The limitations of the lighting techniques which television can use for large-area illumination are acceptable on the basis that any greater expenditures have not been justified by the commercial return expected from the production.

In addition to the actors, quite a few people are found in the television studio just as in the motion picture studio, but these people do not necessarily have the same jobs. In the television studio two, three, or even four cameras may be in use. A man operates a microphone boom and several men push dollies around. The solid bank of directors, assistant directors, script girls, make-up retouchers and lighting men grouped around the camera, however, are missing. Some of these people's jobs are eliminated in television because of the pace of production and the necessity of omitting some of the fine details. Others are safely caged up in a relatively distant control room away from the actual studio floor. With simplified lighting, the tremendous lighting crews required for adjustment to final perfection of the many lighting units used in motion pictures are not seen in the television studio. As a brief example of the differences and simplifications of television operations compared to motion picture operations, consider a group of people directly responsible for the handling of the camera in

In motion picture production, if the camera is required to "dolly" in, say 20 feet, closer for a close-up after having opened with a medium shot, it is probable that three people would actually be involved with the camera itself during this dolly shot. In addition, there would, of course, be anywhere from one to six dolly pushers. We should probably find on the camera itself a camera operator panning and tilting the camera as necessary, a cameraman checking follow focus, that is setting the focus adjustment to successive marks on the lens as marked points on the floor were passed, and perhaps another assistant cameraman or the head cameraman walking alongside and by silent gestures adjusting the

exact path over which the camers was moved. In television production these people are usually replaced by a single cameraman. This versatile gentleman pushes the camera around on a special dolly or pedestal, pans and tilts it, and focuses it. He usually does all three things at once. The cameraman may be helped by a couple of dolly pushers, but he is himself responsible for the motion, adjustment, and focusing of the camera. He is too busy to be very careful about precise focus while worrying about all the other movements of the camera. For this reason it is desirable in the television studio that the camera be adjusted so that it has a fair depth of focus so that errors by the cameraman may not completely ruin the picture. Use of the television camera with quite large depth of focus immediately eliminates one of the most useful techniques of the conventional motion picture. This technique is that of using limited depth of focus to produce an apparent depth or separation of planes in the final picture.

Photographic Backgrounds for Television

Tucked away in one corner of the television studio, we might very well find a large translucent motion picture screen. This screen is intended for use as it would be in motion pictures for the projection of background or process stills or motion pictures. Because of the peculiar differences in number of frames per second of motion pictures and television, the projection of motion picture backgrounds in television is not very highly developed. It will, however, shortly become of considerably greater importance as the problems of this process are solved. An extremely high-intensity projector is necessary for either still or motion picture backgrounds. Particularly with motion pictures, it is necessary to comply with complex fire regulations in the use of an arc-lamp motion picture projector in the middle of the studio building. Since 35mm background movies are to be preferred because of more light and better picture quality, the background projector operator usually finds himself in a hermetically sealed miniature booth on wheels with automatic fire shutters. This booth is designed so that there is room for the projector, one small projectionist, and a large hot arc lamp.

Motion Picture Inserts

If we were present at a rehearsal or performance of an important commercial show, or dramatic program, sustaining or commercial, it is probable that, at various times during the program, activity in the studio would suddenly come to a complete halt for a brief period. Alternately, we might suddenly observe a tremendous frantic increase in activity as cameras, actors, and stagehands scurried around the place rearranging the studio and not being too careful about noise and confusion. Either of these symptoms indicate that the functions of the studio are temporarily suspended while a film or slide or alternate studio is in use. Perhaps the most interesting of these circumstances is that of the use of integrated film.

Such a film may be used to permit the program to leave the studio and include outside scenes which would be impossible to televise directly at the time and place that the main program must occur. For example, the hero of a television scory may be seen to put on his hat and coat and walk out the front door of an interior set. As the door closes behind him, the film is started. It is taken from outside the house and shows him closing the front door behind him and starting on down the street. His activities while outside the house are covered by the film, and when he finally goes into another building, the interior action is picked up by a live television camera in another set. During the running of this film the actor is able to move to the second set and the cameras in the television studio can be moved to televise the new set. Film integrated in this manner is actually televised over a film camera chain in a separate studio.

Commercial Motion Pictures

Another cause for one of the sudden sensations of activity in the studio might be that of the televising of a commercial message. This commercial might originate from a separate live studio in which the commercial portion of the program has been individually rehearsed. However, it may also come from a separate film studio, as almost all programs use one or another form of film as part of the commercial identification. If the film is not in the form of a specific advertisement, it may be a standardized "format" informing the audience at the opening who is paying for the program, and reminding them at the end of the program of the same thing. Of course, these films which appear to interrupt the activity of the live studio must be prepared and photographed by someone, and this is another important use of photography in television.

Photography Aids Set Design

Although its contribution may not be visible as one looks around a television studio, photography is, nevertheless, a valuable aid to the scenic part of television. As in the motion picture, still photography is an important tool in the planning of realistic settings. For a dramatic production which takes place entirely in the studio, and which may require exteriors small enough to fit in the television studio, the still camera is used as a reference device. If a typical street scene is to be constructed a still photographer may be sent out to photograph a number of such scenes from life. The scenic artist can then decide from the study of the photographs just what is wanted in the studio set. The camera is particularly valuable in assuring that realistic detail is included. For integration of a motion picture of an exterior with a live studio set, the careful use of still photography permits construction of the studio set to go on simultaneously with the film production, with the assurance that the details will be made to match both cases. In an even more fundamental manner, the scenic artist usually has a large file of photographs of typical scenes, buildings, and the like from which he derives his basic ideas for practically all the sets he de-

The Teleciné or Film Studio

A teleciné studio resembles an oversized projection room with the projectors pointing in all directions, usually all running at once as all hours of the day and night, producing a teneratic amounts of confusion. In the large television plant a ringle effective room may handle film for integration, commercials and other uses, as well as slides and stills for a large number of live studios. In addition, television programs entirely on film may originate entirely from the telecine studio.

The confusion usually observable in a sciecing account is actually well organized. With as many as eight 15mm or 16mm motion picture and three or four still projectors all capable of essentially independent operation - an elaborate system of intercommunication is needed. A particular set of projectors may be assigned to a live studio which may be several hundred feet or even several miles away from the teleciné room. Loudspeaker intercoms permit projector operators to converse with the directors at the live studios about the operation of the particular projectors assigned. The same process may be going on for different operators and different projectors in different studios all at once in one telecine. Although only one production is apt to be on the air at once, rehearsals are going on for others at the same time, and odd moments of equipment freedom are used for previewing and timing long strings of short commercials or

"plugs."
There is an alternate method of televising film in which a special projector throws a picture on a small shielded screen in the live studio. The picture is then picked up by a live studio camera. This technique has the advantage, for the small station, of avoiding the purchase of one or more special film cameras, and for the network broadcaster, of providing a flexibility and convenience in programming which is not available with a central teleciné room.

Televising Regular Motion Pictures

Feature motion pictures are made for theatre use with no intention of using them in television. In the immediate postwar period, the few feature films which could be used on television had extremely bad technical quality as viewed in the home. Because of the expense, most such feature films were transmitted from 16mm copies. These 16mm copies were what the processing laboratory would call second- or third-generation dupes. In many cases they were copies made from 16mm duplicate negatives made from release prints of the original feature film. The release prints copied were often in extremely bad condition from having been played many times in theatres. The tone range of a theatre release print on 35mm is far from optimum for further duplieation. Studies have since been made of the optimum copying methods for feature films for television use, and there are many so-called secret processes for making such optimum duplicates. Without considering the details of these processes, it can be said that they produce considerably superior results when retelevised and many 16mm copies are now carefully made for television use from special duplicate negatives.

Since the beginning of television there has been a rather vocal group of people, particularly in the processing and small scale film production fields, which has insisted that television should be produced entirely from films, and that essentially no live programs are

necessary. To a certain extent, this group has seen much of its prediction come true, and the teleciné room now aces many films specifically made for television use. The production of this type of film has been encouraged by the expense and rather low quality of the only other methods available (until recently) for the distribution of TV programs. The television sponsor or producer who distributes his show to 15, 20, 30, or even 50 different stations, considers that the audiences of these stations should see a production of technical quality equivalent to the original live show. By making film for all stations including the one which would under normal circumstances televise the live show the producer can guarantee that every station receives a program of the same technical quality.

Production of Films for Television

It was realized from the beginning that conventional motion picture methods would be entirely too expensive for the production of films for television. From this realization has come the adaptation of the more economical methods of television production to film production. Intensive rehearsal in advance, the use of several cameras, editing at the time of production, and the general technique of photographing as much of the entire show at one continuous session as possible, are all methods which have been carried over from television to motion pictures for television. Whatever the method, the production of fifteen minute, half hour, and even one-hour films for television is now a very large business. It is not an entirely lucrative business. A great many producers with one or two cameras, one or two cameramen, and an empty barn have attempted to make a quick million dollars from such films. Very few of these operators have survived. There are, however, quite a few successful producers of films made specifically for television. Their output is in the form of single films or series for 13, 26, 39, or 52 weeks fitted to the broadcasters' yearly schedule.

In actual numbers, the teleciné room handles more film commercials than any other form of film. By "film commercials" for television, is meant the relatively brief sponsors' messages which begin, end, or fill the middle of television shows, as well as the so-called spot announcements or plugs which fit between two successive full-length programs. The larger, more expensive, national television shows use a great deal of live commercial material, that is, the equipment or device being advertised is demonstrated either in the studio in which the rest of the show takes place or in a separate commercial studio. But even such programs use films for opening and closing sequences which announce the name of the manufacturer and his product. Many of the medium-size television shows use commercials entirely on film, sometimes with live verbal commentary, but often with the sound also on film. Such film may be live motion pictures or animation. Some products have become inextricably connected with the personalized and animated devices which are used in the commercials. Since many television stations, particularly the smaller ones, keep themselves alive with the spot commercials between programs, the number and commercial impor-tance of such spot films is tremendous. The production

of spot films is a field in which many extremely small motion picture producing outlits have been started. It is not necessary to have a large amount of equipment, and many such producers are one-man operations.

Television of Still Pictures

In addition to 16mm and 35mm motion picture films, a teleciné room handles still pictures. These may be in various forms. The most common forms are the standard 2" × 2" slide, which is actually a double silent 35mm frame, and approximately 4" × 5" opaque pictures. Some studios use larger and smaller opaques and others also use standard $3^1/4^n \times 4^n$ lantern slides. The bulk of the still pictures televised outside the live studio, however, are in the form of 2" × 2" seides or 4" × 5" opaques. Although some slide projectors have been made specifically for television, the 2" × 2" slide ends up more often than not in a slide projector essentially identical with one you might find in your own home. Some stations which prefer remote control operation have wheel-type or bin-type automatic slide changers for 2" × 2" slides. A practice which is just coming into use and which may become more and more widespread is the use of a flying spot scanner type of television camera for the televising of slides. The flying spot scanner should be capable of considerably superior reproduction of 2" × 2" slides, but this technique is not at present applicable to motion pictures. Improvements in the usage of the standard iconoscope camera in the teleciné room indicate, however, that it may take a new lease on life and compete directly in quality with the more complex flying spot scanner.

Most television stations have a device which they refer to as a "balop." This peculiar name is an abbreviation of the Bausch & Lomb Optical Company trade name "Baloptican" for a range of slide projectors they make. In the days when the television station built or modified most of its own equipment, a combination of one or two Balopticans was used for slide or opaque projection and the abbreviation, "balop," therefore, has gotten into wide use. Other companies now manufacture commercial slide and opaque projectors specifically for television use usually, however, managing to maintain some of the sound of the original "balop" in the name. A typical device of this type takes $4'' \times 5''$ opaque slides mounted on long strips of metal, so arranged that the slides may be advanced one after another into the field of view of the projector. Such a projector has two slide holders and the operator may dissolve from one to the other by changing the brightness of the illumination on the slide. The operation of one of these so-called balops is a highly complex and rather nerve racking job. The operator hears over headphones directions from the program director as to when to change slides mechanically and when to dissolve from one to the other. The process of keeping several long strings of slides straight is confusing to say the least. This is one of the jobs in the television studio which requires constant rotation of personnel to preserve nerves.

Size 2" × 2" television slides are, of course, produced by photographic processes. The subject material may be original photographs with additional advertising or descriptive material added by an artist, or they may be from original art work. Opaque slides are very often direct art work done on the 4° × 5° format which will be televised. Opaques may also be photographed with or without additional art work, including news photographs and advertising material. In come cases the long format of several separate slides mounted on one metal strip may be replaced by a long continuous cartoon or similar piece of art work which can be advanced slowly in the slide holder in order to give an elementary kind of animation. The majority of the opaque slides are limited to such mundane subjects as the opening and closing titles of a live or film program.

Television Recordings

One type of film material which is of major importance in many teleciné rooms and which has not been mentioned so far is the television recording. Television recordings are used by the networks in three major ways. First, they are used to provide program service to stations which are not connected to television networks. Second, they are used to permit distribution of low-cost and sustaining programs at times which may be selected at will by affiliated stations rather than arriving on some rigid schedule from the network production center, and thirdly, they are used to adjust for the time delay in traveling across the country because of the various time zones and the use of daylight saving time in some states while it is not used in others. Related to this last use is the rearrangement of program schedules as produced at major east and west coast program centers to take care of the fact that not all networks can always send all the programs they want in all directions at once on the available telephone lines.

For non-connected stations the usual practice, particularly with fairly timely commercial programs, is to make a recording and to prepare anywhere from five to thirty or even forty prints of this recording. These are then distributed in a more or less radial manner to the non-connected stations. For such multiple prints, it is apparent that 16mm film permits a considerable saving over 35mm film. For the relatively brief sustaining, that is, unsponsored, programs which the affiliated station may want to scatter through its daily program schedule, it is quite common to produce a relatively small number of prints, perhaps 5, and to "bicycle" them around from station-to-station. These programs have no particular time or commercial value, and a single print may travel to six or even ten stations over a period of weeks before it finally has been used by all affiliates who want it.

For program delay because of time differences and for surmounting the difficulties of unavailability of network facilities, it is a quite common practice to use 35mm recordings which are used only once and are retelevised directly from the negative. This has particular value because it appears that, with normally-operated film cameras, the negative televises somewhat better than the print. This contributes to the desired high pictorial quality of programs which normally would be important enough to send across country. In addition, the fact that time is not consumed for making a print saves

valuable sime when the delay is as thore as these hours or

The process of recording and reproducing relevision pictures has been described by many names, among which are "selevision recording," video seconding," kinescope recording, '(and its abbreviation "kine-recording," or just plain 'kinescoping') 'teleprameription' and 'television transcription' as well as a humber of other trade names. In the present state of the art, the only method available for reasonably high-quality television recording consists in photographing a high-quality television monitor tube, thereby producing a motion picture from the relevision program. The process of recording is in some ways complex; in other ways relatively simple. It has the tremendous advantage of producing the record in a form in which any television station may reproduce it. That is, the fact that it produces a motion picture makes this form of recording available to any television station, since the first piece of equipment that a television station needs to get pictures on the air is some kind of a film-televising device. Although other forms of television recording have been proposed, using film or magnetic tape, the basic fact as of now is that television recording is a form of motion picture photography. It is a very peculiar form of motion picture photography by conventional motion picture standards, but, nevertheless, one which has in one form or another most of the worst problems of conventional motion picture photography. Television recordings, because they are recordings, must be made with high consistency. That is, if there is anything wrong with the final recording, it is usually considered in broadcasting that the fault must be chargeable to the original program production and the recording process is assumed to be consistent and routine. Since, in addition, television recordings when reproduced have passed through the original television system, through the motion picture process and once again through the television system, the increase in noise or granularity, the decrease in sharpness, and the losses in tone scale which are inherent in each of these processes are accumulated in the final result. Since the television recording competes in the reproducing television station with live television programs and films made specifically for television, the television recording process is hard put to produce a picture which, having passed through three processes, can compete with a picture which has passed through only one or two processes.

It is probable that the television recording process employs more film than any other portion of television. A reasonable estimate of the total footage of 16mm film used for television recording by the major networks is something like ²/₃ of a billion feet per year. The major networks are now the largest customers of the film manufacturers for 16mm film. The bulk of television recording is done on 16mm film largely because of cost, although it is generally agreed that 35mm film, simply because it has four times the available picture area, does produce a higher quality motion picture or television recording than does 16mm film. However, since ²/₃ of a billion feet of 16mm film is equivalent to 1²/₄ billion feet of 35mm film, economics would indicate immediately that the use of 16mm film tends to be more widespread than that of 35mm.

Making Television Recordings

Although specific techniques differ from station to station and from network to network, the basic method of making television recordings is the same in all cases.

The process may be outlined as follows:

The standard môtion picture is projected at the rate of 24 frames per second with each frame visible twice during the projection cycle. A television picture consists of 60 interlaced fields making up 30 frames or complete pictures per second. Some trick is necessary to transform a 30 frame-per-second television picture into a 24 frame-per-second motion picture. The method currently used, the subject of a patent by Epstein of RCA, operates by exposing two fields or one complete frame of the television picture on one frame of motion picture film. During the next half-field of the television picture, the shutter of the motion picture camera is closed, either effectively by turning off the cathode ray tube being photographed or by actually closing a mechanical shutter, and the motion picture film is advanced one frame. In the middle of this particular field of the television picture, the shutter is opened again and the last half of this field, the entire next field, and the first half of the next field are all recorded on the motion picture film. During the next half-field of the television picture the shutter is closed and the film is advanced again. The process is now back to where it started.

Two television frames or four fields of exposure plus two half-fields for pull-down have occurred since the cycle started. Since the fields each last 1/60 of a second, $5 \times 1/60$ or 1/12 of a second has taken place since the beginning of the cycle. During this same 1/12 of a second the motion picture film has been exposed on two successive frames and is ready to expose another frame. At the rate of 24 frames per second, this part of motion picture process takes just 1/12 of a second, and it is apparent that the timing of the television picture has been fitted to that of the motion picture. Two half-fields have been lost in the process and this contributes a small amount to picture degradation. More important, the starting of the motion picture exposure in the middle of the field and ending it in the middle of another field requires that the timing and mechanical adjustment of the stop and start of exposure must be very precise. If this is not the case, a "join-up" or "splice" or "shutter-bar" will be apparent where the two ends of the different fields overlap or fail to meet properly. The optics, mechanics, and electronics of the television recording process, therefore, have to be quite precise. The extremely short time allowed for pull-down of the film in the camera, that is, ¹/₁₂₀ of a second, also adds to the complications. A factor which had been ignored early in the process is that of operating any type of intermittent film moving device for one half hour continuously with raw film. The combination of fast pulldown and the long period of operation resulted in collection of tremendous amounts of film dust which had been negligible in previous motion picture operations. Because of its commercial importance television recording was in full-scale use long before the difficulties raised by the nature of the process had been cleared up on anything approaching a routine basis.

Since a television recording, when reproduced, should ideally be indistinguishable from a live television pickup,

a careful balance must be made between economics and the highest possible sharpness, fidelity of tone gradation, and lack of grain or noise. Either a master positive or variable density sound recording film is usually used as the negative material. These films have the advantages of relatively high resolving power and cost of the order of 1¢ per 16mm foot compared to the 4¢ a 16mm foot cost of most negative materials for direct photography. These special films require a relatively bright picture for adequate exposure. An intense blue phosphor called the P11 is usually used on the recording monitor tube.

Since what is wanted in television recording is something that will reproduce as well as possible on the television system, the recording itself is not necessarily a very attractive motion picture film. The adjustment of exposure and processing is, therefore, not made entirely by visible adjustment for a pleasing picture either on the monitor or on the film. Although a qualified type of judgement was originally used by many makers of television recordings, present practices usually include some type of overall system brightness characteristic measurement for the determination and control of exposure and processing. In one method, an overall measurement is made from the video voltage into the recording unit to the final density on the developed videorecording negative. Separate sensitometric exposures are made on the recording negative for this test in order to permit measurement and control of the processing. Density measurements are made on the negative and compensated for whatever peculiarities of processing are shown by the separate sensitometric tests. The exposure, which means the settings of the brightness and contrast controls on recording monitor, is then adjusted on the basis of these tests. Because each monitor tube has its own individual characteristics and since minor changes from batch to batch in film characteristics are apparent when tests of this precision are made, continuous follow-up is necessary on a day-to-day routine basis to insure that recordings of uniform quality are produced by each television recording unit. From two to eight television recording units may be grouped together in one recording plant, particularly in a net-work program production center. Since all programs are usually recorded in duplicate for safety, and since the maximum length of continuous recording possible with a single unit is usually limited to one half hour by the 1200-ft rolls of film used, extra-long programs or those during which failure of part of the equipment occurs, require that the recordings from one unit of the recording equipment match those from any other unit. Maintenance of this matching is perhaps the leading television recording problem.

The sound which accompanies the television picture may be recorded on film at the same time and in the same unit as the picture recording. A separate film may be used also to record the sound, giving what is known as "double-system" recording. The sound recording under these circumstances is usually made in duplicate, either on the second film or on a synchronized magnetic tape. The use of tape permits great economies, since the duplicate or "safety." tape may be erased and reused if the original recording is satisfactory. If all the recording is done on tape, the tape may be continuously reused without any material cost except for one re-recorded

film negative per reel.

Intermediate-film Record for Theatre Television

Another important use of television recording is in the so-called intermediate-film theatre television system. In this process, a television signal arriving at a theatre is recorded on a motion picture film as a positive picture. This film is developed and dried in a very short period of time and is fed directly into a motion picture projector. The film is projected in the normal way by the motion picture projector. This rather round-about method of getting a television picture onto a large screen has the advantage over any direct-projection television system of permitting the use of the normal light source and optics of the standard motion picture projector. Assuming that the recording and developing process can be accomplished, this system produces on the motion picture screen without difficulty a picture as large and as bright as a standard motion picture. Direct-projection television systems must, however, continue to struggle against the low light output of television picture tubes in order even to approach the brightness of the standard motion picture screen.

In a few cases, television recording is done on 35mm film and is used in the existing motion picture theatre projector. In other cases, the recording is done on 16mm film, and a special high-intensity 16mm projector developed for this process is used. The rapid processor produces a dry, developed film approximately 40 seconds to one minute after entry of the exposed film. Development is carried on at a high temperature, solutions are applied by specially designed spray techniques, then carefully removed, and high speed drying techniques are so worked out as to avoid damage to the film. The recording is made from a negative image on the cathoderay monitor tube, using film of the type regularly used to produce release prints in theatres. In some experiments, sound is recorded by direct-positive variabledensity toe recording, employing a specially-shaped modulating mask, and the sound is developed along with the picture. The design of this kind of equipment is complicated by the fact that it must be operated by the regular projection-room personnel, and must conform to the usually stringent requirements of any device that is to be installed in a theatre projection room. Any special tests for exact control of the sensitometry of developing and the like must be unnecessary beyond the simplest of routine maintenance, since there is no opportunity in a motion picture projection room for such details. The performance of such equipment must conform to as high standards of consistency as are required in network television broadcasting, and at the same time, the operation must be extremely simple.

The rapid processor used in the theatre film television system just discussed has application in the network television center as well. Use of such rapid processors is becoming greater for the specialized service of short-delay recordings. Such recordings are usually made by the direct-positive method, that is, by photographing a negative monitor tube image onto positive film. At its best, the quality of such a direct-positive recording can be quite superior to that of a negative-positive film recording because of the elimination of the losses in the printing process. In addition, such a single-

film system has tremendous advantages in time-saving for providing relatively short program delays in the network distribution center.

Since television is a new art with economic factors still in a state of flux and with techniques in a painful process of development by trial and error, anyone who ventures into the television business from another field is certain to face a great deal of confusion. If this adventurer is a still photographer, he will find his art used in many ways in television, some of them direct, some of them indirect. If he assumes that he may make pictures for television in much the same way that he has made pictures for other purposes in the past, he will have trouble with the deceptive similarity of television to other fields of photography in some respects, and its complete difference in other respects. The motion picture photographer will encounter the same kinds of problems. He will find fairly straightforward film production techniques being used for films for television, modified techniques being used for commercials, and a bewilderingly different use of motion picture photography in tele-vision recording. He will be confused, for example, by the basic problem of whether a television recordist is a photographer, a broadcast engineer, a projectionist, or a mixture of all of these men.

In one sense, television lies in a No-Man's land between radio and motion pictures. To operate usefully in many of the technical aspects of television, a basic knowledge of the fields of photography and communications is really necessary. The photographer who understands his own art from a technical and artistic point of view, who develops a certain flexibility of view-point, and who is willing, within reasonable limitations, to believe what the communications technicians tell him are limitations of the art, is an extremely useful person in the television field. However, the photographer who goes into television work fully convinced that television is just like photography and who cannot adjust to the actual differences in television technique, is perhaps the most useless person around the television plant. Television and photography are sister arts and a dual respect for individual peculiarities within the family is necessary for mutual progress.

A new journal Die Farbe, edited by Dr. Ing. Manfred Richter in Berlin and published in Wiesbaden by the Verlag für Angewandte Wissenschaften GMBH, has been announced. The preface to the first edition speaks of the intent to publish papers "on the different problems of Color Science, such as color vision and its testing, color matching, light and color, evaluation of fastness, color photography, television and reproduction, color psychology and color conditioning, color standardization work and color nomenclature and terminology". Short abstracts in both German and English will inform the reader about the essential content of each article. Subscriptions cost 42 marks, in advance, for one volume of six quarterly issues, with postage additional.

PHOTOGRAPHING HIGH-SPEED CATHODE-RAY OSCILLOSCOPE TRACES

Harold J. Peake*

ABSTRACT

To meet the need for increased photographic sensitivity of eathode-ray oscilloscope recording systems, a study has been made of camera design, film types, and processing methods to determine the best combination. With the chosen combination, recordings have been made showing a rate of change of voltage of 3×10^{13} volts per second. The corresponding trace velocity on the oscilloscope screen was 13,000 inches per microsecond, well above the free-space velocity of light.

RECENT ADVANCES in the electronics art have resulted in or depended upon the means for easily generating, displaying, and recording transient voltages with everfaster rates of change of voltage. In many cases the transient voltage is generated by a natural physical phenomenon, such as the output from a phototube illuminated by a scintillating medium. In other cases the transient must be artificially generated, say by gaseous switch tubes in appropriate circuits. In either event, there remains the need for displaying and recording faithfully the waveforms of electrical events. This need exists in the fields of electricity, electronics, and nucleonics wherein display and recording for further analysis are prerequisite to progress.

Probably the most satisfactory means for obtaining permanent records of electrical phenomena is the photography of the display on a cathode-ray-tube screen. In this report, only "external" photography is considered; i.e., only the photography of the actual light output of a cathode-ray-tube phosphor. "Internal" photography, wherein the beam of a high-voltage (50-kilovolt or higher), cold-cathode demountable tube is made to impinge directly upon the photographic emulsion, has been used in some work. The bulk and complexity of the demountable oscilloscopes, including necessarily a vacuum pumping system and a high-current high-voltage supply, place them out of the class of ordinary laboratory or field instruments. Hence, an attempt has been made to exploit the use of more common devices (sealed-off cathode-ray tube, low-current high-voltage supply, etc.) in order to provide a simple, inexpensive, rapid means for recording fast transients.

The work of the investigation of transient recording may be divided into two different categories: (a) electronics and (b) photographic. Obviously, however, the two are not exclusive. The electronics problem (which is not considered here) involves the choice of cathode-ray-tube type and operating conditions as well as the provision of the necessary auxiliaries such as the

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intensifier, low- and high-voltage power supplies, etc. The photographic problem includes camera design, choice of emulsion type, and evolution of processing technique. The chief mutual consideration is the choice of cathode-ray-tube phosphor (and, hence the spectral light output) and the spectral sensitivity of the photographic emulsion.

The Oscilloscope Camera

Lons Comparisons. The main criteria for the choice of an oscilloscope camera lens include high effective lens speed (large aperture, low reflectivity), essentially flat field of view, and minimized barrel vignetting

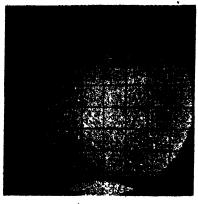


Fig. 1. Flatnessof-field test of the Wray f/1.0 lens at a 4:1 copy ratio.

(decrease in light transmission near the edge of the lens compared to the transmission in the center). In designing the camera used in the work reported here, four different lenses were tested. Of the lenses considered, only the Wray f/1.0, 2-inch lens was designed to have a flat field when used for copy work. In fact, this lens is designed to be used at the specific copy ratio of 4 to 1. Hence, the Wray lens, fitted with the Wollensak Alphax shutter, was incorporated in the final scope camera design. Figure 1 is a photograph of a sheet of rectangular coordinate paper taken with the Wray f/1.0 lens at a 4-to-1 copy ratio to check the flatness of field.

Comes Design. The camera used to record the oscilloscope traces for this investigation was the Edgerton, Germeshusen, & Grier, Inc. Type 3114 Scope Camera. A general view of the camera is shown in Figure 2. In Figure 3 the camera proper has been removed from the

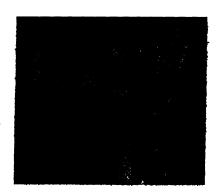


Fig. 2. Edger-on, Germeshauton, Germeshau-sen, & Grier, Inc. Type 3114 Scope Camera used in the investigation.

barrel-type body. The camera body fastens to an oscilloscope by means of metal clips which engage studs mounted on the oscilloscope front panel.

The Type 3114 camera has the Wray f/1 0, 2-inch, 4-to-1 copy ratio lens with the Wollensak Alphax shutter providing time, bulb, and exposure times ranging from one to 1/100 second. The iris diaphragm control (allowing an f/2.8 minimum aperture) and the shutter speed are adjustable by means of graduated rods protruding from the camera housing. Flash synchronizing contacts (X, or zero-delay, type) are wired to a cable connector on the camera to provide synchronized triggering of external devices or circuits when desired.

To take advantage of the wide variety of emulsion types available on sheet film, the camera takes 4×5 inch Graphic-type film holders Since the lens produces a one-inch diameter circular field in the film plane, the back of the camera is positionable, permitting five exposures on a single sheet of film. Each exposure or frame may be numbered while the frame is in position behind the lens There is mounted on the outside of the camera housing a Veeder counter, the setting of which is duplicated on an identical counter inside the camera. Pressing a push-button illuminates the inside counter (by means of a self-contained battery and flashlight bulbs), the image of which is focused on the film plane alongside the frame in position behind the f/1 0 lens

Other features of the camera include a viewing port with a hinged light-tight cover and rubber eye cup to permit viewing the oscilloscope screen with the camera



Fig. 3. Type 3114 Scope Camera, removed from berrel which engages the oscilloscope front

in place; and 24-volt denoisement accuration of the shutter release for remote upstantist.

Females. Focusing of the Type 3114 camera is accomplished by moving the camera along the two guide rods secured to the camera barrel. Thus the ion-to-barrel distance is adjusted. The back focus or lens-to-image distance, is automatically hold constant. This is done by extending the lens-mount tube the correct distance beyond the back element of the lens so the lens tube contacts the sheet film. To allow for variations in the dimensions of film holders the lens mount is movable along the lens axis, the mount being spring loaded to assure intimate contact with the film. A lever on the camera provides a means for manually positioning the lens assembly when removing a dark slide or when moving the back to a new frame position.

Since the film is nominally 121/2 inches from the cathode-ray-tube screen and since the aperture (1/1.0) is large, focusing becomes quite critical. It is extremely difficult to focus a weak, non-recurrent trace on a groundglass screen, so recourse is made to a more satisfactory means of focusing. The focusing device shown in Figure

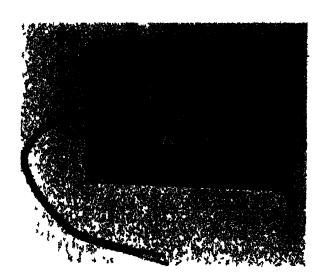


Fig. 4. Focusing aid for Type 3114 Camera which projects an illuminated line image, lying in the focal plane of a film holder, through the camera lens onto the screen of the cathode-ray tube.

4 is made by mounting four 6.3-volt lamps in a modified Graphic 4 × 5 inch film holder. These lamps surround a circular hole cut through the center partition of the holder. This hole is covered by a piece of ground glass on one side and by a transparency of a sheet of rectangular coordinate paper on the other side. This entire assembly is placed in the camera back, just as is an ordinary loaded film holder, voltage is applied to the lamps and, with the shutter open, the image of the coordinate paper is projected onto the cathode-ray-tube screen. By viewing the projected image through the camera viewing port, the camera may be focused quite critically. This method of focusing has the outstanding advantages of case of accomplishment, even in a welllighted room, and of requiring no changes in oscilloscope adjustment or operation.

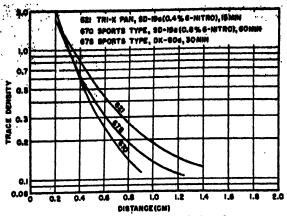


Fig. 5. Method of selection of film-development combination. Higher trace density measured at a given distance along the trace axis indicates a higher effective emulsion speed.

Tests of Films and Processing Techniques

The problem of photographically recording very weak (very high spot velocity) cathode-ray-tube traces is the problem of obtaining the highest possible effective emulsion speed commensurate with good resolution. Using a cathode-ray tube with the type P-11 phosphor, the most highly actinic light producer of the phosphors available, the problem is that of handling a serious underexposure to light predominantly in the blue region. Maximum radiant output from a P-11 screen is produced at a wavelength of 4600 Angstroms. The light-persistence characteristic of this phosphor is such that the light output decays to one per cent of the maximum within one millisecond after removal of the excitation. The effective exposure time for a single transient screen excitation is about 0.2 millisecond. Thus it may be that, due to this short exposure time, some loss in film emulsion speed is suffered due to reciprocity-law failure;² however, no evidence of such failure has been noted.

Films and Development. To discover the best combination of film and processing technique for the tracephotography application, a study of numerous combinations was made. First, the films listed below were subjected to identical exposures by means of transient traces on the DuMont type K1056-P11 cathode-ray tube:

- a. Ansco Isopan
- b. Ansco Superpan Press
- Ansco Triple S Ortho Eastman Super Panchro-Press, Type B
- Eastman Portrait Panchromatic
- Eastman Panatomic-X
- Eastman Tri-X Panchromatic
- g. Eastman Tri-X Panchromatic h. Rastman Super-XX Panchromatic
- Eastman Super Panchro-Press, Sports Type
- Eastman Ortho-X
- Eastman Super-Ortho Press
- du Pont Type 428

Each of these films was developed in each of the following Eastman developers (at 20C) for a time sufficient to produce a background density of 0.3 to 0.4:

> SD-19a3 D-11 DK-15 DK-60a X-ray

By visual examination of the character of the negatives obtained, and with the aid of density measurements made on a microdensitometer, a selection process was carried out to determine the best combination of film type, developer, and development time. For the conditions imposed here, the optimum combination is Eastman Super Panchro-Press, Sports Type film developed in Eastman DK-60a developer for 25 minutes at 20C, with intermittent agitation in a sheet-film developing

In addition to the film types tested above, Eastman Linagraph Pan and Linagraph Ortho types were also tried. Although these emulsions were available on a 35mm base only, the manufacturer's stated effective emulsion speeds were so high that samples were tested nonetheless. For this application, however, the Linagraph Pan film was found to have an effective speed about equal to Super-XX and the Linagraph Ortho has a speed considerably less than Super-XX Panchromatic.

Method of Selection. The selection of film and development combination was accomplished in several steps, each successive step resulting in the elimination of one or more combinations. For each step in the selection

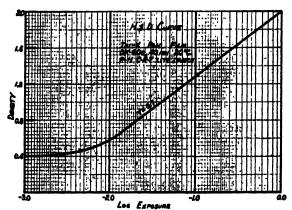


Fig. 6. Film Characteristic Curve for Eastman Tri-X Panchromatic film exposed by P-11 cathode-ray-screen illumination.

process, the procedure was to choose a few of the better film—development combinations by visual examination, then to obtain plots of recorded density versus spot position at several points along the trace by using a scanning microdensitometer. These plots gave resolution (line-width) data, an estimate of grain size and distribution, and a measure of effective film speed. Since the sweep recorded in these tests increased speed monotonically across the cathode-ray-tube screen, the effective emulsion speed is proportional to the distance along the sweep direction to the point where the trace density falls to a chosen minimum value. A sample set of density-distance curves is shown in Figure 5. These curves show an apparent superiority of Tri-X Panchromatic film developed in SD-19a; the superiority, however, is one of effective emulsion speed only, the resolution being so poor due to excessive grain size that another choice is demanded. Hence, the combination of Super-Panchro-Press, Sports Type film and DK-60m developer was chosen as best for the application in hand.

Variations. In addition to tests of developers with recommended proportions of the chemical constituents,

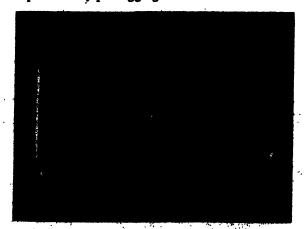
tests were performed using different amounts of Kodak Anti-fog No. 2 (6-nitrobenzemidazole nitrate) in 3D-19a and in DK-60a. Generally speaking; the only significant result observed was the variation in time required for proper development, this time being proportional to the concentration of anti-fog material. Another test performed was extended development at low temperatures (i.e., below 20C); no significant change in the developed-out image was noted for developer tem-

peratures down to 10C.

Pre-fogging. To secure maximum writing speeds photographic emulsions may be hypersensitized before exposure by any of several methods, 3.4 the most attractive being pre-exposure to light (pre-fogging). The pre-fogging must be done in such a way that (a) a detectable recorded density is obtained due to the preexposure, (b) the light is uniform over the field of view of the device used to pre-expose the film, and (c) the exposure is to a high-intensity source for a short period of time. One simple means for pre-fogging film is with a camera. Using a shutter speed of 1/100 second, Super Panchro-Press, Sports Type film was pre-exposed to a diffuse light source, the intensity of which was properly adjusted. A comparison with identically exposed film which had not been pre-fogged showed that prefogging resulted in a significant increase in the recorded trace density (above fog density) at a given trace speed. This result indicates that the effective emulsion speed

is increased by proper pre-fogging.

Latensification. Latensification 3,5,6 or sensitizing subsequent to exposure and before development, can be accomplished by one of several methods, the simplest being exposure to light. Again the exposure should be uniform and just sufficient to increase slightly the background density. Latensification is more efficient if the light intensity is adjusted to allow an exposure time of 15 minutes or more. These conditions are fulfilled by placing exposed Super Panchro-Press, Sports Type film in an open film holder about 8 feet below a 10-watt lamp with a Wratten Series 3 (dark green) filter fitted into the lamp housing and a sheet of bond paper (white) over the filter. A latensification time of about 20 minutes appeared to give the maximum effective emulsion speed increase. The increase in speed obtained by latensifying was essentially the same as



that produced by pre-fogging.

Fig. 7. Cathode-ray-tube trace Recording. Vertical deflection: 200-megacycle. oscillator output. Horizontal deflection: pulse generator output.

Investification. Developed out photographic images may be intensified by treatment in a chemical intensifier. The Eastman formula for had, it a quincing thiosulfate intensifier, was prepared and used to thest some inegatives of cathode-ray-tube traces. For a tensinguise treatment at 20C an increase of trace density (above fog density) resulted. No loss in resolution was acted. The use of In-6 produces a reddish-brown coloration in the treated negative, but the permanency of the image is not altered.

Copying. Often it is desirable to copy original negatives of cathode-ray-tube traces. Copies may be used for extended examination and data taking, thus preserving hard-to-reproduce originals. In the interests of accuracy, the distortion of the original recording inselect a suitable copying process a negative photograph of a sheet of rectangular coordinate paper was prepared. Contact prints of this negative were made on several film types including Eastman Contrast Process, Commercial, Panatomic-X, du Pont Type 428, Ansco Isopan, and lantern slide plates. The copies were processed according to manufacturers' recommendations. By means of a coordinate-comparator microscope the distortion of the linear dimensions of the original negative present in the copies was measured. Distortions up to 1% were found, the minimum distortion of 0.04% being obtained on Ansco Isopan 4 × 5 inch sheet film.

Choice of Film and Technique

The experiments described did not reveal any cumulative action due to the use of two or more of the techniques tested for increasing effective emulsion speed. In other words, for the photography of very high-speed cathode-ray-tube traces there appears to be no advantage gained by using more than one of the speed-increasing schemes on a given recording. On the basis of the tests described here, the best choice of film and processing is as follows:

Film: Eastman Super Panchro-Press, Sports Type.

Development: 25 minutes in Eastman DK-60a developer at 20C., intermittent agitation in a cut-film tank. This development produces a chemical fog of density 0.3 to

Pre-fogging: short exposure to incandescent or fluorescent light source of brightness sufficient to produce re-

corded density above fog level.

At the time of this writing, the Eastman Kodak Company is not manufacturing Super Panchro-Press, Sports Type film, having been forced by increased demand for film to reduce the number of emulsion types being produced. Until Sports Type film is again available, Eastman Tri-X Panchromatic film is the best substitute. The development time should be extended to 40 minutes. As shown in Figure 6, Tri-X Panchromatic film exposed to the light output of a P-11 cathode-ray-screen phosphor and developed as recommended here produces negatives with a background fog density of about 0.4 and a gamma of 0.7.

Sample Recordings

Whereas the maximum recordable trace velocity of a cathode-ray-tube recording system is not a measure of its capabilities compared to a different system, the

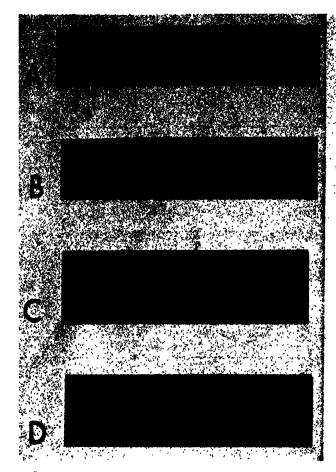


Fig. 8. A. Cathode-ray-tube trace recording. Vertical deflection: build-up of output of a 6500-megacycle pulsed magnetron. Horizontal deflection: pulse gen-

B. Cathode-ray-tube trace recording. Vertical deflection: output of a 10,000-megacycle pulsed magnetron. Horizontal deflection: pulse generator

Cathode-ray-tube trace recording. Vertical deflection: output of a 6500-megacycle pulsed magnetron. Horizontal deflection: coaxial breakdown gap fired by pulse generator output. Rate of change of horizontal-deflection voltage: 1.5×10^{13} volts per second. Trace velocity: 6500 inches per microsecond.

D. Cathode-ray-tube recording of trace with velocity greater than velocity of light. Vertical deflection: output of a 6500-megacycle pulsed magnetron. Horizontal deflection: coaxial breakdown gap fired by pulse generator output. Rate of change of horizontal-deflection voltage: 3 × 10¹² volts per second. Trace velocity: 13,000 inches per micro-second (velocity of light - 12,000 inches per microsecond).

maximum recordable velocity is a yardstick for measuring improvement of a given system. The need for highspeed trace photography arises when it is desired to record the wave-form of an electrical voltage or current which changes amplitude at a rapid rate. The actual trace velocity corresponding to any rate of signal amplitude change depends entirely upon the cathode-ray-tube design. Hence, a more realistic figure for comparing recording systems having equal resolution is the maximum recordable rate of change of applied signal. Even

is basis, however, is not a completely fair malacat it does not include the factor of convenience of with which records may be made.

All of the high-speed transient recordings shown w made on Tri-X Pancheomatic film exposed in the K.G. 8 G. Type 3114 Scope Camera. Figure 7 and all but recording D in Figure 8 represent traces very nearly four inches long; i.e., full-screen deflections on the cathode-ray tube. On Figure 8 record D, only the oneinch center portion of the trace was successfully recorded. The transient signal is applied to the horizontal deflection plates. The signal is generated by either a pulse generator or the combination of a pulse generator and coaxial breakdown gap. For timing purposes the ourput of an oscillator is applied to the vertical-deflection plates. Oscillator frequencies of 200, 6500, and 10,000 megacycles are used as noted in the figure captions.

The maximum rate of voltage change recorded (Figure 8D) is 3×10^{12} volts per second—three million volts per microsecond. The corresponding trace velocity of 13,000 inches per microsecond is in excess of the freespace velocity of light, 12,000 inches per microsecond. This trace velocity is, of course, not in violation of the relativistic increase in mass of particles moving at high velocities. The trace velocity is really a phase velocity (writing velocity), which type of velocity can and does exceed the velocity of light; e.g., phase velocity of electromagnetic waves in a waveguide. 🖫 With the present equipment and technique this rate appears to be about the maximum recordable.

The comparative ease with which good-resolution records of extremely high-speed electrical phenomena may be obtained should be of considerable aid to workers in the fields of electronics, electricity, and nucleonics.

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